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Fairy tales and adaptations: A unit of study for high school seniors

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Fairy Tales and Adaptations

An Honors Program Project Presented to

the Faculty of the Undergraduate

College of Arts and Letters

James Madison University

by Angelica Patrice Babauta

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Accepted by the faculty of the Departments of English and Education, James Madison University,
in partial fulfillment of the requirements for the Honors Program.

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Table of Contents

PREFACE	3
RESEARCH.....	7
REVITALIZING EDUCATION:.....	7
<i>Importance of English as a Discipline</i>	<i>7</i>
<i>Increasing Student Engagement</i>	<i>10</i>
<i>Class Discussion in Effective Learning.....</i>	<i>14</i>
<i>Differentiated Learning</i>	<i>16</i>
FAIRY TALES IN THE CLASSROOM	20
METHODOLOGY AND RATIONALE	24
CONCLUSION	28
APPENDIX A: LESSON PLANS AND ACCOMPANYING MATERIALS	30
FAIRY TALE UNIT OBJECTIVES (KUDs) & ESSENTIAL QUESTIONS	30
UNIT INTRODUCTION	32
“BEAUTY AND THE BEAST”	34
“SLEEPING BEAUTY”	45
“THE LITTLE MERMAID”	53
ADDITIONAL EDUCATIONAL MATERIALS	62
APPENDIX B: WORKS CITED	70
EDUCATIONAL RESEARCH	70
BACKGROUND RESEARCH	72
CLASS TEXTS.....	74

Preface

We can never overestimate the value and meaningfulness of literature. Each work has something to tell us; each author has something important to say. Each and every work of literature brings something important to the table that is worth reading, discussing, and analyzing. Unfortunately, many students do not recognize the importance of what they are doing in their English classrooms, particularly by the time they become seniors in high school. At that point in their lives, they have taken English in some form or another for as long as they can remember, and the information starts to seem repetitive and superfluous. They can only tolerate so much Shakespeare. They can only stand so much grammar. In fact, they think they already know everything that literature has to offer them, and so they become disengaged and disinterested. I have seen it happen time and time again, both in my peers and in other high school classrooms. The literature-lover in me struggled to understand this concept while the future educator in me became determined to find a solution.

My honors project attempts to address this problem. Using research and evidence-based practices as well as some outside-the-box approaches, I have created a unit of study that will combat the issue of apathy in high school seniors in English classrooms. Although this unit has the potential to work with any high school grade, I designed it with high school seniors in mind, particularly high school seniors in advanced classes. In my experience, these students tend to be the ones who believe they already know everything they need to know about English and therefore deem it pointless. I have also seen that teachers tend to put less effort into engaging advanced students at this level, particularly in English classes, quite possibly because these teachers know what kind of attitude these students have toward the material. Since one of the

prevalent issues was the perception of repetitive material, I decided to introduce something completely different to the high school English curriculum: fairy tales and their numerous adaptations.

This genre provides the perfect answer; it is not what high school students have become conditioned to study, but it is also a topic with which they have a good deal of familiarity in one form or another. Several of them will have grown up hearing these tales, and most, if not all, of them will have seen, read or heard of the stories in some other context, such as a modern adaptation or movie version. Despite this, few, if any, will ever have taken the time to critically analyze what is really happening in these tales, what the message is, and why these fairy tales still play an important role in our society today. There is an absolute wealth of information just waiting to be discovered in these stories, and the divergence from more typical kinds of literature are bound to pique student interest.

The overarching concept driving this course of study is *influence*, namely the way society and literature are related and how they influence one another. Fairy tales present a unique way for students to consider the interactions between society and literature. The original stories have been recreated in so many ways over the years, and each reimagining of a fairy tale consciously or unconsciously reflects what has become important to the society in which the fairy tale is produced. The goal of each included lesson plan is to take students' prior, surface-level knowledge of fairy tales and use it to spark a new understanding of these traditional tales, their significance, and the ways and reasons they have changed over time. Each of the stories and adaptations I have chosen offers the opportunity for deep, intriguing discussion on its cultural relevance and what it has to offer students today.

Though the lesson plans are the core of my honors project, they will make more sense when placed in the context of my research and my overall methodology. Therefore, the section devoted to my research into relevant educational practices is placed first, followed by the process and rationale behind formulating the lesson plans. My conclusion will discuss whether I have met the initial goals I set out to accomplish when I began this project as well as explore one or two possible objections to this course of study. The lesson plans and all their accompanying materials have been placed in Appendix A towards the end of my paper to be examined and referenced as necessary. Appendix B contains three Works Cited pages, the first devoted to the texts I reference in my research section, the second comprised of texts I read in preparation for creating this unit, and the third containing the information on the texts I actually used to create the lesson plans.

Acknowledgements

This project represents the culmination of several people's dedication and hard work. I would like to thank each member of my committee for their patience, flexibility, and attention to detail. My readers, Dr. Eric Carbaugh and Dr. Brooks Hefner, both contributed invaluable expertise and insights that have made this project much stronger than I could have made it alone. They worked tirelessly and quickly to help me create something in which I can take great pride.

My advisor, Dr. Siân White, deserves special thanks for her efforts to aid me in formulating this project. Dr. White's humor, calmness, and unflinching belief in what I could accomplish made a world of difference, and I am certain I could not have completed this project without her guidance and support.

I would also like to thank the Honors Program and the English Department for granting me scholarship funds that have helped me make the most of my education here at the university.

Last, but most certainly not least, I would like to acknowledge the unwavering support of my family and friends as I labored over creating this project. The late night encouragement, mid-summer prodding, and year-round interest in what I was developing made this project even more special to me than it already was, and I am so blessed to have so many people to share it with.

Research

While developing this project, my research focused on two major themes: revitalizing education and the benefits of using fairy and folk tales in the classroom. The umbrella concept of revitalizing education encompasses several topics of contemporary pedagogical interest, including the importance of English as a discipline, ways to increase student engagement and achievement, and the role of differentiated learning in the modern classroom.

Revitalizing Education: Importance of English as a Discipline

Because so many people (students and non-students) tend to question the necessity of teaching English year in and year out, it is essential to begin with a brief explanation of why the topic remains crucial to study for students who have already taken it for the past decade. What these people often fail to understand is the true depth of what English classes offer. They are about much more than correct spelling and grammar; they provide students with a chance to explore various cultural, social, and literary themes and to give those students the forum and the means to analyze these themes and offer educated opinions. Dr. Ian Thompson, Associate Professor of English Education at Oxford University, says it best in his article “Communication, Culture, and Conceptual Learning: Task design in the English classroom” when he describes English as being all about “meaning making within social and cultural environments” and “students’ ways of knowing and acting on the world around them” (Thompson 87). There will never be a time when individuals do not need to make sense of the world around them, and at its best, English classes help students do just that. This becomes even more necessary as students age. As students grow

and change, so do their thought processes and their ability to comprehend the complex and ever-changing nature of the world.

Granted, there are English classroom models that do not present their content in this way, but these exceptions should not take away from the overarching necessity of English as a discipline. Besides allowing for the creation of real-world connections, English is also the main discipline concerned with developing and fostering literacy, something that will always be essential to a productive life. Advanced students do not tend to suffer from literacy problems as we usually think of them, such as illiteracy or low comprehension levels. However, advanced students still face literacy challenges that are just as necessary for teachers to confront. Judith L. Irvin, Douglas R. Buehl, and Ronald M. Klemp explore these issues that teachers must combat in their book *Reading and the High School Student: Strategies to Enhance Literacy*. In this book, Irvin et al. present six metaphors that describe the main literacy problems students have, and each one is applicable to advanced students. The first is the idea of taking a trip without looking at the scenery; oftentimes students read with the sole objective of finishing rather than taking in all that the text has to offer. Second is “Ping-Pong Reading,” or reading simply to find answers to questions posed by an assignment. This inevitably means students are simply regurgitating information without any real depth or retention. The third literacy issue for high school students is that of mindless routines, where students are not actually investing any mental energy in what they are reading. Fourth, Irvin et al. present the concern they call “Consumers and Extraterrestrials,” which compares proficient learners to enlightened consumers with a plan, while learners who are less proficient are more akin to aliens simply imitating the actions of the enlightened consumers without really understanding the purpose. The fifth metaphor offered, “Freeloading and First Down Punting,” looks at students’ tendency to piggyback off of teacher

observations in what the authors term “learned helplessness.” Students have become so accustomed to the teacher telling them what to get from the text that they depend on the teacher for any insight they might glean from the reading experience. The sixth and last metaphor is perhaps the most unfortunate: “World Brains and School Brains.” This describes students who have completely separated their academic experience from real life. Their “world brain” contains their personal experiences and everything that makes them who they are, while their “school brains” hold academic information long enough to pass a test before quickly throwing it out, and there is no connection between the two (Irvin 18-24).

All of these literacy problems can be found among students of every ability level, including advanced students. In fact, advanced students may be even guiltier of these than others, because a lot of these problems would still allow students to function remarkably well in certain classroom environments. Teachers might never know that a student is merely reading to find answers or not investing any mental energy. In some classrooms, as long as the student arrives at the “correct” answer, not much attention is given to the true depth of their understanding leading up to that point. Fortunately, all of these literacy issues can be resolved by properly encouraging student engagement and achievement in the classroom, and modern pedagogical research shows a myriad of proven ways to help students become more invested and, subsequently, more successful in ways that truly count.

Increasing Student Engagement

The most important element of getting students engaged is showing them how the material is relevant to them and their lives. High school students frequently ask some variation of the question “Why does this matter?” when being shown new material. It is a fair question. How can we expect students to become interested in material that they do not perceive as being pertinent to their lives? Countless educators have published articles and books on the importance of relevance to forming engaged adolescent readers, and each one provides potential ideas for achieving this engagement. The included research looks at concrete models of achieving student engagement from a myriad of educational professionals that are based on classroom experience, culminating in a specific style of teaching that draws upon these methods of engagement.

Dr. Tatum’s “Texts and Adolescents” included in Kathleen A. Hinchman and Heather K. Sheridan-Thomas’s anthology *Best Practices in Adolescent Literacy Instruction* advocates a system of learning where teachers work toward identifying the connections adolescents have or can make with a text and build instruction around them. This is particularly important for high school students; they are at an age where they are encountering several forces that will “shape, define, and inform their existence,” and teachers have the opportunity to be one of those forces, but they must be careful to do so effectively (4). Tatum asserts that literature ought to be taught in a “culturally responsive” fashion, where students are encouraged to think differently as a result of what they have read. Additionally, culturally responsive literature education involves recognizing the need for a wide variety of texts that go beyond the typical “standards-driven or achievement-driven imperatives” (11). When the presentation of material is motivated primarily by test scores and high grades, even advanced students tend to have less actual involvement with

the text, and therefore learn less than they could have otherwise. As Tatum suggests, teachers must move away from standard texts, at least in part, and focus more on texts that lead students to become more personally invested and involved, texts that will force students to reexamine what they thought about the world. Dr. David G. O'Brien and Deborah R. Dillon echo this idea of personal investment in the chapter they contributed to this same anthology: "The Role of Motivation in Engaged Reading of Adolescents." O'Brien and Dillon see students' motivation as being inextricably linked to how important they believe the task to be. In order to be motivated to read, students must "be supported in assessing the goal as valuable" (40). This makes sense; why would students want to spend time on an activity that they deem as worthless? O'Brien and Dillon offer a pyramid model with four levels to promote student achievement. The base level is the care and encouragement provided by the teacher, followed by the teacher's knowledge of effective research-based reading strategies. The second highest level is the teacher's recognition of student interests, and the top level is student engagement, which logically follows from the first three (41). It is crucial to note that in order for that level of achievement to be reached, all three other levels must be present.

Student interest cannot be ignored; it is a key part of the puzzle. Derek Glover and Sue Law's text, *Improving Learning: Professional Practice in Secondary Schools*, also highlights the importance of student relevance. According to them, students respond better in class when they can see how it relates to their own lives (117). This is the ideal first step, but it is not the end goal. Glover and Law maintain that after relevance has been established, curricula must be built on values that motivate and challenge students, provide a variety of learning experiences, challenge low expectations, develop a range of intelligences in each and every student, provide opportunities for progression, and measure attainment (116). This is a lot to ask a teacher to do

on his or her own. In order for all this to truly be possible, teachers and students must work together to create an effective learning environment.

Establishing relevance and fostering communication between teacher and student go hand in hand. It is simply human nature; we tend to care and pay more attention to things that matter to us as well as things we have had a hand in making. In that vein, recent research also indicates a need for teachers to include learners in learning decisions. O'Brien and Dillon also touch on this Warren Kidd and Gerry Czerniawski's book, *Teaching Teenagers: A Toolbox for Engaging and Motivating Learners* devotes an entire chapter to this idea. They believe that building an effective and productive learning environment automatically includes communication between teachers and students; students need to know that their opinion is meaningful to their teachers and their peers (55).

The importance of relevance and communication has been established, but then what? Stanley Pogrow's book *Teaching Content Outrageously: How to Captivate All Students and Accelerate Learning* presents a good example of what can be done when students are shown relevance and given a voice. In this book, Pogrow introduces his tried-and-true idea of "Outrageous Teaching" as a way of getting students involved and engaged in what's happening in the classroom. Pogrow defines Outrageous Teaching as teaching that "integrates humor, imagination, and dramatic technique to develop inventive storylines that provide a context that seems important to students in terms of how they think" (6). The last part is crucial; Pogrow recognizes the necessity of making the material significant in the eyes of his students. Additionally, Pogrow declares that Outrageous Teaching tends to "enrich the quality of school life for both teacher and student while creating new bonds between them" (6), thus highlighting the communication between the two parties. Pogrow's Outrageous Teaching incorporates

dramatic, outside-the-box elements, such as dress-up and role-play, to teaching as a way to capture student interest. However, this involves more than the teacher. Ideally, Outrageous Teaching gets the entire class involved in the weirdness. Pogrow emphasizes the need to involve students, particularly those who have not been reached with more “conventional instruction” (7). As Pogrow says, “It is legal to incorporate humor, weirdness, and fantasy into the teaching of content—and for this generation of students it is probably essential” (149). The unexpectedness, creativity, and (most importantly) the *fun* integrated into each lesson leads to deeper understanding. One example Pogrow provides is that of a high school literature teacher who transformed a classroom into a 1950s coffee shop and took on the role of Allen Ginsburg. The teacher read a beatnik poem the students had read earlier in the semester with expression and feeling, bringing it to life. Then, one by one, students from the class volunteered to step into the 1950s vibe and read beatnik poems as well. This Outrageous lesson helped them step mentally into the context of the 1950s and understand the meaning behind the poetry, thereby learning more from it than they would have by simply reading it.

In recent years, students and teachers alike have been taught to consider high test scores the sole marker of student achievement, and this dynamic tends to lead to more emphasis on practice tests and cut-and-dry, standards-driven learning. Some might argue that the dramatic nature of these lessons could take away from the actual learning, resulting in poorer academic achievement. However, Pogrow reasons that “linking learning to students’ sense of imagination and culture is not a diversion, but instead is integral to stimulating the desire to learn, increasing retention, and deepening understanding” (37). Pogrow’s methods show how it is both possible and highly effective for teachers to bring content to life in ways that will pique students’ interest without sacrificing any information. This inevitably produces effective and meaningful

education. Pogrow's *Outrageous Teaching* is one of the more concrete examples of how the research says student engagement can be achieved and how this engagement creates opportunities for deep learning.

Class Discussion in Effective Learning

This kind of learning is made even more effective and meaningful when students can discuss what they are learning with one another rather than simply absorbing what the teacher has to say. Research also supports the role of Socratic seminars and class discussions in fostering student learning. Irvin et al. cite a review of adolescent literacy research conducted by Julie Meltzer and Edmund T. Hamann in 2004 that found three key instructional practices to encourage student motivation and the strengthening of literacy skills: "making connections to students' lives [...] creating responsive classrooms where students are acknowledged, have voice, and are given choices [...] and...having students interact with each other about text and with text" (45). The first two we have covered in detail, but the third is equally important. Irvin et al. assert the importance of collaborative learning among students, saying that it consistently shows positive benefits, particularly for adolescents. By participating in discussion, students tend to achieve a more balanced worldview rather than the egocentrism more typical of teenagers. Additionally, talking about their own ideas and respectfully questioning the ideas of others is considered a crucial part of the comprehensive process (47). The give and take of a discussion requires students to have a firm grasp of the material. They must defend their own train of thought as well as be open to the possibility that they are wrong. If classroom discussion is facilitated the way it ought to be, it will lead students to a deeper understanding of what they are discussing.

The Socratic seminar is a well-known, formalized example of classroom discussion that perfectly exhibits the benefits to be gained from student dialogue. Victor J. Moeller and Marc V. Moeller lay out the entire Socratic process in *Socratic Seminars in High School: Texts and Films that Engage Students in Reflective Thinking and Close Reading*. They define the Socratic Method as an exercise in reflective thinking where all participants are in search of a solution by “wrestl[ing] with the implications of the problem” (9). The discussion has a leader or two who have prepared questions based on the given text. Moeller and Moeller outline four rules for Socratic seminars: no one may participate who has not read the text, all answers must be supported with textual evidence, no outside authorities may be introduced, and the leaders may only ask questions and not contribute answers (11). In these Socratic seminars, the key is the collaborative, inquisitive nature of the discussion. The leaders pose a question that is clear, interpretive, and leaves room for doubt while still being answerable (31). After the question is posed, participants take a moment to jot down initial thoughts, then they voice these thoughts in respectful, guided discussion where the goal is to reach an answer to the proffered question together.

While Moeller and Moeller clearly mean these rules to be applied to Socratic seminars, they are applicable to classroom discussions of any kind, and produce numerous positive results. With little or no teacher guidance, students are thinking critically and offering thoughts freely, helping each other arrive at a solution. The nature of the discussion naturally gives weight to each individual’s voice, and, as has been discussed, students are much more likely to participate when they believe what they have to say matters. Additionally, over the course of a year, each student in the class can have the opportunity to be a discussion leader, so the class is also getting practice with formulating meaningful questions based on a text. These class discussions allow

each student to be motivated to participate so they are much more likely to get something significant from the text.

Differentiated Learning

The importance of making sure each student can be involved in the class and the text cannot be overestimated. That is why in recent years there has been a large emphasis on differentiation in the classroom. Differentiation is the notion that each class should be seen as a group of individuals, each having his or her own specific needs that must be met in order for effective education to take place. In the past, teachers have largely aimed for the middle of the bell curve, leaving students on the high and low ends to fend for themselves. The idea is that “teaching to the middle” covers the majority of students, and that is the best we can hope for. However, research into differentiation as a common practice has proven that by making certain adjustments to how they approach teaching, teachers can effectively reach and challenge each student, regardless of his or her level of ability.

Though this concept might seem obvious, it has been a long time in the making, and professional educators are still discussing the best ways for differentiated learning to be used. Dr. Susan Hart compiled an anthology devoted solely to exploring the role of differentiation in secondary classrooms: *Differentiation and the Secondary Curriculum: Debates and Dilemmas*. In the chapter Hart contributed herself, “Differentiation and equal opportunities,” she pinpoints the beginning of this focus on differentiation to a series of reports done by Her Majesty’s Inspectorate (HMI) of Scotland in the late 1970s and early 1980s. These reports found that observed teaching was not sufficiently challenging to students of all abilities; “more able” and

“less able” students were not getting enough care and attention (11). In order to combat this, HMI proposed developing teacher practice on two levels: method and expectation. At the level of method, teachers would be encouraged to introduce “greater variety and flexibility into teaching approaches in order to cater for differences,” and at the level of expectation, teachers would adjust their expectations so they would be “neither underestimating [students’] capabilities nor making unrealistic demands that would prevent them from participating fully and gaining a sense of achievement” (12-13). Flexible expectations are crucial to creating an environment where students can flourish. Hart offers suggestions for how to develop teaching in terms of differentiation, many of which tie back to the ideas of student engagement and collaboration we have already discussed. She first stresses the need to win student interest and get them invested in learning opportunities; teachers can best tell what students need when they are fully engaged (15). She also emphasizes the importance of seeing students as a “learning group capable of benefitting individually and collectively from the enormous variety of personal resources contained within the group as a whole” (17). Differentiation works best when each student is personally invested; each student needs to know his or her unique perspective is valued and his or her needs are capable of being met. Hart suggests that teachers recognize each child has something to offer; lessons must be structured in a way that allows every student to bring something to the table. At its core, differentiation is about creating lessons that allow students to tap into their own individual abilities while being challenged by the ideas of those around them. Hart’s explanation of how she views differentiation captures the collaborative aspect of differentiation nicely:

My experience had brought me to a point where, in my mind, what I was trying to achieve was better thought of as a process of bringing learners together, into purposeful

and fruitful interaction with one another, so that the diversity of knowledge, experience, prior skills, and interests within a class could provide a resource and stimulus for the whole group. (18)

Ideally, differentiation combines students' personal investment with student discussion and collaboration, along with special teacher preparation and adjustment, to create an environment where each learner is challenged in a way appropriate to his or her ability level.

Differentiation can be achieved in a number of ways. Glover and Law touch on five major identified strategies to create differentiation: developing the learning environment, content modification, process modification, product modification, and dialogue (53). By fashioning an environment where students can freely exchange ideas, teachers can ensure that students are learning from one another. Additionally, making adjustments to what is being taught, how it is being taught, and what the desired outcome is as each student requires gives teachers concrete ways to ensure each student's success. This necessarily requires the dialogue and wide array of strategies that Glover and Law recommend; teachers cannot know what to adjust or how to adjust it if they do not pay attention to what students need.

Glover and Law present a broad outline of how to accomplish differentiation, but the learning style typology created by David Kolb in the 1980s offers a more specific approach. Kolb created a four-fold model that identifies "differences in the ways that individuals perceive or grasp the nature of experience and then process or transform it" (83). Kolb identified two continuums that are crucial to realizing how learners look at information: the *processing continuum* and the *perception continuum*. The processing continuum runs from active experimentation to reflective observation, while the perception continuum crosses it going from

abstract conceptualization to concrete experience. In essence, the first goes from a preference for doing to a preference for watching, while the second goes from a preference for thinking to a preference for feeling. Kolb then used the quadrants created by crossing these two continuums to identify four major types of learners: Divergers, Assimilators, Convergers, and Accommodators.

As Figure 1 shows, each type occupies a cross-section of the two continuums that shows which combination of processing and

perceiving styles works for a given student

Each type is also, though, part of a larger

process in which every student should be

engaged. So, teachers should design

activities and plans that cycle through each

quadrant of Kolb's model. This is generally

done by starting in the zone of Concrete

Experience, then moving to Reflection

Observation to process that experience. After that, the class should move to Abstract

Conceptualization to make sense of the experience before ending with Active Experimentation in

order to use the experience to make decisions and solve problems (86). Depending on an

individual student's learning style, he or she will feel more comfortable in different zones. This is

why lessons must cycle through all four quadrants. Throughout the lesson, each student will at

some point feel comfortable and confident in the material, but will be stretched outside his or her

comfort zone at another point. Kolb's model shows a concrete method in which teachers can

structure their lessons to address different student needs.

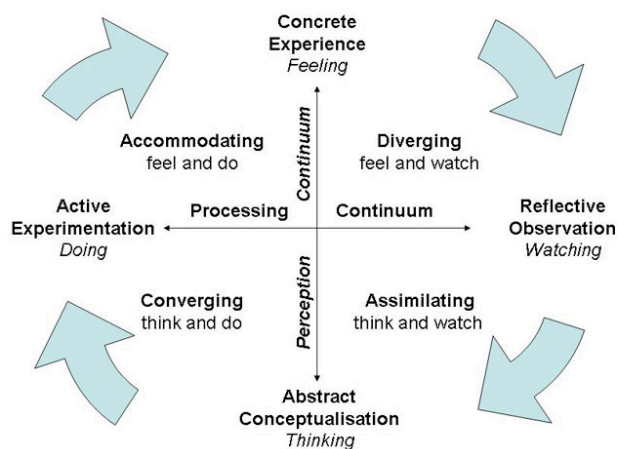


Figure 1: David Kolb's Model of Learning Styles

Source: <http://www.simplypsychology.org/learning-kolb.html>

Fairy Tales in the Classroom

Using fairy tales in a secondary English classroom presents a unique opportunity to combat literacy issues, increase engagement, foster class discussion, and differentiate learning. Quite a few books have been dedicated to exploring the positive benefits that result from using fairy tales as instructional texts. *Fairy Tales in the Classroom: Teaching Students to Write Stories with Meaning Through Traditional Tales* by Veronika Martenova Charles presents a compelling argument of the importance of the wonder, universality, and timelessness in these tales. Charles defines fairy tales as a “story about ordinary human beings and elements of magic” (9). They are also known as “wonder tales,” so named for their ability to “awaken a sense of wonder in us and make us feel enchanted” (10). This sense of wonder is important; Charles asserts that fairy tales were first created as a response to a new distance between man and nature:

Once the majority of humans separated themselves from nature, the wonder tales were created to remind them of the time when nature and mystery were perceived as one and as an expression of the deeply rooted “desire of men to hold communion with other living things.” (11)

Fairy tales were created out of the recognition that there is a desire deep within all of us that longs to be amazed, to be connected to the world. That desire has not disappeared as years have gone by. In fact, it is probably more necessary now than ever.

These stories are usually fairly simplistic, so at first it might be hard to understand what educational merit they provide. The way Charles present stories, these simple tales actually have great significance to our lives; they are the “truest picture of life and of human destiny” (11). She sees them as the foundation of literature. They typically have “simple structures, absence of

detailed characterization, but complex and emotionally loaded content” which makes them ideal for analysis, reflection, and commentary (13). Each student’s individual experiences will allow him or her to glean something different and meaningful from these tales. Additionally, the problems fairy tale heroes confront are essentially the same as problems we still face today. For example, “Hansel and Gretel” depicts a family faced with the extreme conditions of absolute poverty. “Cinderella” illustrates the plight of someone going through the loss of family and unfair treatment by others. “Red Riding Hood” demonstrates what can happen if we place our trust in the wrong people. Though these tales were first told long before modern times, they still contain relevant problems and ideas, and this relevance is key to unlocking student interest.

Frances S. Goforth and Carolyn V. Spillman reiterate this argument eloquently in their book *Using Folk Literature in the Classroom: Encouraging Children to Read and Write*. Goforth and Spillman maintain that these tales serve to reveal truths about the human condition. By reading these, students can “find new worlds grounded in fantasy but still reflecting realistic human conditions” (6). As they say, “all people, throughout history, have felt joy, fear, love, jealousy, loneliness, pride, and hope” (6). Fairy tales contain these emotions in their simplest forms, which means they will always be relevant to readers, no matter how many ages have passed. Individual plotlines and details may vary, but at their heart, each tale communicates the message that we must undergo trials before reaching our goal, and that the journey will inevitably be worth it.

Fairy Tales, Fables, Legends, and Myths: Using Folk Literature in Your Classroom by Bette Bosma also touches on the universality of tales and the common emotions and themes that are made manifest in them, but she goes beyond this to suggest that they prepare people to understand modern life better. As Bosma puts it, “readers who have developed an appreciation

for traditional literature are able to enjoy and understand modern narrative more completely” (3). These simple stories set the foundation for the literature that has come since then, so they are crucial to a good appreciation of even modern texts. Additionally, Bosma presents four ways in which studying fairy tales helps students build and sharpen critical reading skills: classifying types and characteristics, comparing relevant information and drawing conclusions, making judgments concerning interpretation of a story, and recognizing the theme of a story and evaluating the effectiveness of its presentation (44). By first analyzing these relatively simple stories, students can then apply those skills to more complex stories that have the same kinds of themes.

These fairy tales clearly have strong relevance for students of modern classrooms, but they become even more relevant when adapted in ways that mirror societal values as they change over time. As Charles argues, “if fairy tales are to retain their potency, they have to be liberated from their fixed, literary form and recharged with new symbols and image-carrying meaning in order to speak to us in our contemporary world” (23). Though the traditional stories certainly have elements to which we can relate in any era, their potential to speak to us is maximized when they are retouched in ways that reflect how we have grown and changed over time. Bosma identifies three main categories of fairy tale adaptation: alteration of motif, alteration of mood, and literary simplification or elaboration. *Alteration of motif* encompasses the ways in which tales are changed to have happy or moralized endings, as well as any ways in which characters are adjusted (such as a change of age or gender). *Alteration of mood* normally consists of eliminating cultural or stylistic peculiarities; because these tales were written in a particular culture, adaptations must usually make some changes to the wording in order to make it relevant to modern audiences. *Literary simplification and elaboration* covers both reduction and

augmentation of descriptions or details, such as simplifying the vocabulary used or injecting dialogue where previously there had been none (6-7). These concepts are an integral part of why my project focuses on fairy tales *and* adaptations; both are necessary in order to help students receive the fullest and most meaningful educational experience. Fairy tales offer the best opening to create student engagement and discussion as well as the widest opportunities for differentiation that contemporary pedagogical research has shown to be crucial.

Methodology and Rationale

This unit will cover three traditional stories: “Beauty and the Beast” by Jeanne-Marie LePrince de Beaumont, “Briar-Rose” by the Brothers Grimm, and “The Little Mermaid” by Hans Christian Andersen. I selected these stories based on a poll given to college-aged students asking them to identify the fairy tales with which they had the most familiarity. Several stories were shown to be popular, so I further narrowed the focus by exploring the potential adaptations that could be paired with each one. For each of these three stories, I was able to find an adaptation that fits with what I want the students to study and achieve during this course. For “Beauty and the Beast,” I used a young adult modern adaptation called *Beastly* by Alex Flinn. The adaptation for “Briar-Rose” was a “politically correct” satiric short story called “Sleeping Persun of Better-Than-Average Attractiveness” by James Finn Gardner. For “The Little Mermaid,” I decided to go with Walt Disney’s movie *The Little Mermaid*. Each adaptation accomplishes a specific purpose within the broad scope of the course.

Because this course is directed toward high school seniors, I began by identifying relevant Standards of Learning (SOL) objectives for Grade Twelve students. Effective lesson plans must always be designed with the end goal in mind. For Virginia, SOL objectives are what students must be able to do; once they are identified, activities can be tailored to obtain those results. Though Common Core standards are more widely used, my teaching career will at least begin in Virginia, so it made the most sense to use SOL objectives. Once I had the proper texts and the relevant objectives, I could begin piecing together the lesson plans themselves.

The first lesson is an introduction to the unit. The elements of short fiction are among the key objectives twelfth grade students are expected to know, so the introductory lesson uses a

PowerPoint to define each of the eight elements: theme, plot, conflict, setting, character, language, and point of view or narrator. The PowerPoint involves questions that invite students to participate in discussion and make connections to various fairy tales as related to those elements. The students then complete various activities to cement their understanding of these elements before I introduce them to the fairy tale unit and the first story: “Beauty and the Beast.” (See Appendix A pg 34)

The order of texts was determined by the kind of adaptation used and the purpose each adaptation accomplished, ranging from simple novelistic adaptations to genres that require more interpretive skills. “Beauty and the Beast” and *Beastly* make up the first pair of texts because *Beastly* is a young adult fiction novel with fairly obvious connections to the original tale; it is an easy first choice to get students used to analyzing the tales and the changes made in various adaptations. Students spend one day on the original tale, identifying the elements of fiction in the story and engaging in discussion about what they knew about the tale beforehand, what they learned, and their overall thoughts on the piece before being guided to imagining how it could possibly be adapted. *Beastly* as an adaptation has two unique twists: it is set in modern day New York City, and it is written from the Beast’s perspective. Though only one day is devoted to the original, three days are devoted to *Beastly* because it is much longer and much more detailed and complex. I have designed activities that encourage students to draw comparisons between the two texts as well as urge them to consider why they believe certain changes have been made in light of the change in time period (See Appendix A pgs 34-44).

The next story to be introduced is “Briar-Rose,” published by the Brothers Grimm in 1812. The adaptation to accompany this text, James Finn Gardner’s short story “Sleeping Person of Better-Than-Average Attractiveness,” represents an increase in difficulty. The adaptive

changes are still obvious, but the reasoning behind the changes is more complex. Gardner wrote the short story as a satire of the increasing emphasis on the importance of political correctness. After spending one day analyzing “Briar Rose” as a story in its own right, students will watch a few YouTube videos explaining what a satire is and providing some relevant examples (See Appendix A pg 48). They will then use this knowledge to write their own satires of “Briar Rose” in small groups based on modern society. Writing satires and discussing them help prepare students to more effectively analyze Gardner’s satire. After reading and discussing “Sleeping Persun of Better-Than-Average Attractiveness,” students will watch another YouTube video and read an author’s Tumblr post and a news article, all talking about political correctness (See Appendix A pg .51) The video and ensuing discussion will reinforce the ideas of connection between stories and society.

The last pair of texts to be discussed are “The Little Mermaid” by Hans Christian Andersen and the Walt Disney movie *The Little Mermaid*. This pair is the last to be discussed because analyzing a movie is yet another escalation in difficulty. Students will be examining what this particular adaptation in terms of what Disney changed and why through the use of various graphic organizers I have found or adapted for this specific purpose. The graphic organizers are Major Plot Points, Traditional Characters, Additional Characters, and Theme/Moral (See Appendix A pg 66-69). These graphic organizers will be given to students based on what they still need help understanding; for example, students who seem to have difficulty grasping why modern adaptations bring in extra characters will examine this in more detail through the graphic organizer dedicated to Additional Characters. After watching the movie and filling out these organizers accordingly, students meet to share information and learn from what the others’ have noticed and written down. When this discussion is done, students

write an in-class essay detailing which change made to “The Little Mermaid” by Disney was the most meaningful and defending their answer. In order to fully answer this question, students will need to draw upon the knowledge built up from the rest of the unit, particularly the elements of fiction and the insights gained from discussion with their peers. Students will be allowed to reference their notes and the various texts studied while writing this essay.

The lessons themselves are available in Appendix A to be examined in more detail, but this broad overview explains my organizational rationale and serves as a reference point for what I hope students will accomplish throughout the course of the unit and why it is set up the way it is. The various planned activities reflect my research into increasing classroom engagement, particularly when it comes to implementing classroom discussions. The wide variety of texts and methods aim to pique student interest, as my research has also found that to be a more effective way of teaching. Additionally, I believe that these lessons capitalize on all the important points of using fairy tales in the classroom as well as at least some of the immense possibilities that stem from finding and using adaptations. Fairy tales have a unique combination of timelessness and adaptability. They have solid, unchanging truths that show clear relevance to modern society, but they also lend themselves well to being shaped into a highly modern retelling with great opportunities for increased engagement, discussion, collaboration, and achievement.

Conclusion

This project has been the product of months of meticulous planning and careful research. It is a unique combination of my fascination with fairy tales and my passion for education, and I'm very pleased with the outcome. I started out hoping to create a unit of study that had the potential to generate interest, engagement, and discussion among high school seniors, and I believe that mission has been accomplished. I have had the opportunity to share the idea and some of the products with students who are currently in high school as well as several of my peers, and the response has been overwhelmingly positive. People are excited by the prospect of something out-of-the-box in modern classrooms, and I am excited by the prospect of bringing that something to life.

Although thus far my ideas have been greeted with enthusiasm, I am well aware that there could be objections to various aspects of the course, particularly when it comes to the texts themselves. It is conceivable that parents or educators might question the decision to use fairy tales for advanced students, especially since fairy tales are more commonly read to small children. In fact, much of the research on using fairy tales as educational texts was written with younger children in mind. However, many of the same principles and benefits discussed in those texts are equally applicable to high school students if the texts are properly used. Obviously the way the materials are presented and used will need to be different, but the stories themselves are timeless and just as rich in content for older students as they are for younger students, if not more so. The structure of the discussion of these tales and the pairings with more modern texts elevate the material to an age-appropriate level, and I have fully demonstrated the reasons for why this course will be effective.

Fairy tales have an endless amount of possibility. They are full of wonder and magic and hope; they make us believe that the best can actually happen. They deserve our attention and appreciation. High school students are no different. Each student contains an unlimited amount of potential. They still have wonder; part of them still believes in magic. High school students still have hope, in themselves and in the world. They are still at an age where they believe the best can happen, and each one of them deserves our attention and our appreciation just as these stories do. If they are put in an open-minded classroom, with an open-minded teacher teaching in an open-minded way, high school students are capable of anything. Courses of study like this one will help them unlock their potential, to stay engaged and make the most of their education. This unit proposes the idea that high school students who are excited to come to English class does not have to be a fairy tale.

Appendix A: Lesson Plans and Accompanying Materials

Fairy Tale Unit Objectives (KUDs) & Essential Questions

As a result of this unit of instruction, students will...

Meaning	
Understand THAT...	Explore these ESSENTIAL QUESTIONS...
U1: Students will understand that literature is <u>influenced</u> by societal and cultural values	How does reality <u>influence</u> fiction? How does fiction <u>influence</u> reality?
U2: Students will understand that storytelling has the power to communicate ideas, enforce moral values, and <u>influence</u> audiences	

Acquisition	
Know...	Be able to Do (Bloom's levels included)...
K1: Definitions of elements of fiction (theme, plot, conflict, setting, tone, character, and language)	D1: Define different terms and devices of short fiction (Know) D2: Read and discuss stories in terms of the elements of short fiction (Comprehend/Apply) D3: Compare and contrast relationships between stories and society (Analyze) D4: Compare and contrast purpose/tone/style/voice of adaptations to originals (Analyze) D5: Evaluate an author/speaker's message (Evaluation) D6: Write own adaptation of fairytale that reflects modern society (Synthesis/Evaluation) D7: Revise writing for accuracy and depth (Apply)
K2: Characteristics of fairytale genre	
K3: Different devices used in storytelling and their purposes	
K4: How audience and purpose affect content	
K5: Structure of fairytales	
K6: How to communicate ideas through stories	

SOL Objectives

12.1 The student will make a formal oral presentation in a group or individually.

12.1c Use details, illustrations, statistics, comparisons, and analogies to support the presentation

12.1e Use grammatically correct language, including vocabulary appropriate to the topic, audience, and purpose

12.1f Critique effectiveness of presentations

12.2 The student will examine how values and points of view are included or excluded and how media influences beliefs and behaviors

12.2a Evaluate sources including advertisements, editorials, blogs, Web sites, and other media for relationships between intent, factual content, and opinion

12.2b Determine the author's purpose and intended effect on the audience for media messages

12.3 The student will apply knowledge of word origins, derivations, and figurative language to extend vocabulary development in authentic texts.

12.3b Use context, structure, and connotations to determine meanings of words and phrases

12.3c Discriminate between connotative and denotative meanings and interpret the connotation

12.4 The student will read, comprehend, and analyze the development of British literature and literature of other cultures

12.4b Recognize major literary forms and their elements

12.4c Recognize the characteristics of major chronological eras

12.4d Relate literary works and authors to major themes and issues of their eras

12.6 The student will develop expository and informational analyses and persuasive/argumentative writings

12.6a Generate, gather, and organize ideas for writing to address a specific audience and purpose

12.6b Produce arguments in writing that develop a thesis to demonstrate knowledgeable judgments, address counterclaims, and provide effective conclusions

12.6c Clarify and defend a position with precise and relevant evidence

12.6d Adapt content, vocabulary, voice, and tone to audience, purpose, and situation.

12.6e Use a variety of rhetorical strategies to accomplish a specific purpose

12.6f Create arguments free of errors in logic and externally supported

12.6g Revise writing for clarity of content, depth of information, and technique of presentation

Unit Introduction

1. Topic and Type: Elements of Short Fiction. A lesson to *introduce new content*.
2. Content overview: Key concepts for this lesson include:
 - Defining key literary terms
 - Introducing fairy tale unit
3. SOL's: 12th grade English
 - **12.3** The student will apply knowledge of word origins, derivations, and figurative language to extend vocabulary development in authentic texts
 - **12.4b** Recognize major literary forms and their elements
4. Instructional Objectives:
 - **U2:** Students will understand that storytelling has the power to communicate ideas, enforce moral values, and influence audiences.
 - **K1:** Students will know definitions of the elements of fiction (theme, plot, conflict, setting, tone, character, and language).
 - **K2:** Students will know characteristics of the fairytale genre.
 - **K3:** Students will know different devices used in storytelling and their purposes.
 - **D1:** Students will be able to define different terms and devices of short fiction.

5. Assessment Plan:

Objectives (UKDs)	Assessments: Formative and Summative
U2	Formative: PowerPoint Discussion
K1	Formative: Warm up, PowerPoint Discussion, Poster, Exit Card Summative: Quiz next class
K2	Formative: Discussion
K3	Formative: PowerPoint Discussion
D1	Formative: Warm up, PowerPoint Discussion, Poster, Exit Card

6. Materials:
 - PowerPoint presentation on the elements of fiction
 - Posterboard (x7)
 - Markers
 - Index Cards

7. Warm-Up: Students will be given a slip of paper that has either an element of fiction or part of a definition written on it. When class begins, they will have three minutes to try and put together the elements of fiction with their definitions.
8. Closure: Divide the elements of fiction into three categories: “I get it,” “I kinda get it,” and “I don’t get it.” Read “Beauty and the Beast” for homework.

9. Lesson Body and Sequence

Time: 75 minutes	Teacher Actions	Student Actions
5 minutes	Pass out slips of paper with either the name of an element of fiction or part of the definition of an element of fiction. Instruct students to piece together elements of short fiction and definitions; discuss results briefly.	Piece together elements of fiction within three minutes by finding classmates who have the pieces to complete the element of fiction and definition set.
25 minutes	Present PowerPoint on the elements of fiction	Take notes, answer in-presentation questions
10 minutes	Lead discussion on why elements are necessary	Contribute ideas as to what stories would be without these elements and why they matter.
20 minutes	Divide class into groups; instruct each group to make a poster of an assigned element of fiction	Create a poster for an element of fiction, complete with definition, examples, and picture; share posters
10 minutes	Give brief introduction to fairytale genre/unit	Contribute background knowledge on fairytales.
5 minutes	Instruct students to divide elements of fiction into three categories for an exit card.	Divide elements of fiction into “I get it,” “I kinda get it,” and “I don’t get it.”

“Beauty and the Beast”
Day One of Four

1. Topic and Type: “Beauty and the Beast” by Jeanne-Marie LePrince de Beaumont. A lesson to **introduce new content** and **build on existing knowledge**.
2. Content overview: Key concepts for this lesson include:
 - Applying elements of fiction
 - How elements of fiction contribute to our feelings about a text
3. SOL’s: 12th grade English
 - **12.3** The student will apply knowledge of word origins, derivations, and figurative language to extend vocabulary development in authentic texts
 - c) Discriminate between connotative and denotative meanings and interpret the connotation
 - **12.4** The student will read, comprehend, and analyze the development of British literature and literature of other cultures.
 - d) Relate literary works and authors to major themes and issues of their eras
4. Instructional Objectives:
 - **U1:** Students will understand that literature is influenced by societal and cultural values.
 - **U2:** Students will understand that storytelling has the power to communicate ideas, enforce moral values, and influence audiences.
 - **K2:** Students will know characteristics of the fairytale genre.
 - **K4:** Students will know how audience and purpose affect content.
 - **K5:** Students will know the structure of fairytales.
 - **K6:** Students will know how to communicate ideas through stories
 - **D2:** Students will be able to read and discuss stories in terms of the elements of short fiction.
 - **D3:** Students will compare and contrast relationships between stories and society.

5. Assessment Plan:

Objectives (UKDs)	Assessments: Formative and Summative
U1	Formative: Discussion
U2	Formative: Journal Entry, Discussion
K2	Formative: Discussion
K4	Formative: Journal Entry, Discussion
K5	Formative: Journal Entry, Group Work,

	Exit Card
K6	Formative: Discussion, Exit Card
D2	Formative: Class Graphic Organizer, Discussion
D3	Formative: Discussion

6. Materials:
 - “Beauty and the Beast” copies
 - *Beastly* copies
7. Warm-Up: Write a journal entry in response to this prompt: What did you like about Jeanne-Marie le Prince de Beaumont’s “Beauty and the Beast”? What did you dislike? What surprised you?
8. Closure: Which element(s) do you think will change from “Beauty and the Beast” to *Beastly*? Do you think Alex Flinn will successfully adapt it for a modern setting? Why or why not? Read *Beastly* Parts I and II for homework.

9. Lesson Body and Sequence

Time: 75 minutes	Teacher Actions	Student Actions
10 minutes	Instruct students to respond to the prompt	Write a journal entry in response to the prompt, share answers on a volunteer basis
10 minutes	Divide class into small groups based on their exit cards from the previous class; assign elements of fiction to each group to be defined	Identify their assigned elements from the story and discuss
10 minutes	Reorganize groups so all elements of fiction are represented in a group	Share information from their first grouping so all students have all elements of fiction for the story
5 minutes	Create graphic organizer for the elements of fiction on the board, write student responses	Fill out graphic organizer as a class to review elements of fiction as they apply to “Beauty and the Beast”

15 minutes	Lead discussion on the elements of fiction/students' thoughts on the story	Discuss what they liked, disliked, etc
7 minutes	Ask class how this story might work in a modern setting; introduce Alex Flinn's <i>Beastly</i> .	Contribute ideas on what elements of fiction would change or stay the same in a modern adaptation and whether or not it could work.
5 minutes	Give students quiz on elements of fiction via Socratic app	Take quiz as a form of summative assessment
5 minutes	Instruct students to fill out exit card	Write on exit card what they think <i>Beastly</i> will change from the original and whether or not they think it will work

Day Two of Four

1. Topic and Type: *Beastly* by Alex Flinn. A lesson to ***build on existing knowledge***.
2. Content overview: Key concepts for this lesson include:
 - Creating and defending a textually-based argument
 - Making connections between literature and society
3. SOL's: 12th grade English
 - **12.1** The student will make a formal oral presentation in a group or individually.
 - c) Use details, illustrations, statistics, comparisons, and analogies to support the presentation
 - e) Use grammatically correct language, including vocabulary appropriate to the topic, audience, and purpose.
 - I) Critique effectiveness of presentations
4. Instructional Objectives:
 - **U1:** Students will understand that literature is influenced by societal and cultural values.
 - **U2:** Students will understand that storytelling has the power to communicate ideas, enforce moral values, and influence audiences.
 - **K3:** Students will know different devices used in storytelling and their purposes
 - **K4:** Students will know how audience and purpose affect content.
 - Students will know how to communicate ideas through stories
 - **D2:** Students will be able to read and discuss stories in terms of the elements of short fiction.
 - **D3:** Students will be able to compare and contrast relationships between stories and society

5. Assessment Plan:

Objectives (UKDs)	Assessments: Formative and Summative
U1	Formative: Journal Entry, Discussion, Debate
U2	Formative: Journal Entry, Discussion
K3	Formative: Debate
K4	Formative: Journal Entry, Discussion, Debate
D2	Formative: Debate, Post-Debate Discussion
D3	Formative: Journal Entry, Discussion,

	Debate, Exit Card
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6. Materials:
 - *Beastly* copies
7. Warm-Up: Write a journal entry response to this prompt: How do you feel about the statements Kyle makes and the actions he takes toward people he deems unattractive or less attractive? Do you think this is an accurate representation of modern society?
8. Closure: How well do you think this story is including modern elements? Give at least two examples. Read Parts III and IV for homework

9. Lesson Body and Sequence

Time: 75 minutes	Teacher Actions	Student Actions
10 minutes	Instruct students to respond to the prompt; take a blind vote on whether or not students feel they personally have treated people differently based on perceived attractiveness	Write a journal entry in response to the prompt, share answers on a volunteer basis; take part in blind vote
7 minutes	Share results of blind vote. Ask students to extend their journal entry in response to a new prompt. Do not ask for volunteered responses.	Respond to prompt: "Write three sentences about a time that you treated or thought about someone differently based on how he or she looked. How do you think that person felt or might have felt?"
3 minutes	<p>Pose the question: With this in mind, how do you feel about Kyle's punishment? Did he deserve to be changed into a beast?</p> <p>After students have divided, measure where the two students closest to the middle are standing in relation to the outer ends</p>	Line up in the classroom on a spectrum from "Strongly Agree" to "Strongly Disagree" with "Undecided" section in the middle.

15 minutes	Divide remaining students into “Agree” and “Disagree” group; give debate objective and supervise structure	Put together an argument consisting of Opening Argument, Supporting Points (with quotes and page numbers), Rebuttal, and Closing Arguments in order to convince the two people closest to the middle to move more towards your side.
25 minutes	Supervise debate. Re-measure where two students closest to the middle now stand to determine the debate’s winner.	Engage in debate: 5 minutes per side to present opening arguments/supporting points, 5 minutes to put together rebuttal, 8 minutes per side to present rebuttal/closing arguments Two undecided students: pick post-debate positions
10 minutes	Lead discussion on debate’s effectiveness	Discuss effectiveness of arguments/tactics on either side, what could have been done differently, etc
5 minutes	Instruct students to fill out exit card	Write on exit card what they think <i>Beastly</i> will change from the original and whether or not they think it will work

Day Three of Four

1. Topic and Type: *Beastly* by Alex Flinn. A lesson to **build on existing knowledge**.
2. Content overview: Key concepts for this lesson include:
 - The relationship between stories and society
3. SOL's: 12th grade English
 - **12.2** The student will examine how values and points of view are included or excluded and how media influences beliefs and behaviors
 - b) Determine the author's purpose and intended effect on the audience for media messages
 - **12.4** The student will read, comprehend, and analyze the development of British literature and literature of other cultures.
 - d) Relate literary works and authors to major themes and issues of their eras
 - f) Explain how the sound of a poem (rhyme, rhythm, onomatopoeia, repetition, alliteration, assonance, and parallelism) supports the subject, mood, and theme
4. Instructional Objectives:
 - **U1:** Students will understand that literature is influenced by societal and cultural values.
 - **U2:** Students will understand that storytelling has the power to communicate ideas, enforce moral values, and influence audiences.
 - **K4:** Students will know how audience and purpose affect content.
 - **K6:** Students will know how to communicate ideas through stories
 - **D2:** Students will be able to read and discuss stories in terms of the elements of short fiction.
 - **D3:** Students will compare and contrast relationships between stories and society.
 - **D5:** Students will evaluate an author/speaker's message.
5. Assessment Plan:

Objectives (UKDs)	Assessments: Formative and Summative
U1	Formative: Journal Entry, Discussion
U2	Formative: Journal Entry, Discussion
K4	Formative: Discussion, Poem Analysis
K6	Formative: Poem Analysis, Discussion
D2	Formative: Discussion, Exit Card
D3	Formative: Discussion, Poem Analysis,

	Discussion
D5	Formative: Discussion, Poem Analysis, Discussion

6. Materials:

- *Beastly* copies
- “Sonnet 54” copies

7. Warm-Up: Write a journal entry in response to this quote: “When you’re a kid, they tell you that it’s what’s on the inside that counts. Looks don’t matter. But that’s not true. Guys like Phoebus in *The Hunchback* or Dorian or the old Kyle Kingsbury—they can be scumbags to women and still get away with it because they’re good-looking. Being ugly is a kind of prison” (Flinn 126). What are your thoughts on this quote? Do you believe it? Is this what society teaches us? Are there other literary examples that support or disprove this claim?

8. Closure: Based on the discussion and what you’ve read, explain which element of fiction you think is most important and why. Do the same for which element you think is the least important. Read *Beastly* Parts V and VI for homework.

9. Lesson Body and Sequence

Time: 75 minutes	Teacher Actions	Student Actions
10 minutes	Instruct students to respond to the prompt	Write a journal entry in response to the prompt
25 minutes	Give brief introduction of characters Phoebus from <i>Hunchback of Notre Dame</i> and Dorian from <i>The Picture of Dorian Gray</i> to give context. Use warm-up to lead into discussion of <i>Beastly</i> and other literary works in terms of the Essential Questions: how these characters and their appearance and actions speak to society’s standards	Participate in class discussion, contribute personal experiences and ideas
7 minutes	Read “Sonnet 54” out loud, clarify any questions about meaning of words or lines.	Listen and make notes, ask questions as necessary.

10 minutes	Divide class into three groups and assign each group either a quatrain or a sestet. Instruct students to rewrite their given verses into more modern language and analyze what it means	Rewrite verses in an appropriately modern way that still holds the original meaning, contribute ideas as to what it means
15 minutes	Have students put together rewritten verses and share meaning; tie back to <i>Beastly</i>	Share new verses and analysis; respond to other groups as necessary.
8 minutes	Instruct students to fill out exit card	Write on exit card which element of fiction they think is the most important and why as well as which element they think is the least important and why.

Day Four of Four

1. Topic and Type: *Beastly* by Alex Flinn. A lesson to ***build on existing knowledge***.
2. Content overview: Key concepts for this lesson include:
 - Analyzing original and adaptation
3. SOL's: 12th grade English
 - **12.2** The student will examine how values and points of view are included or excluded and how media influences beliefs and behaviors
 - b) Determine the author's purpose and intended effect on the audience for media messages
 - **12.4** The student will read, comprehend, and analyze the development of British literature and literature of other cultures.
4. Instructional Objectives:
 - **U1:** Students will understand that literature is influenced by societal and cultural values.
 - **U2:** Students will understand that storytelling has the power to communicate ideas, enforce moral values, and influence audiences.
 - **K4:** Students will know how audience and purpose affect content.
 - **K6:** Students will know how to communicate ideas through stories
 - **D3:** Students will compare and contrast relationships between stories and society.
 - **D4:** Students will compare and contrast the purpose/tone/style/voice of adaptations to originals
5. Assessment Plan:

Objectives (UKDs)	Assessments: Formative and Summative
U1	Formative: Warm Up, Discussion
U2	Formative: Warm Up, Discussion
K4	Formative: Venn Diagram, Discussion
K6	Formative: Warm up, Venn Diagram, Discussion
D3	Formative: Venn Diagram, Discussion
D4	Formative: Venn Diagram, Discussion

6. Materials:
 - *Beastly* copies
 - Five sets of eight slips of paper with the elements of fiction written on them
 - “Brier-Rose” copies
7. Warm-Up: In small groups, organize the eight elements of fiction into 1-2-3-2 structure in response to the prompt “Rank the elements of fiction from most important to keep similar and least important to keep similar when writing an adaptation of a text”
8. Closure: Based on what you already know about “Brier Rose,” how do you think it could be adapted? Read “Brier-Rose” for homework.

9. Lesson Body and Sequence

Time: 75 minutes	Teacher Actions	Student Actions
15 minutes	Divide students into 5 groups; instruct them to complete warm up; discuss results	Decide how to rank the elements of fiction in a 1-2-3-2 structure based on most to least important elements to keep similar in an adaptation; share answers
10 minutes	Draw large Venn Diagram on the board to compare Jeanne-Marie le Prince de Beaumont’s “Beauty and the Beast” to <i>Beastly</i>	Contribute similarities and differences between the two stories
40 minutes	Use Venn Diagram to lead into discussion on how <i>Beastly</i> differs from the original: What modern introductions have been made? What has been included/excluded? How did Flinn change the story? Which element of fiction has been altered the most? What changes have you liked or disliked? Why do you think these changes have been made?	Contribute ideas in response to questions
10 minutes	Pass out “Brier-Rose” by the Brothers Grimm; give brief historical context	Make notes on historical context
5 minutes	Instruct students to fill out exit card	Write on exit card how they think “Brier-Rose” could be adapted.

“Sleeping Beauty”
Day One of Three

1. Topic and Type: “Little Brier-Rose” by Jacob and Wilhelm Grimm. A lesson to **build on existing knowledge**.
2. Content overview: Key concepts for this lesson include:
 - Identifying **themes** and making personal **connections**
 - Understanding how themes of classic stories are **still relevant today**
3. SOL’s: 12th grade English
 - **12.4** The student will read, comprehend, and analyze the development of British literature and literature of other cultures.
 - b) Recognize major literary forms and their elements.
 - c) Recognize the characteristics of major chronological eras
 - d) Relate literary works and authors to major themes and issues of their eras.
4. Instructional Objectives:
 - **U2:** Students will understand that storytelling has the power to communicate ideas, enforce moral values, and influence audiences
 - **K3:** Students will know different devices used in story telling and their purposes.
 - **K4:** Students will know how audience and purpose affect content.
 - **D3:** Students will be able to compare and contrast relationships between stories and society (Analyze).

5. Assessment Plan:

Objectives (UKDs)	Assessments: Formative and Summative
U2	Formative: Journal Entry, Discussion, “Most Important Word,” “Responsibility Pie Chart”
K3	Formative: Discussion
K4	Formative: Journal Entry, Discussion, “Responsibility Pie Chart”
D3	Formative: Discussion, “Most Important Word,” “Responsibility Pie Chart,” Exit Card

6. Materials:
 - “Little Briar-Rose” handouts
 - “Most Important Word” graphic organizer
7. Warm Up: Write a response to this prompt: If you had twelve fairies blessing you with good qualities, what would you want them to give you?
8. Closure: How do you think this story could be satirized?
9. Lesson Body and Sequence:

Time 75 minutes	Teacher Actions	Student Actions
10 minutes	Display warm up prompt: “If you had twelve fairies blessing you with good qualities, what would you want them to give you?”	Respond to the prompt and share responses.
10 minutes	Direct students to create a “Responsibility Pie Chart” to assign blame among Briar Rose’s parents, Briar Rose, and the thirteenth fairy for why Briar Rose is cursed.	Create pie chart and be prepared to share/justify answers.
20 minutes	Lead discussion based on the following questions: 1) Why did you choose to divide the blame the way you did? 2) Do you agree with what other people put down? 3) Based on who you thought was most responsible, what do you think the Brothers Grimm are trying to tell us?	Participate in discussion
10 minutes	Instruct students to fill out “Most Important Word” graphic organizer based on what they believe the key word from the story is.	Choose what they believe is the “Most Important Word” from the story and use that word to explain the characters, conflict, and theme of “Little Briar-Rose”
15 minutes	Have students work first in pairs, then in groups to share their “Most Important Word” until the entire class has agreed on one.	Share “Most Important Word” and engage in discussion in order to defend and choose an overall “Most Important Word.”
10 minutes	Give short definition of satire and instruct students to respond to the following prompt: Write a suggestion for how “Briar-Rose” could be made into a satire.	Respond to the prompt.

Day Two of Three

1. Topic and Type: “Sleeping Person of Better-Than-Average Attractiveness” by James Finn Gardner; satire, media. A lesson to ***build on existing knowledge***.
2. Content overview: Key concepts for this lesson include:
 - Identifying **themes** and making personal **connections**
 - Understanding how classic stories can be changed to **convey or satirize new ideas**
 - Exploring how **bias and perspective** can affect stories
3. SOL’s: 12th grade English
 - **12.2** The student will examine how values and points of view are included or excluded and how media influences beliefs and behaviors.
 - a) Evaluate sources including advertisements, editorials, blogs, Web sites, and other media for relationships between intent, factual content, and opinion.
 - b) Determine the author’s purpose and intended effect on the audience for media messages.
 - **12.3b** Use context, structure, and connotations to determine meanings of words and phrases.
 - **12.4** The student will read, comprehend, and analyze the development of British literature and literature of other cultures.
 - b) Recognize major literary forms and their elements
 - c) Recognize the characteristics of major chronological eras
 - d) Relate literary works and authors to major themes and issues of their eras.
4. Instructional Objectives:
 - **U2:** Students will understand that storytelling has the power to communicate ideas, enforce moral values, and influence audiences
 - **K3:** Students will know different devices used in story telling and their purposes.
 - **K4:** Students will know how audience and purpose affect content.
 - **D3:** Students will be able to compare and contrast relationships between stories and society (Analyze).
 - **D5:** Students will be able to evaluate an author/speaker’s message (Evaluate).
 - **D7:** Students will be able to create a satirized version of “Briar-Rose” (Create)

5. Assessment Plan:

Objectives (UKDs)	Assessments: Formative and Summative
U2	Formative: Journal Entry, Discussion Summative: Short Story
K3	Formative: Discussion Summative: Short Story

K4	Formative: Journal Entry, Discussion Summative: Short Story
D3	Formative: Discussion
D5	Formative: Discussion
D7	Formative: Exit Card from previous day, Discussion, Brainstorming, Five-Finger Progress Rating Summative: In-Class Essay

6. Materials:

- Youtube videos
 - ["What is Satire?"](#)
 - [6 Tricks To Be A Social Media Pro](#)
 - [Using Social Media to Cover For Lack of Original Thought](#)
- “Sleeping Persun of Better-Than-Average Attractiveness” handouts

7. Warm Up: Write a response to this prompt:

8. Closure: Reading a published satire of “Briar-Rose”

9. Lesson Body and Sequence:

Time 75 minutes	Teacher Actions	Student Actions
10 minutes	Instruct students to fill out an index card defining message and bias	Fill out index card for review
10 minutes	Show Youtube video “What is Satire?” Have students come up with examples and answer any questions.	Watch video and take notes. Come up with examples.
5 minutes	Show Youtube video “6 Tricks to be a Social Media Pro.” Ask students to identify its message, purpose and bias	Discuss bias from the first video.
10 minutes	Show Youtube video “Using Social Media to Cover for Lack of Original Thought.” Ask students to identify its message and purpose.	Identify what the video is critiquing and discuss whether or not they agree with it. Draw from first video and personal experience.

10 minutes	Pass back exit cards from the previous day, write student ideas on the board during the brainstorming process.	Give ideas as to how “Briar-Rose” could be made into a satire
20 minutes	Divide students into groups and introduce task: Turn “Briar-Rose” into a satire of some aspect of modern society that will really speak to your classmates.	Rewrite “Briar-Rose” in groups, to be finished next class
1 minute	Ask students to rate their progress/understanding with writing their satire by raising zero to five fingers	Rate progress/understanding
9 minutes	Address issues with groups as necessary	Continue rewriting “Briar-Rose,” ask questions as necessary

Day Three of Three

1. Topic and Type: “Sleeping Persun of Better-Than-Average Attractiveness” by James Finn Gardner; satire, media. A lesson to **build on existing knowledge**.
2. Content overview: Key concepts for this lesson include:
 - Identifying **themes** and making personal **connections**
 - Understanding how classic stories can be used to **convey or satirize new ideas**
3. SOL's: 12th grade English
 - **12.2** The student will examine how values and points of view are included or excluded and how media influences beliefs and behaviors
 - a) Evaluate sources including advertisements, editorials, blogs, Web sites, and other media for relationships between intent, factual content, and opinion.
 - b) Determine the author's purpose and intended effect on the audience for media messages.
 - **12.3b** Use context, structure, and connotations to determine meanings of words and phrases.
 - **12.4** The student will read, comprehend, and analyze the development of British literature and literature of other cultures.
 - b) Recognize major literary forms and their elements.
 - c) Recognize the characteristics of their chronological eras
 - d) Relate literary works and authors to major themes and issues of their eras.
4. Instructional Objectives:
 - **U2:** Students will understand that storytelling has the power to communicate ideas, enforce moral values, and influence audiences
 - **K3:** Students will know different devices used in story telling and their purposes.
 - **K5:** Students will know how audience and purpose affect content.
 - **D3:** Students will be able to compare and contrast relationships between stories and society (Analyze).
 - **D5:** Students will be able to evaluate an author/speaker's message (Evaluate).

5. Assessment Plan:

Objectives (UKDs)	Assessments: Formative and Summative
U2	Summative: Satire
K3	Formative: Discussion Summative: Satire
K5	Formative: Discussion

	Summative: Satire
D3	Formative: Discussion, Exit Card
D5	Formative: Discussion, Exit Card

6. Materials:

- “Sleeping Persun of Better-Than-Average Attractiveness” handouts
- Candy
- Youtube video: [Sarah Silverman on Political Correctness](#)
- [Neil Gaiman Tumblr Post on Political Correctness](#)
- World Post Article: [This Google Chrome Extension iReplaces "Political Correctness" with Something More Accurate](#)
- “The Little Mermaid”

7. Warm Up: Finish writing satires.

8. Closure: Watch video on political correctness, write exit card a summative statement about their thoughts on political correctness.

9. Lesson Body and Sequence:

Time 75 minutes	Teacher Actions	Student Actions
5 minutes	Instruct students to finish writing their satires	Finish satires.
10 minutes	Have students share satires; share online poll and award candy as prize to best satire	Read satires aloud, vote via online class poll on which satire is the best.
20 minutes	Hand out “Sleeping Persun of Better-Than-Average Attractiveness” and read; instruct students to mark elements of satire	Read and annotate short story
15 minutes	Lead discussion based on the following questions: 1) What elements of short fiction did Gardner play with in this adaptation? How does he make his point?	Engage in discussion using textual support as well as evidence from the videos on satire from the day before.

	2) What is this story critiquing? What does it have to say about modern society? Do you agree?	
20 minutes	Show Youtube video “Sarah Silverman on Political Correctness,” Neil Gaiman’s Tumblr post on political correctness, and article from The World Post. Move discussion toward political correctness based on these questions: What is political correctness? Is it necessary? Can it be positive? Why or why not?	Watch video. Discuss how these resources have or have not shaped or influenced their thoughts on political correctness.
5 minutes	Instruct students to write on exit card their thoughts on political correctness as influenced by class discussion, tying it back to Gardner’s adaptation. Hand out “The Little Mermaid” to be read for next class.	Respond to prompt.

“The Little Mermaid”

Day One of Four

1. Topic and Type: “The Little Mermaid” by Hans Christian Andersen. A lesson to ***build on existing knowledge***.
2. Content overview: Key concepts for this lesson include:
 - Identifying **themes** and making personal **connections**
 - Understanding how themes of classic stories are **still relevant today**
3. SOL’s: 12th grade English
 - **12.4** The student will read, comprehend, and analyze the development of British literature and literature of other cultures.
 - b) Recognize major literary forms and their elements.
 - d) Relate literary works and authors to major themes and issues of their eras.
4. Instructional Objectives:
 - **U2:** Students will understand that storytelling has the power to communicate ideas, enforce moral values, and influence audiences
 - **K3:** Students will know different devices used in story telling and their purposes.
 - **K4:** Students will know how audience and purpose affect content.
 - **D4:** Students will be able to compare and contrast relationships between stories and society (Analyze).

5. Assessment Plan:

Objectives (UKDs)	Assessments: Formative and Summative
U2	Formative: Journal Entry, Discussion
K3	Formative: Discussion Summative: In-Class Essay
K4	Formative: Journal Entry, Discussion
D4	Formative: Discussion, Exit Card Summative: In-Class Essay

6. Materials:
 - Copy of “The Little Mermaid”
 - Scrap Paper
 - Prepared PowerPoint with relevant key quotes

7. Warm Up: Students will do a journal entry in response to the prompt: “Can you understand why the mermaid makes the choices she does? Do you agree with them?”
8. Closure: Students will be asked to fill out an exit card detailing their existing knowledge of the Disney movie “The Little Mermaid” in relation to the Hans Christian Andersen original story.

9. Lesson Body and Sequence:

Time 75 minutes	Teacher Actions	Student Actions
5 minutes	Instruct students to write a journal entry about whether or not they understand/agree with the plot points of the story	Students will respond to the prompt.
10 minutes	Have students line up on a spectrum from “Yes” to “No” in response to the question posed for their journal entry	Students will state their opinions and engage in brief discussion about their responses
15 minutes	Ask students what matters to them as much as being human mattered to the mermaid. Have students verbally re-answer the journal entry after placing themselves in the mermaid’s fins.	
15 minutes	Display key quotes regarding themes; Prompt students to consider the themes of “The Little Mermaid” and whether or not they are applicable to modern society.	Students will discuss the themes of love and Christianity and how they see these themes played out today.
5 minutes	Have students write their personal definitions of love on a piece of scrap paper, ball it up, and toss it across the room.	Students will write their definition of love, then retrieve someone else’s definition and read it aloud.
15 minutes	Guide the class in filling out a Venn diagram on the board comparing how Hans Christian Andersen defines love in “The Little Mermaid” with how the students define it.	Students will contribute ideas about how their personal/modern ideas of love compare with the mermaid’s and Andersen’s.
10 minutes	Pose the exit card question, “What about our discussion today relates to your background knowledge of Disney’s <i>Little Mermaid</i> ?”	Students will write how the themes of Andersen’s story and their definitions of love relate to what they already know about the Disney movie.

Day Two of Four

1. Topic and Type: Walt Disney's *The Little Mermaid*. A lesson to ***build on existing knowledge***.
2. Content overview: Key concepts for this lesson include:
 - Demonstrating knowledge of **theme, plot, and character** and applying that knowledge
3. SOL's: 12th grade English
 - **12.2** The student will examine how values and points of view are included or excluded and how media influences beliefs and behaviors.
 - b) Determine the author's purpose and intended effect on the audience for media messages.
 - **12.4** The student will read, comprehend, and analyze the development of British literature and literature of other cultures.
 - b) Recognize major literary forms and their elements
4. Instructional Objectives
 - **U2:** Students will understand that storytelling has the power to communicate ideas, enforce moral values, and influence audiences
 - **U1:** Students will understand that literature is influenced by societal and cultural values
 - **K3:** Students will know different devices used in story telling and their purposes.
 - **K4:** Students will know how audience and purpose affect content.
 - **D3:** Compare and contrast relationships between stories and society (Analyze)
 - **D4:** Compare and contrast purpose/tone/style/voice of adaptations to originals (Analyze)

5. Assessment Plan:

Objectives (UKDs)	Assessments: Formative and Summative
U2	Formative: Journal Entry, Discussion
U1	Formative: Discussion Summative: In-Class Essay
K3	Formative: Journal Entry, Discussion
K4	Formative: Discussion, Exit Card Summative: In-Class Essay
D3	Formative: Journal Entry, Discussion
D4	Formative: Discussion, Exit Card

	Summative: In-Class Essay
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6. Materials

- Prepared PowerPoint slide with journal prompt
- Copy of Disney's *The Little Mermaid*
- Premade graphic organizers:
 - Major Plot Points (1)
 - Traditional Characters (2)
 - Additional Characters (3)
 - Theme/Moral (4)

7. Warm Up: Students will do a journal entry in response to the question, "If you watched Disney movies as a child, what did you learn from them? If you didn't watch them, what stories or traditions were a big part of your childhood? What did you learn from those?"

8. Closure: Students will write an exit card brainstorming why the Disney movie differs from the original story.

9. Lesson Body and Sequence

Time 75 minutes	Teacher Actions	Student Actions
5 minutes	Instruct students to write a journal entry about Disney movies and other stories from their childhoods.	Students will respond to the prompt and share their answers on a volunteer basis.
7 minutes	Pass out graphic organizers based on student comfort with content (1 for struggling students, 4 for advanced students) and explain instructions	Students will annotate the notes according to teacher instructions in preparation for filling them out
56 minutes	Show the first 56 of the Disney movie <i>The Little Mermaid</i> . Pause after 20 minutes and 40 minutes to check understanding and progress	Students will begin filling out their assigned graphic organizers.
7 minutes	Instruct students to write an exit card in response to the question, "List three changes you have noticed thus far. Why do you think these changes have been made?"	Students will begin considering why the adaptation has changed the way it has.

Day Three of Four

1. Topic and Type: Walt Disney's *The Little Mermaid*. A lesson to **build on existing knowledge**.
2. Content overview: Key concepts for this lesson include:
 - Demonstrating knowledge of **theme, plot, and character** and applying that knowledge
 - Showing enough mastery to communicate knowledge with others
3. SOL's: 12th grade English
 - **12.2** The student will examine how values and points of view are included or excluded and how media influences beliefs and behaviors.
 - b) Determine the author's purpose and intended effect on the audience for media messages.
 - **12.4** The student will read, comprehend, and analyze the development of British literature and literature of other cultures.
 - b) Recognize major literary forms and their elements.
4. Instructional Objectives
 - **U2:** Students will understand that storytelling has the power to communicate ideas, enforce moral values, and influence audiences
 - **U1:** Students will understand that literature is influenced by societal and cultural values
 - **K3:** Students will know different devices used in story telling and their purposes.
 - **K4:** Students will know how audience and purpose affect content.
 - **D3:** Compare and contrast relationships between stories and society (Analyze)
 - **D4:** Compare and contrast purpose/tone/style/voice of adaptations to originals (Analyze)
5. Assessment Plan:

Objectives (UKDs)	Assessments: Formative and Summative
4a	Formative: Journal Entry, Discussion
4b	Formative: Discussion Summative: In-Class Essay
4c	Formative: Journal Entry, Discussion
4d	Formative: Discussion, Exit Card Summative: In-Class Essay

4e	Formative: Journal Entry, Discussion
4f	Formative: Discussion, Exit Card Summative: In-Class Essay

6. Materials

- Copy of Disney's *The Little Mermaid*
- Premade graphic organizers:
 - Major Plot Points (1)
 - Traditional Characters (2)
 - Additional Characters (3)
 - Theme/Moral (4)

7. Warm Up: Students will rejoin their groups based on graphic organizers and briefly share what they've written.

8. Closure: Students will be instructed to review their graphic organizers in preparation for a brief In-Class Essay the following class.

9. Lesson Body and Sequence

Time 75 minutes	Teacher Actions	Student Actions
4 minutes	Instruct students to join their graphic organizer groups and confer.	Share information with other people who have their same graphic organizer
27 minutes	Show the last 27 minutes of <i>The Little Mermaid</i>	Complete their assigned graphic organizer.
14 minutes	Group students by graphic organizer, give guidelines for presentation	Share what they've written on their graphic organizers, then prepare a brief presentation to share their graphic organizer with the class
30 minutes	Pass out copies of each graphic organizer for every student; Have each group present, guide discussion	Present their information and engage in discussion with their classmates who have filled out different organizers. Fill out graphic organizers from other groups based on their presentations

Day Four of Four

1. Topic and Type: Walt Disney's *The Little Mermaid*. A lesson to **build on existing knowledge**.
2. Content overview: Key concepts for this lesson include:
 - Analyzing the **impact** society and stories have on each other
 - **Creating** and coherently **defending** a thesis
3. SOL's: 12th grade English
 - **12.4** The student will read, comprehend, and analyze the development of British literature and literature of other cultures.
 - b) Recognize major literary forms and their elements.
 - **12.6** The student will develop expository and informational, analyses, and persuasive/argumentative writings.
 - a) Generate, gather, and organize ideas for writing to address a specific audience and purpose.
 - b) Produce arguments in writing that develop a thesis to demonstrate knowledgeable judgments, address counterclaims, and provide effective conclusions.
 - c) Clarify and defend a position with precise and relevant evidence.
 - d) Adapt content, vocabulary, voice, and tone to audience, purpose, and situation.
 - e) Use a variety of rhetorical strategies to accomplish a specific purpose.
 - f) Create arguments free of errors in logic and externally supported.
 - g) Revise writing for clarity of content, depth of information and technique of presentation.
4. Instructional Objectives
 - **U2:** Students will understand that storytelling has the power to communicate ideas, enforce moral values, and influence audiences
 - **U1:** Students will understand that literature is influenced by societal and cultural values
 - **K3:** Students will know different devices used in storytelling and their purposes.
 - **K4:** Students will know how audience and purpose affect content.
 - **D3:** Compare and contrast relationships between stories and society (Analyze)
 - **D4:** Compare and contrast purpose/tone/style/voice of adaptations to originals (Analyze)

5. Assessment Plan:

Objectives (UKDs)	Assessments: Formative and Summative
4a	Formative: Journal Entry, Discussion
4b	Formative: Discussion

	Summative: In-Class Essay
4c	Formative: Journal Entry, Discussion
4d	Formative: Discussion, Exit Card Summative: In-Class Essay
4e	Formative: Journal Entry, Discussion
4f	Formative: Discussion, Exit Card Summative: In-Class Essay

6. Materials

- Copy of Disney's *The Little Mermaid*
- Premade graphic organizers:
 - Major Plot Points (1)
 - Traditional Characters (2)
 - Additional Characters (3)
 - Theme/Moral (4)
- PowerPoint slide with Essay Prompt

7. Warm Up: Students will have the opportunity to clarify any questions they still have about any of the information found on the graphic organizers from the previous classes.

8. Closure: Students will turn in their essays.

9. Lesson Body and Sequence

Time 75 minutes	Teacher Actions	Student Actions
5 minutes	Answer questions about the story, movie, graphic organizers	Students will review relevant information and ask any lingering questions.
10 minutes	Set up Google Plus page for students to post initial thoughts on why the story was changed the way it was and whether those changes were positive or negative.	Post their initial thoughts and read others' posts in preparation for class discussion.
30 minutes	Guide students in whole class discussion comparing and contrasting the short story with the movie and analyzing the reasoning behind changes.	Students will use their graphic organizers and prior knowledge to discuss and debate why the changes they have previously identified were made.

30 minutes	Show Essay prompt: “What is the most important, meaningful, or controversial change Disney’s movie makes to the original ‘Little Mermaid’? Defend your answer.”	Students will respond to the essay prompt in a well-formatted essay to be turned in at the end of class. They may reference their graphic organizers, text, and notes.
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Additional Educational Materials

In the Order Referenced by Lesson Plans

Elements of Short Fiction PowerPoint

Introductory Lesson

The Elements of Fiction

All definitions courtesy of Carson-Newman University

Theme **Plot**

Conflict **Setting**

Tone

Character **Language**

POINT OF VIEW/NARRATOR

Theme

- The "big idea" – central to the whole story
- One-word/phrase descriptions
- What the author wants the audience to know

True Love Conquers All

Friendship

Courage

Growing Up

Plot

Structure of events in a story

Introduction

Rising Action

Climax

Falling Action

Conclusion

- Characters and setting are laid out, conflict is introduced
- Conflict builds
- Turning Point of the story, highest emotional point
- Events start to wrap up
- Conflict is resolved, story is wrapped up

Describe the plot of "Little Red Riding Hood"

Conflict

Man vs Nature

Good vs Evil


Detective vs criminal

- Opposition between two forces (characters, groups, ideas etc)
- Can be external or internal
- Drives the story

What is the conflict in "Snow White"?

Setting

- General area, historical time, and social context in which the story occurs
- Could also be the physical location
- Established mostly through description and dialogue



Tone

- The author's attitude toward the story or work
- Conveyed through choices author makes
 - Diction, flow, descriptions, etc
- Can be formal, informal, playful, serious, etc

"Mr. and Mrs. Dursley, of number four, PRIVET DRIVE, were proud to say that they were perfectly normal, thank you very much. They were the last people you'd expect to be involved in anything strange or mysterious, because they just didn't hold with such nonsense."

"Mr. Dursley was the director of a firm called Grunnings, which made drills. He was a big, beefy man with hardly any neck, although he did have a very large mustache. Mrs. Dursley was thin and blonde and had nearly twice the usual amount of neck, which came in very useful as she spent so much of her time craning over garden fences, spying on the neighbors. The Dursleys had a small son called Dudley and in their opinion there was no finer boy anywhere."

J.K. Rowling, *Harry Potter and the Sorcerer's Stone*

How would you describe the tone of this passage?

Character



- How individuals in stories are represented and viewed
- Presented through what they say (dialogue) and what they do (action)
- Round, flat, protagonist, antagonist, etc

Language

- Composed of many different choices the author makes with words and how they are put together
 - Diction – word choice
 - Syntax – sentence structure
 - Dialogue
 - Description

"Rapunzel's hair was long and radiant, as fine as spun gold. Every time she heard the voice of the sorceress, she unpinned her braids and wound them around a hook on the window. Then she let her hair drop twenty yards, and the sorceress would climb up on it"

-The Brothers Grimm, "Rapunzel"

What do you notice about the language?

POINT OF VIEW/NARRATOR

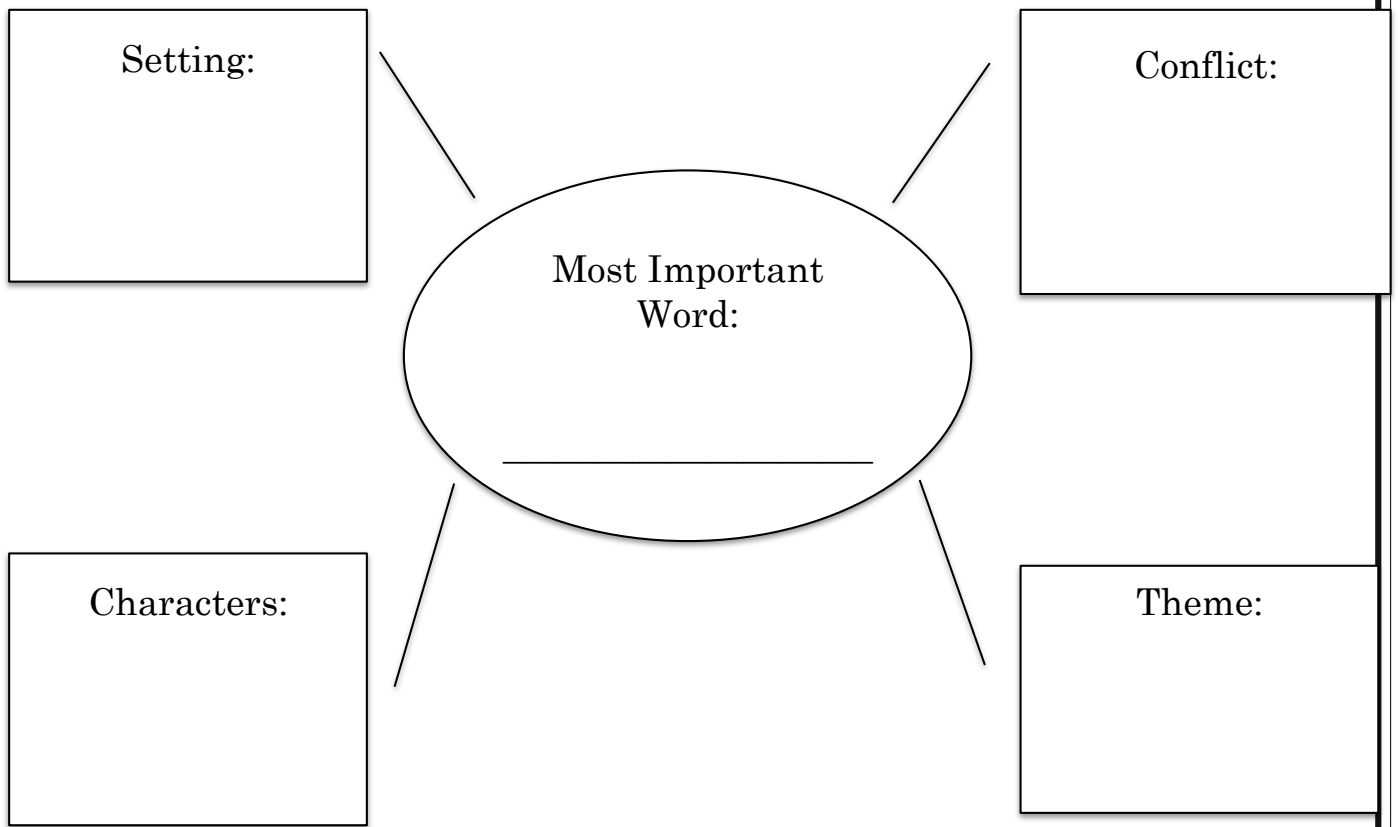
- How a story is told/who tells it
- How a reader accesses the story
- NOT the same as the author!
- First person, third person omniscient, third person limited

Is the narrator always reliable?

Most Important Word Chart

“Sleeping Beauty” Day One

“MOST IMPORTANT WORD” CHART



PowerPoint

“The Little Mermaid” Days One, Two, and Four

The Little Mermaid



Can you understand why the mermaid makes the choices she does? Do you agree with them?

Journal Entry Day One



Quotes

“You have suffered and endured and raised yourself to the spirit-world by your good deeds; and now, by striving for three hundred years in the same way, you may obtain an immortal soul.”

“I would gladly give up my three hundred years if I could be a human being only for a day, and later share in that heavenly realm!”

“I will venture all for him, and to win an immortal soul!”

“And if you do not win the love of the Prince so completely that for your sake he forgets his father and mother, cleaves to you with his every thought and his whole heart, and lets the priest join your hands in marriage, then you will win no immortal soul.”

What about our discussion today relates to your background knowledge on Disney's *The Little Mermaid*?

Exit Card Day One



If you watched Disney movies as a child, what did you learn from them? If not, what stories or traditions shaped your childhood?

Journal Entry Day Two



List three changes you've noticed so far. Why do you think these changes have been made?

Exit Card Day Two



Major Plot Points Graphic Organizer

“The Little Mermaid” Days Three and Four

NAME:

Major Plot Points

Timeline for:

The graphic organizer consists of a central horizontal timeline made of six arrow-shaped segments pointing to the right. Above the timeline are three large, empty, rounded rectangular boxes with a small triangular pointer at the bottom, each connected to one of the first three arrow segments. Below the timeline are three similar large, empty, rounded rectangular boxes with a small triangular pointer at the top, each connected to one of the last three arrow segments.

Freeology.com

Traditional Characters Graphic Organizer

“The Little Mermaid” Days Three and Four

Traditional Characters

Name:

Character Organizer – keeping track of the characters

Story Title:

Author:

Character's Name	Physical Description	Personality/Qualities	Role in the Story (Circle Major or Minor)	Important Quote
			Major Minor	
			Major Minor	
			Major Minor	

Additional Characters Graphic Organizer

“The Little Mermaid” Days Three and Four

Additional Characters

Name:

Character Organizer – keeping track of the characters

Story Title:

Author:

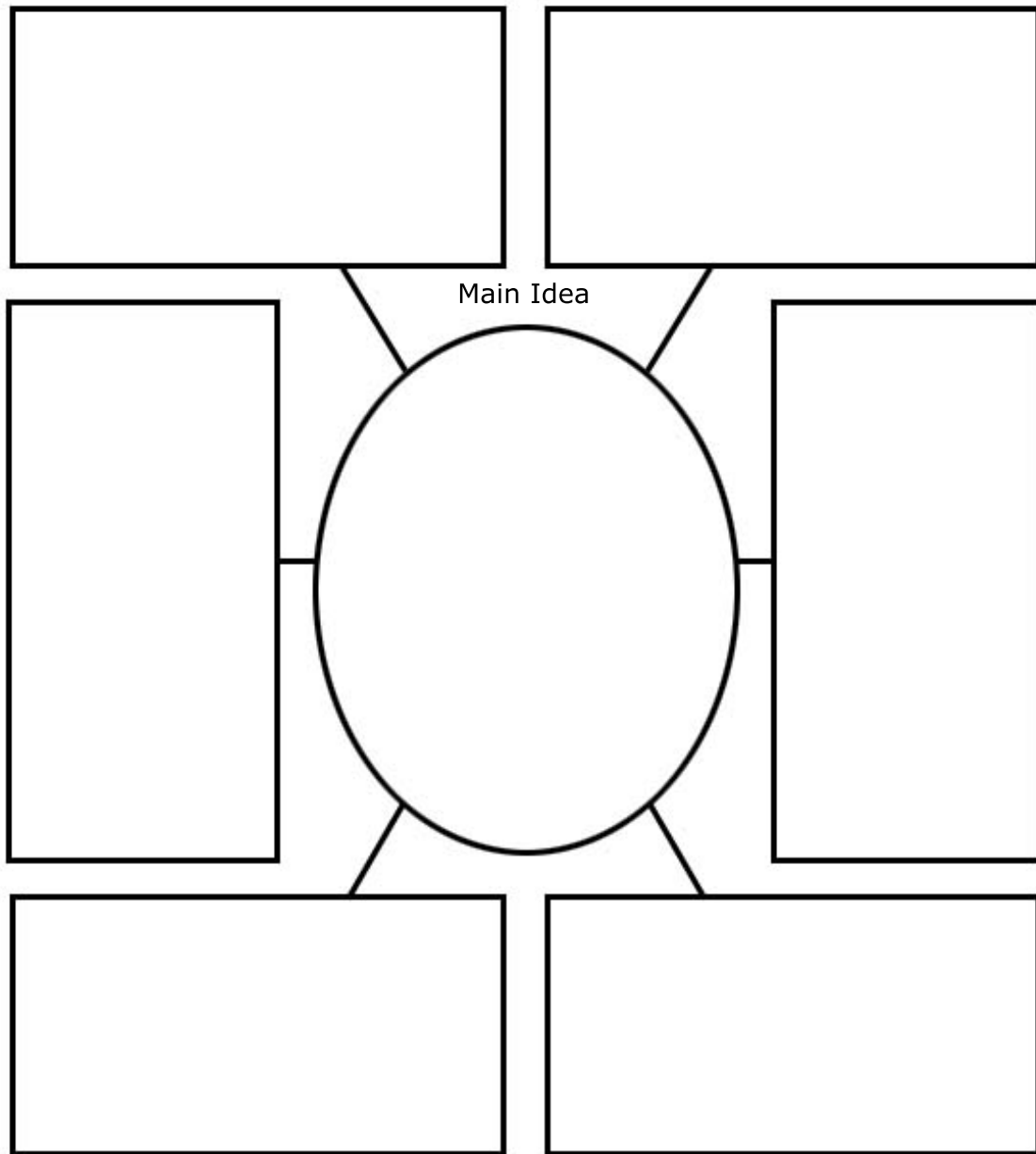
Character's Name	Physical Description	Personality/Qualities	Role in the Story (Circle Major or Minor)	Important Quote
			Major Minor	
			Major Minor	
			Major Minor	

Theme/Moral Graphic Organizer

“The Little Mermaid” Days Three and Four

Name	Date	Period
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Theme/Moral



Appendix B: Works Cited

Educational Research

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