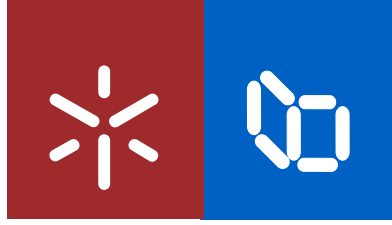Universidade do Minho
Escola de Letras, Artes e Ciências Humanas

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Master Project
Master in English Language, Literature and Cultures

Work developed under the supervision of
Professor Joanne Madin Vieira Paisana
and
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I dedicate this project to the memory of my mother and father, who always believed in my ability to be successful. You are gone, but your belief in me has made this journey possible

STATEMENT OF INTEGRITY

I hereby declare having conducted this academic work with integrity. I confirm that I have not used plagiarism or any form of undue use of information or falsification of results along the process leading to its elaboration.

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The Contemporary Fairy Tale as a Motivational Tool to Engage Students at B2 and C1 Levels in the Writing Skill in English as a Second Language

ABSTRACT

Many studies show that storytelling can hugely impact the development of students' productive and receptive EFL skills. This project aims at investigating specifically whether or not fairy tales can motivate EFL students to enhance their writing skills. It examines, in particular, whether integrating contemporary fairy tales into the CEFR B2 and C1 EFL curriculum can enhance students' motivation to produce written language more confidently.

Four lessons of one hour twenty minutes each were conducted for twenty-nine students (twenty girls, seven boys and two transgender) of a private English Language school. During the lessons, the students were introduced to two contemporary fairy tale writers, and they read different stories from these authors. The Advanced C1 class focused on Carol Ann Duffy's modern version of "The Emperor's New Clothes" and one of her original stories, "The Stolen Childhood". At the same time, the B2 students concentrated on Jane Yolen's fractured stories "Sleeping Ugly", "The Golden Balls", "Allerleirauh" and "Cinder Elephant". Moreover, Google Form questionnaires were used as a quantitative research tool for students' reflection towards fairy tale implementation in the class.

The inclusion of out-of-the-box approaches and activities in the lesson plans were intended to excite and motivate students by encouraging them to use their imagination and to develop their critical thinking and, thus, allow them to combine creative problem-solving with improved creative writing skills.

Based on the project results, it can be concluded that incorporating contemporary fairy tales and fun lessons positively enhance students' motivation and engagement in the writing skill.

Keywords: creative writing, ESL teaching, motivation, writing skills

O Conto de Fadas Contemporâneo como Ferramenta Motivacional para Incentivar Alunos dos Níveis B2 e C1 na Competência de Escrita em Inglês como Segunda Língua

RESUMO

Muitos estudos mostram que a narração de histórias pode ter um grande impacto no desenvolvimento das competências produtivas e receptivas dos alunos de EFL. Este projeto de mestrado tem como objetivo investigar especificamente se os contos de fadas podem ou não motivar os alunos de EFL a melhorar as suas competências de escrita. Analisa, em particular, se a integração de contos de fadas contemporâneos no currículo do CEFR B2 e C1 EFL pode aumentar a motivação dos alunos para produzirem a expressão escrita com mais confiança.

Foram dadas quatro aulas de uma hora e vinte minutos cada, a vinte e nove alunos (vinte raparigas, sete rapazes e dois alunos transgénero) de uma escola privada de língua inglesa. Durante as aulas, os alunos foram apresentados a dois escritores de contos de fadas contemporâneos e leram diferentes histórias destes autores. A turma do C1 centrou-se na versão moderna de Carol Ann Duffy de ''The Emperor's New Clothes'' e numa das suas histórias originais, ''The Stolen Childhood''. Ao mesmo tempo, os alunos do B2 concentraram-se nas histórias fraturadas de Jane Yolen ''Sleeping Ugly'', ''The Golden Balls'', ''Allerleirauh'' e ''Cinder Elephant''. Foram também utilizados questionários Google Form como ferramenta de investigação quantitativa para a reflexão dos alunos sobre a implementação dos contos de fadas na turma.

A inclusão de abordagens e atividades inovadoras nos planos de aula pretendia entusiasmar e motivar os alunos, encorajando-os a usar a sua imaginação e a desenvolver o seu pensamento crítico e, assim, permitir-lhes combinar a resolução criativa de problemas com melhores competências de escrita criativa.

Com base nos resultados do projeto, pode concluir-se que a incorporação de contos de fadas contemporâneos e de aulas lúdicas aumenta positivamente a motivação e o empenho dos alunos para a competência da escrita.

Palavras-chave: competências de escrita, ensino de inglês como língua estrangeira, escrita criativa, motivação

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To my students,

Fat Is Not a Fairy Tale

By Jane Yolen

I am thinking of a fairy tale,

Cinder Elephant,

Sleeping Tubby,

Snow Weight,

where the princess is not

anorexic, wasp-waisted,

flinging herself down the stairs.

I am thinking of a fairy tale,

Hansel and Great

Repoundsel,

Bounty and the Beast,

Where the beauty

has a pillowed breast,

and fingers plump as sausage.

I am thinking of a fairy tale

that is not yet written,

for a teller not yet born,

for a listener not yet conceived,

for a world not yet won,

where everything round is good:

the sun, wheels, cookies, and the princess.

INTRODUCTION

Writing is one of the most complex skills in which learners of English as a Second Language (ESL) engage since it is, by definition, a 'process-oriented, goal-directed and problem-solving process' (Griva et al., 2009, p. 132). Perfecting the writing skill has always been a challenge to both teachers and students, requiring time and effort, student engagement, and commitment. According to Annamaria Pinter's research in '*Teaching English to Young Learners*, ' "writing is a practical and valuable skill that is favoured when students are deeply interested in familiarising themselves with the English writing system" (Pinter, 2010, p. 74). Teachers play an essential role in helping students become interested in writing and even becoming better writers. Jeremy Harmer claims that the most important task the teacher needs to carry out to help students is to provoke them into "having ideas, enthusing them with the value of the task, and persuading them what fun it can be" (Harmer, 2004, p. 41). Teachers must also be aware of the writing conventions and genre restrictions in specific types of writing by demonstrating this to students. Harmer suggests that teachers have to be able to draw these features to students' attention.

> In whatever way students are made aware of layout issues or the language used to perform certain written functions, for example, the important issue is that they are made aware of these things – that these things are drawn to their attention (Harmer, 2004, p. 41).

Another crucial task allied to motivation and provocation is giving students support by being available and helping them overcome difficulties. Students may find themselves disoriented, not knowing what to write, especially in creative writing tasks. Here, the teacher provides direction by motivating the students to complete the assignment, inspiring them to come up with ideas, and convincing them that it may be enjoyable. Teachers must be prepared with suggestions so when students struggle, they can immediately be helped rather than think of ideas on the spot. The time the teacher spends preparing engaging and amusing methods of getting students involved in the writing task will not be pointless. Additionally, closely allied to the teacher's role as a provoker and motivator is that of supporter. Teachers should be highly supportive, always available, and prepared to help students overcome difficulties. Students need reassurance once they begin a writing task both with their ideas and the means to carry them out.

In the context of developing writing skills, this project explores whether contemporary fairy tales in ELT (English Language Teaching) can be used as a motivational tool to inspire students at (Common European Framework of Reference for Languages) CEFR B1 and CEFR C1 levels (See Chapter 2 – Research Methodology for explanation of CEFR). Both traditional and modern fairy tales have substantial educational and cultural value and affect students' development in various ways (they boost students' imagination and develop creative thinking skills. Through fairy tales, students are given the opportunity to imagine and think creatively. Imagination promotes social-economic development, developing critical thinking in learners and cultivating creative problem-solving abilities). Given that students often demonstrate a lack of confidence when it comes to writing, it was deemed appropriate to researching the impact of fairy tales on students' writing abilities. A literary analysis of the fairy tales used in class will not be included in the lessons, and emphasis will be placed on their potential to motivate students to write, leading to improved writing skills. Furthermore, students who have reached B2 and C1 levels have achieved a good level of English. At this level of English, most students have been learning English for at least six or eight years, and learning English has very often lost its allure, leading students to become disinterested and disengaged.

Additionally, students at B2 and C1 levels usually take the Cambridge English exam, a worldwide recognised exam given credence by most European academic institutions and universities. In their writing skills development part of this exam, students must demonstrate knowledge of a range of structures, vocabulary, and language functions like expressing opinions, hypothesising, justifying evaluating and persuading. In the Cambridge written exam, which is divided into two parts, students must write a formal essay in the first part of the test. In part 2, they are given a choice of writing a report or proposal (exclusive to C1), an article, a review or emails/letters. In the B2 First for Schools exam, stories are exclusive in the second part, as there are no reports.

Nevertheless, stories are discussed relatively little in class, which can challenge teachers and students as completing story writing tasks can be difficult and time-consuming. Despite the many advantages for students who take the exams, they have to learn the exam techniques and familiarise themselves with the different exercises, which can become repetitive and monotonous. They often become bored, unmotivated and less engaged in class, as they are only taught to write in specific genres and writing formats. Randy Bomer suggests, "a sense of genre is one of the most important mental frames we use in our writing" (Bomer, 1995, p. 109). Teaching to a restricted exam format means many students have difficulty in expressing themselves, lacking original thoughts and ideas.

Fairy tales were chosen as the principal source for the EFL teaching materials, as they are considered an excellent writing model for students. It is a genre with which students are familiar, having either seen a film version, or read, or more likely heard a fairy tale when they were little. Additionally, stories supply comprehensible input effectively, facilitating language learning. Fairy tales have pre-defined terminology, a clear-set framework, and a limited structure, and they are lively. Successfully using fairy tales in the classroom is facilitated by the fact that students are familiar with the setting and plot, which serve as a pre-defined organisation framework enhancing students' interests and participation and even their language learning. Stephen Krashen claims that students interested and engaged in learning tend to have more significant potential in SLA (Second Language Acquisition) (Krashen, 1982, p. 30). Therefore, using fairy tales in the classroom is seen as a favourable tool that will attract students' attention and meet the requirements for language acquisition to occur naturally in the classroom setting.

This project was focused on two B2 level classes of twenty-one students in total and one C1 level class of eight students. Altogether, there were twenty-nine participants between the ages of fifteen and seventeen. To measure if fairy tales can increase their interest and motivation towards the written production of the English language, in the first instance, an online questionnaire was designed, which students were invited to complete. The second stage introduced fairy tales through 1hour20 minute lesson plans. These lessons were planned and carried out in order to familiarise the students with the content and form of contemporary fairy tales. Furthermore, the intention was to excite and motivate students to write and to help students develop problem solving abilities, critical thinking skills and writing proficiency (see Appendix A). Moreover, students were exposed to two contemporary authors of fairy tales, Carol Ann Duffy and Jane Yolen. The aim was to take the students' existing knowledge of fairy tales and use Duffy's and Yolen's contemporary fairy tales to inspire a new understanding of this genre so that students could create a unique sociocultural experience to motivate them to write.

The C1 students read Carol Ann Duffy's recreated tale of Hans Christian Anderson's, "The Emperor's New Clothes" and her creation entitled "The Stolen Childhood" (Duffy, 2014). Duffy mixes old-school fairy tale language with contemporary dialogue, which reflects the important themes in modern society. Duffy, a former British Poet Laureate, writes in everyday, conversational language, making her stories easy to read and understandable. Duffy's fairy tales are thrilling stories in wit, humour and style. She has created contemporary versions of traditional fairy tales, which teenagers of all ages enjoy. **Dame Carol Ann Duffy**, a Scottish playwright and poet, was born in Glasgow on 23rd

December 1955. She attended Liverpool University, where she graduated with a degree in Philosophy in 1977. Duffy lives in Manchester and is the Creative Director of the Writing School at Manchester Metropolitan University. She was appointed Poet Laureate from 2009 until 2019, becoming the first woman appointed to the position in 400 years. Duffy is one of the most important names in contemporary British poetry, having achieved critical and commercial success. Her work is highly distinguished for being both accessible and literary. It is read and enjoyed by critics and academics alike, and her work is featured on university and school syllabuses. She is considered one of Britain's most successful and well-loved contemporary poets. Duffy is best known for her verse. However, her mastery of words makes her a natural storyteller in prose. In her book, *Faery Tales* (2014), she brings the age-old fairy tale characters to modern readers, dealing with evil monsters, wicked witches and brave heroines, including her original tales. Most of her fairy tales are traditional retellings of familiar classics, not intended for young children but for older children and young adults.

On the other hand, the B2 students read Jane Yolen's fractured tales of "Sleeping Ugly", "The Golden Balls", "Allerleirauh" and "Cinder Elephant" (Yolen, 2018). Yolen is an award-winning American author who writes contemporary fantasy. She is best known as the American modern-day 'Hans Christian Anderson', because her modified versions are haunting and dark, satirical and witty. Yolen's fairy tales are familiar ("Cinderella" and "The Frog Prince"). However, she has altered them, fracturing them subtly and profoundly. The American award-winning **Jane Yolen** was born in New York City on 11ᵗʰ February 1939. She is the author of hundreds of books, which include children's fiction, short stories, graphic novels, nonfiction, fantasy, science fiction and poetry. Yolen currently lives in Western Massachusetts and owns a house in Scotland, where she lives for a few months each year. In 1960, Jane Yolen graduated from Smith College with a Bachelor's degree; and in 1976, she earned a master's degree from the University of Massachusetts. Her collection *How to Fracture a Fairy Tale* (2018) was written after she won The Emerald Circus award. Yolen is a prolific writer, an excellent interpreter of tales, and a pioneer in storytelling. Her collection consists of twisted traditional fairy tales, playing with various elements of fables and legends. Besides the familiar European tales, it includes Jewish folktales, Greek myths, and stories with Chinese, Japanese, and Cheyenne roots. Yolen turns the traditional fairy tale from something atmospherically familiar yet entirely original and humorous. Yolen also uses conversational and easy-to-read language in her fractured fairy tales.

The project's structure consists of four chapters. The first chapter, the ***theoretical framework***, focuses on the literature review that supports the study, focusing on the educational value

of fairy tales and the students' socio-cognitive characteristics and motivation towards writing. The second chapter analyses the ***research methodology*** employed. More specifically, the research questions are put forward and the purpose of the study, design, and context are described. Additionally, important information about the participants and methodological approaches is provided. The third chapter includes the ***reflection stage*** discussing the importance and implications of the study's findings. Graphs are used to visualise participants' views on writing fairy tales in class and to effectively present and describe the data accumulated from the students' written assignments. Finally, the ***conclusion*** discusses the implications and importance of the study's findings, and the ***bibliography*** and ***appendices*** follow next.

This project aims to facilitate foreign language teaching and particularly motivate teenage students in their writing skills. By demonstrating and proving that fairy tales serve as a strong foundation for the advancement of their writing abilities, this project aims to enhance EFL classroom activities and methodologies that could result in practical and motivating English language writing lessons.

CHAPTER 1: Theoretical Framework

"If you want your children to be intelligent, read them fairy tales. If you want them to be more intelligent, read them more fairy tales."

—Albert Einstein

1. Engagement in the Contemporary Classroom

1.1. Student Attitudes towards Writing in the EFL classroom

Writing is considered to be a challenging task for students of all ages. Different factors affect students' writing performances, like self-efficacy beliefs, cognitive factors and student attitude. Many people and even children in primary school education have attitudes and preferences about writing. As stated by Graham, et al. in their analysis of *The Structural Relationship between Writing Attitude and Writing Achievement in First and Third Grade Students*, "young children's attitudes or other motivational characteristics highly influence writing achievement" (Graham, et al., 2007, p. 534). For this reason, it is the role of the teacher to encourage the development of students' love for writing, which should be among their most crucial teaching objectives. Albert Bandura, a researcher in the matter of self-beliefs, hugely bolsters this statement. According to his theory, self-efficacy is a personal belief and judgement in one's innate ability to accomplish goals with people disposed to act upon self-beliefs. This means that the latter can have a negative or positive effect on overall achievement since they highly influence how someone feels, acts and thinks (Bandura, 1995, pp. 1-5).

Regarding teenagers, and like younger learners, their social success and inner need for praise encourage them to put forth more effort. At the same time, they persist in tasks only if they believe in them and trust themselves and their abilities. Many studies have found a fundamental relationship between achievement and self-efficacy in students of all ages. Research conducted by Frank Pajares and Giovanni Valiante established that self-efficacy beliefs significantly impact students' discerned usefulness of writing, writing performance and writing apprehension (Pajares & Valiante, 1999, p. 390). Likewise, Duane Shell et al. suggest that high writing achievement leads to positive self-efficacy beliefs, meaning that students who have faith in themselves and their writing skills tend to perform better. In contrast, students with low self-efficacy were easily distracted and quickly quit (Shell et al, 1995, p. 386).

Another motivational factor that outlines children's development of writing experience is their attitude towards writing. It is defined by Stephen Graham et al. as "affective dispositions involving how the act of writing makes the author feel, ranging from happy to unhappy" (Graham et al., 2007, p.

516). This definition explains why a student with a confident attitude towards writing often puts considerable effort into writing tasks and persists with them despite set goals and challenges. Research by Mckenna, Kear & Ellsworth suggests that students with a positive attitude towards writing are likelier to write more frequently and expend more effort on writing tasks than their peers with negative attitudes towards similar tasks (Mckenna, Kear & Ellsworth, 1995, pp. 934-956). According to Graham, this may be partly due to the possibility that writing attitudes have been shown to influence cognitive processing (Graham, 2006b, pp. 457-478). There is a possibility that students' negative writing attitudes are more cognitively demanding and therefore require more cognitive resources than positive attitudes. J.R. Hayes affirms this is an essential factor to consider, as writing can be a cognitively burdensome process, and reduced resources may lead to limited writing success (Hayes, 1996, pp. 1-30). Furthermore, according to Graham, there is evidence that younger learners generally have more positive attitudes than older ones (Graham, 1993, pp. 237-249). However, this remains an area in need of further research. While writing requires a significant effort and students do not particularly like it, it can be proven to be an exciting and gratifying skill since it is the most visible of all the skills. It is a fact that many learners take a long time to master this skill. Wendy Scott and Lisbeth Ytreberg mention that it can become enjoyable and motivating for learners if the tasks are exciting and well-designed and emphasise that "becoming a writer in a foreign language is magic" (Scott & Ytreberg, 1990, p. 82). Stephen Krashen suggests that to make writing more attractive to students, teachers must support and continuously guide them by highlighting students' strengths and encouraging them to try harder. Similarly, the key to motivational development and positive reinforcement is concentrating on topics of interest (Krashen, 1982, p. 29). For this reason, the EFL (English as a Foreign Language) teacher should ensure that the topics of the written assignments reflect the pupils' preferences, needs and interests. Students will succeed in increasing their motivation and attitudes towards writing in the target language if there is increasing student enthusiasm and involvement in the writing process.

1.2. Engagement and Motivation

In most fields of learning, motivation is crucial to success. According to Stephen Krashen, negative emotions arise through apathetic moods, including low motivation, low self-esteem, and debilitating anxiety. (Krashen, 1982, p. 30). Likewise, Rebecca Oxford also claims that the affective side of a student is most likely the most significant influence on language learning (Oxford, 1996, pp. 2-3). Consequently, to reduce learners' negative moods and improve their motivation in learning, Krashen expresses that language teachers should create a lower affective filter and motivation-stimulating study environments where students can establish higher self-esteem and a better sense of confidence and

fulfilment. Krashen mentions that in SLA, many critical factors of learners' success in language learning should be connected to the student's emotional condition. (Krashen, 1982, pp. 29-30). That being the case, it is the teachers' responsibility to help students overcome these potential barriers to learning. English teachers should apply out-of-the-box and fun approaches in class in order to enhance and motivate students to learn. Thus, learning will likely accelerate as student engagement increases while retention is expected to improve. Encouraging peer collaboration and communication is also vital to create a sense of belonging that helps students feel united and accepted. The notion of engagement has significantly impacted educational psychology over the last two decades: it assures meaningful learning followed by active participation in classrooms. The significance of active task engagement is just as crucial in the second language (L2) classroom (Mercer & Dörney, 2020, pp. 73-76). Many language teachers would agree that mastering communicative language skills will not take place without participating in extensive communicative practice; this requires students' willing engagement. The concept of 'engagement' offers a substantial advantage over motivation and other significant learner characteristics, which is critical for effective teaching practice in the rapidly changing reality of the twenty-first century: its direct connection to concrete classroom behaviours (Mercer & Dörney, 2020, pp. 4-6). The importance of the relationship between learner and teacher is the basis for all learning engagement. The behaviours and attitudes of the teacher are fundamental as students need to be interested in both the subject being studied and, in the topics, and activities they are presented with. The choice of material taken to class is fundamental, including how these materials are used in the lesson. Teachers should believe in all their learners' potential to improve, supporting and reinforcing learner autonomy, including being empathetic, approachable and responsive to learner individuality (Mercer & Dörney, 2020, p. 8).

According to Jeremy Harmer, "motivation is essential to success in the learning process and without such motivation we will almost certainly fail to make the necessary effort" (Harmer, 2001, p. 51). Harmer mentions two types of motivation. The first type is extrinsic motivation, caused by external factors like the hope of financial rewards, the possibility of future travel or the need to pass an exam. The second type of motivation is intrinsic motivation, which comes from inside the individual. This means that people can be motivated by the enjoyment of the learning process or the desire to make themselves feel better. Researchers acknowledge that intrinsic motivation is essential for encouraging success. Harmer presents the sources of motivation in his book *The Practice of English Language Teaching* that are worth considering:

The society we live in: outside any classroom, there are attitudes to language learning and the English Language, especially, for example, the importance of learning English considered by a given society. These views of language learning affect the student's attitude, profoundly affecting the degree of motivation the learner brings to the classroom.

Significant others: besides the world's culture around learners, their attitude to language learning will be hugely affected by the influence of people close to them.

The method: both teacher and learner must have some confidence in how teaching and learning occur. When this confidence is lost, motivation can be disastrously affected. However, success is likely to be achieved when both teacher and learner are comfortable with the methods being used (Harmer, 2001, pp. 51-52).

A healthy learning environment within the classroom is also an essential factor. The relationship quality between group members affects learners' willingness to engage and can influence motivation.

> Students' social and academic lives are intertwined. Peers can provide companionship, emotional support, and validation, and they can help with solving academic problems. Students who have positive relationships with their peers have been found to have higher levels of engagement, motivation and achievement (Fredricks, 2014, p. 161).

Pinter also emphasises that ''children are motivated by positive attitudes to English and the learning context. This means that they want to learn English because they enjoy the activities and the comfortable atmosphere in class'' (Pinter, 2010, p. 38). The significance of pair or group work also has the potential to produce engaging and more active participation. Cohen and Lotan report that even learners 'who usually do anything but what they are asked to do' become highly engaged with their work and are 'held by the action of the group' (Cohen & Lotan, 2014, p. 3). Furthermore, having students work in pairs or small groups can significantly improve learning and help them become more successful. In this way, students are more included in the learning process as the usual pace of the lesson changes, with students becoming the focus of attention.

1.3. Increasing Engagement in Adolescents

Teenagers are often seen as problematic in many areas despite their relative success as language learners. However, with their enormous ability for abstract thought and their fervent commitment to what they do, teenagers may be the most exciting learners once they are engaged. Most understand the need for learning and, with the proper goals, can be responsible enough to do what is

asked of them. Teenagers are bound up with a conspicuous search for identity and a need for self-esteem. Adolescent students often have an overwhelming need for peer approval. Therefore, it is the teacher's job to provoke student engagement with material which is involving and relevant. Simultaneously, teachers must bolster their self-esteem and recognise their need for identity. According to Herbert Puchta and Michael Schratz, problems with teenagers result partly from ''[...] the teacher's failure to build bridges between what they want and have to teach and their student's worlds of thought and experience'' (Puchta & Schratz, 1994, p. 4), —advocating linking language teaching far more closely to the learners' everyday interests through the use of 'humanistic' teaching. Students must be encouraged to respond to situations and texts with their experiences and thoughts rather than simply answering questions and doing abstract learning activities.

Many articles and books have been published on the importance of relevance to forming engaged adolescent readers, providing potential ideas for achieving engagement. Following Dr Tatum's ''*Texts and Adolescents*'', included in Kathleen A. Hinchman and Heather K. Sheridan-Thomas's anthology *Best Practices in Adolescent Literacy Instruction*, advocating a system of learning where teachers work toward identifying the connections adolescents have or can make with a text and build instruction around them is important. This is especially crucial for adolescent students when they are at an age where they encounter several forces which will ''shape, define, and inform their existence'' (Tatum, 2014, p. 4). Teachers can be one of these forces, careful yet effective. Tatum affirms that literature should be taught in a ''culturally responsive'' manner, where learners are encouraged to think differently due to what they have read.

Moreover, culturally responsive literature education involves recognising the need for various texts that go beyond the typical ''standards-driven or achievement-driven imperatives'' (Tatum, 2014, p. 11). When the presentation of material is motivated predominantly by test results and high grades, even advanced students tend to have less actual involvement with the text and thus learn less than they would have otherwise. Tatum suggests teachers must move away from the standard texts partly and focus more on texts that lead students to become more personally involved and invested. Texts that will compel students to re-examine what they think about the world. Dr David O'Brien and Deborah Dillon mirror this idea of personal investment in the chapter they contributed to this anthology, ''The Role of Motivation in Engaged Reading of Adolescents'' O'Brien and Dillon see learners' motivation as being inevitably linked to how crucial they believe the task to be. To be motivated to read, students must ''be supported in assessing the goal as valuable'' (O'Brien & Dillon, 2014, p. 40). O'Brien and Dillon

demonstrate a pyramid model with four levels to promote learner achievement. The base level is the encouragement and care provided by the teacher, followed by the teacher's knowledge of effective research-based strategies. The second highest level is the teacher's recognition of students' interests, and the top level is student engagement, which consistently follows the first three (O'Brien & Dillon, 2014, p. 40). It is important to note that for that level of achievement to be reached, all the other three levels must be present.

Student interest is also vitally important. Derek Glover and Sue Law's work *Improving Learning: Professional Practice in Secondary Schools* also highlight the importance of student relevance. From their point of view, students respond better when they see how texts relate to their own lives. Glover and Law support that after relevance has been established, curricula must be built on values that challenge and motivate students, challenge low expectations, provide a variety of learning experiences, develop a range of intelligence in each student and provide opportunities for progression and measure attainment. Therefore, teachers and students must work together to create an effective learning environment for this to be possible. O'Brien and Dillon also stress the need for teachers to include learners in learning decisions. Warren Kid and Gerry Czerniawski's book *Teaching Teenagers: A Toolbox for Engaging and Motivating Learners* devotes an entire chapter to this idea. They admit that building a productive and effective learning environment automatically includes communication between students and teachers.

Stanley Pogrow's book, *Teaching Content Outrageously: How to Captivate All Students and Accelerate Learning*, presents a brilliant example of what can be done when students are shown relevance and given a voice. Pogrow introduces his tried-and-true idea of "Outrageous Teaching" to get students engaged and involved in what happens in the classroom. He defines "Outrageous Teaching" as teaching that "integrates humour, imagination, and dramatic technique to develop inventive storylines that provide a context that seems important to students in terms of how they think" (Pogrow, 2009, p. 6). The necessity of making material significant to students is crucial. Pogrow argues that "Outrageous Teaching" tends to "enrich the quality of school life for both teacher and student while creating new bonds between them" (Pogrow, 2009, p.6). Pogrow's "Outrageous Teaching" incorporates outside-the-box and dramatic elements to teaching to capture students' interest. Pogrow emphasises, "It is legal to incorporate humour, weirdness and fantasy into the teaching of content – and for this generation of students it is probably essential" (Pogrow, 2009, p. 149). The creativity, unexpectedness, and the fun integrated into lessons lead to a deeper understanding. Pogrow confirms and demonstrates 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 (Pogrow, 2009, p. 37). His methods show how it is possible and highly effective for teachers to bring content to life in ways that will pique learners' interest without sacrificing any information.

2. The importance of using fairy tales

In recent years, there has been an increase in fairy tale film recreations produced in Hollywood. Maria Tatar acknowledges that fairy tales' eternal popularity is due to the "significant social function – whether critical, conservative, compensatory, or therapeutic" that they serve (Tatar, 1999, p. 11). From a semiotic viewpoint, fairy tales naturalise and shape our culture: stories are repeated and altered over time, reinforcing attitudes, ideological values and beliefs until they become self-evident or ordinary. Therefore, young readers unintentionally become indoctrinated into a cultural ideology (Chandler, 2007, p. 145). The researcher chose to work with the fairy tale genre, as they are a familiar genre to most of the students, and fairy tales have recognisable plots and archetypes. This familiarity provides the perfect canvas to create fractured fairy tales that subvert and challenge ideological values. Tatar explains, "Fairy tales derive their meaning through a process of engaged negotiation on the part of the reader" and the writer (Tatar, 1999, p. 14). Thus, the meaning of a tale is created by the reader's interpretation. Despite the connection between children and fairy tales, students of all ages can take to the challenge of reinventing the fairy tale. Storytelling is intrinsic in all of us, and narratives provide a means to process and work through material that might otherwise be difficult to discuss. Within a fairy tale's "minimalist style" (Tatar, 2015, p. 6) lies an excess of issues to analyse, discuss, challenge and deconstruct. The formulaic plots allow a flexible framework for learners to be creative with their reinventions. Therefore, fairy tales offer an effective and engaging writing prompt. Narratives engage learners in an active process of meaning-making. Learners can use stories in class to make sense of the world (Mercer & Dörney, 2020, p. 141).

Stories have an unbelievable emotional pull and can awaken curiosity through human interest and empathy.

> Story is one of the most powerful cognitive tools students have available for imaginatively engaging knowledge. Stories shape our emotional understanding of their content. Stories can shape real-world content as well as fictional materials. It is this real-world story-shaping that promises most value for teaching (Egan, 2005, p. 2).

Stories encourage learners to think, use their imagination, and develop cognitive flexibility and creative skills. A crucial benefit of using stories in education is that research has shown that the brain remembers information more efficiently when it is presented in narrative form because the structure of the story is familiar and easy to relate to and also because the content information is linked together; this is seen in fairy tales. Furthermore, stories can enhance learning at any age or level, from young learners to tertiary level and beyond (Mercer & Dörney, 2020, p. 142).

3. Fairy tales: A Literary Genre for Learners

There is a variety of definitions for fairy tales. *The Oxford Dictionary of English Folklore* defines the term as a group of "oral narratives centred on magical texts, quests and transformations" (Simpson & Roud, 2003, p. 117). Additionally, John Cuddon stresses that:

> The fairy tale is a narrative in prose about the fortunes and misfortunes of a hero or heroine who, having experienced various adventures of a more or less supernatural kind, lives happily ever after. Magic, charms, disguise and spells are some of the major ingredients of such stories [...] (Cuddon, 2013, p. 266).

Based on Jack Zipes' article "The Meaning of Fairy Tale within the Evolution of Culture," the fairy tale has roots in a variety of short tales that were popular worldwide thousands of years ago and still exist in various forms depending on the context. The interaction of oral, written, and other technological breakthroughs and innovations (such as photography, painting, film, Etc.) shaped and was shaped by the fairy tale. The fairy tale contains fragments of knowledge that contributed to the cultural evolution of specific groups. It is unstable and fluid, adapting to changing contexts through the human propensity to rewrite pertinent tales and through technology that facilitates and enhances dissemination. Some define 'fairy tale' as a specific narrative form with easily identified characteristics.

Others, on the other hand, suggest that it serves as an umbrella category under which several other forms may be classed. The phrase 'fairy tale' was originally used by Marie-Catherine d'Aulnoy in her 1697 publication of her first collection of stories. The fact that she titled her writings 'contes de fées', which translates to 'tales about fairies,' was extremely significant because the term 'fairy tale' did not become widely used in English until 1750. A conte, cunto, cuento, skazka, story or märchen was simply a fairy tale. No author had ever referred to their work in print as a fairy tale before d'Aulnoy first used the term. One of the first nationalities to print folktales were the Italians. However, the fairies in these stories were not singled out or given the important position that the French women writers known as conteuses and salonnières accorded to them in the seventeenth century. Six years after its

publication, the literary tale "The Isle of Happiness" became the talk of the literary salons and was given many different definitions. The majority of the stories written by women and some male writers had fairies as the central characters in their plots. The phrase 'contes des fées' was first used in French and English in 1697, and it is still used today.

Before their works were published, French women writers read or performed their stories in literary salons. Their confrontations with male writers and opposition to the societal norms they lived under were mirrored in their fairy tales. Fairy tale writing was solely a female endeavour, and the feminocentric salons that encouraged it went hand in hand. Without defining a set of rules, the female writers joined a fairy cult and called upon the fairies they created to arbitrate conflicts on their behalf. The fairy tale was a defence of secular society in the context of a pietistic fin de siècle. It was associated with children and the lower classes and championed primarily by women writers (Zipes, 2011, pp. 221-243). Additionally, in *The Penguin Book of Western Fairy Tales*, edited by Jack Zipes, he states that fairy tales:

> [...] emanate from specific struggles to humanize bestial and barbaric forces, which have terrorized our minds and communities in concrete ways, threatening to destroy free will and human compassion. The fairy tale sets out to conquer this concrete terror through metaphors (Zipes, 1993, p. xi).

Although it is difficult to pinpoint when the first literary fairy tale was conceived, it is also extremely difficult to define precisely what a fairy tale is. It is known that oral folk tales, which contain wondrous and marvellous elements, have existed for thousands of years and were primarily told by adults to adults. They encouraged a sense of community and the belief that a better world might be created through miracles involving miraculous change. They offered guidance, amusement, caution, initiative and enlightenment. They unlocked doors to internal mental realms that required external, physical expression. They were to be used and modified per the requirements of the tellers and the listeners (Zipes, 1993, p. xii). The fairy tale is a distinct genre even though it is similar to the oral folktale in that it is mostly communicated through writing. It is unchanging in this sense even though it may be said, as Vladimir Propp explicitly notes in his Leningrad State University lectures:

> The literary tale, like other literary works of art, may come into use by the people and begin to circulate, produce variants, pass orally from person to person; in that case it too enters the folklorist's field of study (Propp, 2012, p. 16).

These examples highlight that all fairy tale definitions emphasise the fact that their aesthetics, themes and characteristics reflect learners' interests and needs. This is due to the fact that they highlight the fairy tales' focus on fairy creatures and magic, their familiarity and repetition and their sociocultural roles. An active imagination is required on behalf of the reader to have an interpretative idea of the magic in fairy tales. Consequently, fairy tales are ideal for adolescent readers considering their inventiveness and creativity. Repetition adds rhythm and mysterious charm to their content, therefore, it is perfect for readers whose reading comprehension is increased by the activation of all the senses and the creation of neuron connections. Last but not least, as their sociocultural values are presented through well-known simple stories, their understanding and acceptance by young and immature readers becomes much more understandable. As far as EFL learning is concerned, these characteristics foster language acquisition by capturing students' attention, increasing their engagement with the process, promoting intercultural competence and providing multiple opportunities for memorising information.

Regarding fairy tales' magic elements, what makes their literary magic world so special is that it is not isolated from the real world. Even though their supernatural content is expected to contribute to an insight into an unreal, imaginative, magical and new world, it familiarises the adolescent readers with another version of the world they already know since reality serves as the basis of their fictional conceptualisation. Accordingly, the literary world, in reality, represents the world around us. J. R. R. Tolkien confirms, "children's knowledge of the world is so small that they cannot judge, off-hand and without help, between the fantastic, the strange (that is rare and remote facts), the nonsensical, and the merely 'grown-up'" (Tolkien, 1966, pp. 38-39). What Tolkien emphasises here has to do with the conveyance of social values and moral messages, for fairy tales are used to convey life lessons to learners since their magic elements indirectly present to children concepts that are too complicated emotionally and cognitively for them.

Undoubtedly, it is a fact that fairy tales have always been exploited as pedagogical instruments. The use of fairy tales can vary depending on the age group of the learners. With young learners (between the ages of seven to twelve years old), fairy tales are often used to introduce basic vocabulary, simple sentence structures, and basic language skills. The focus is on developing listening and speaking abilities. In contrast, fairy tales can be used to expand vocabulary, enhance reading comprehension, and stimulate critical thinking and analysis skills in adolescents. The language used in fairy tales for adolescents may be more complex and nuanced. Young learners often approach fairy

tales from a literal perspective, focusing on the characters, events and moral lessons. Their cognitive abilities are still developing, and they may struggle with abstract concepts or symbolic meanings. Fairy tales for young learners often have simpler language and shorter narratives, making them more accessible.

Conversely, adolescents have more significant cognitive capacity and can engage with fairy tales on a deeper level. They can analyse the themes, symbolism, and social implications within the stories. Fairy tales for younger learners often emphasise simple moral lessons, such as the importance of kindness, honesty and perseverance and are used as a means to introduce basic language skills, vocabulary and cultural elements. Fairy tales for adolescents, however, can explore more complex moral and ethical issues, encouraging critical thinking and reflection. They may tackle topics like power dynamics, social justice, and personal identity. Young learners often connect with the characters and events in fairy tales on an emotional level, exploring basic emotions like fear, happiness and sadness. Fairy tales can help them make sense of their own emotions and experiences. For adolescents, fairy tales can delve into more complex emotions and psychological aspects. They may address themes like identity formation, self-discovery, and the challenges of adolescence. While young learners may not engage in extensive literary analysis of fairy tales, adolescents can explore the narrative structure, character development, and symbolism within the stories. They can compare different versions of fairy tales, analyse the cultural context in which they were created, and examine the impact of these stories on society. Young learners often engage in creative activities related to fairy tales, such as retelling stories, creating artwork, or acting out scenes. These activities promote imagination and oral language skills. Adolescents can also participate in creative expression, but their activities may involve more advanced tasks like writing their own fairy tales, adapting stories into different formats, or discussing alternative endings. It is crucial to consider the development stage and interests of the learners when selecting and adapting fairy tales for educational purposes. Adaptations and discussions should be age-appropriate to ensure maximum engagement and learning outcomes.

Fairy tales revolve around the themes of justice, fear, greed, jealousy, punishment, perseverance, retribution, mercy, kindness and love. They provide a suitable context within interpersonal relationships or human-environment relations that can be comprehensively studied and presented. In fairy tales, the length and level of complexity regarding vocabulary and structure further enhance the adolescent readers' acknowledgement of the intended morals and meanings. Fairy tales

tend to have short plots; however, their content remains excessively rich. David Russel supports this notion:

> Children's literature will often have less complexity of plot, less profundity of psychological analysis, and more simple pleasures and pains than are found in adult writing, and it will, usually, have the security of the happy ending; yet in its creations of new worlds, its explorations of alien points of view, its subtle investigations of language and metaphysics, and its continual spiritual penetration, it gives us a creative country as 'mature' as the adult's (Russel, 2005, p. 38).

In other words, regardless of their stylistic simplicity, fairy tales thrive in recreating the world, allowing readers to assimilate and process a general truth indirectly. Likewise, it matches students' needs considering how quickly they can lose interest. When concerning EFL learning, it is unquestionable that adolescent readers cope better with short texts, and they get discouraged by lengthier ones, which presumably contain unfamiliar words and other barriers to their comprehension. Repetition in fairy tales also contributes to their conveyance of sociocultural messages in an intelligible manner. The use of language, repetitive structure and characters depicts the real world in such a way as to make it easily understood, corresponding with students' mental capacities. Firstly, fairy tales include well-defined good and evil characters, and the clear division between the characters allows readers to immediately understand the difference, giving the 'villain' or 'anti-hero' no opportunity to be favoured among the readers. The heroines and heroes often include princesses and princes, poor people and innocent children, while the villains are usually wealthy old people, witches and wild animals.

Moreover, considering that good characters are always rewarded, and the evil ones are usually punished, it is considered that fairy tales encourage a particular ethical code or communicate certain cultural/gender attitudes to adolescent learners. The latter are inspired and identify with the story's hero, and the desire to follow the example is awakened. Contrarily, the villain's bad behaviour and subsequent punishment represent distracting examples, raising ethical and moral concerns while motivating children to establish the correct values in their lives. To ease learners' understanding, fairy tales follow the classic storytelling structure. Like all narratives, fairy tales comprise a clear beginning, middle and end. However, their stories always unfold around a problem or conflict. The latter may be relatable to real life, but in the story, it is resolved using supernatural magic powers. Despite the magic, the main characters' conflict and struggle appear authentic, and failure is possible.

In Vladimir Propp's book, *The Russian Folktale*, he suggests "a body of artistic devices that have taken shape throughout history can be called a poetics, and I would now say that folklore genres are defined by a specific poetics. Thus, we arrive at the original, most general definition: The folkloric tale is a (*genus proximum* - the nearest kind) that is distinct from all other kinds of narrative in its specific poetics" (Propp, 2012, p. 15). Propp's *Morphology of the Folktale* asserts that "fairy tales possess a quite particular structure which is immediately felt and which determines their category, even though we may not be aware of it" (Propp, 1968, p.6). This particular Proppian concept of poetics is present in the fairy tale. Propp's work is particularly noteworthy due to his realisation of the significance of plot function. The plot function stands in contrast to the variable elements, which may change, as the component of the fairy tale structure that is constant from variation to variation. According to Propp, "[...] my analysis originated in the observation that in the wondertale different characters perform identical actions, or, what is the same thing, that identical actions can be performed in very different ways" (Propp, 1968, p. 73). Propp's work recognised the extraordinary repetition of actions in the fairy tale, undertaken in a variety of different ways, as opposed to focusing on the series of discrete incidents that distinguish a particular variant or on the ethnic, linguistic, or national transformations undergone by a central motif (Murphy, 2015, p. 39). When choosing words for a story, the speaker or writer has the flexibility to explore possibilities that no one has ever considered. The story celebrates the marks as miraculous, whether in the form of letters, words, sentences or signs. The fairy tale has persevered in highlighting the changing of the marks with spells, enchantments, disenchantments, resurrections, and recreations more than any other literary genre. Since it became gradually essential in the contemporary world to adapt the oral tale to literary standards and make it suitable for transmission in the public realm, the fairy tale defined itself as a genre by absorbing and expanding the oral tale (Zipes, 1993, p. xii). The wonder folk tale, also known as the *Zaubermärchen* or the *conte merveilleux*, is an example of how the fairy tale appropriates a particular oral storytelling tradition. Wonder stories became the literary fairy tale genre as they were increasingly recorded in the fifteenth, sixteenth, and seventeenth centuries. This genre started establishing its own conventions, motifs, topoi, characters, and plots primarily based on those created in the oral tradition but modified to speak to an audience of readers of the aristocracy and the middle class. The peasants' material, tone, style, and beliefs were integrated into this new genre despite being excluded from the creation of this literary legacy (Zipes, 1993, p. xii).

What exactly is a wonder tale? In his now-famous study, *The Morphology of the Folk Tale*, Vladimir Propp defined the 31 fundamental processes that result in the construction of a paradigm. This archetypal story form that is still popular in Europe. Propp used the term "functions" to refer to a

story's fundamental and constant elements that are the acts of a character and are required for advancing the action. To restate the roles with a different focus:

1. The protagonist encounters a restriction or prohibition, which he or she inadvertently breeches.

2. After departing or being exiled, the main character either receives or takes on a task associated with the interdiction or prohibition. It is an indicator that the task is *assigned*, and it is a *sign*. In other words, the protagonist' character will be marked by the task that is his or her *sign*.

3. The protagonist comes into contact with one of the following: (a) a villain; (b) an enigmatic person or creature who bestows gifts upon the hero; (c) three different animals or creatures who are helped by the hero and vow to pay him or her back; or (d) three animals or creatures who offer gifts to aid the hero who is in need. The gifts are frequently supernatural substances that effect miraculous change.

4. The empowered protagonist is put to the test before going on to fight and defeat the villain or hostile forces.

5. The protagonist experiences an abrupt, although usually brief decline in their circumstances. In order to turn the tide of fate, a wonder or miracle is required.

6. The protagonist uses the bestowed gifts, such as magical powers and cunning, to accomplish their objective. The result is: (a) three conflicts with the villain; (b) three seemingly impossible tasks that are still accomplished; or (d) the dispelling of magic spells are the outcomes.

7. The antagonistic forces are subdued, or the villain is punished.

8. The protagonist's achievement usually results in one of the following: (a) marriage; (b) financial prosperity; (c) longevity and wisdom; or (d) any combination of the first three (Zipes, 1993, p. xiii).

Wonder stories rarely have a sad ending. There is victory against death. "Once upon a time" or "Once there was" introduces the story. The tale never truly ends where it ends – the beginning is at the end of the tale. The phrase "once upon a time" does not refer to the past but rather to the future; the timeless nature of the story and its lack of geographic specificity gives it utopian overtones since the word "utopia" originally meant "no place," a place that no one has ever imagined. The utopian core of the story is created and guarded with hopeful minds. The archetypal purposes of the wonder story are significant because they aid in remembering for both the narrator and the audience. Due to the recognisable characters who are connected to specific tasks and settings help us store, recall, and reproduce the utopian spirit of the story and to alter it to meet our experiences and desires (Zipes,

1993, p. xiii). Characters, setting, and motifs are combined and changed depending on particular purposes to arouse *wonder*. It is clear that the sense of wonder separates the *literary* fairy tale from the moral story, novella, sentimental tale, and other contemporary short literary genres. This sense of wonder distinguished the wonder tales from other oral tales such as the legend, the fable, the anecdote, and the myth. Astonishment is caused by wonder, sometimes viewed as a supernatural occurrence and can be an omen or a portent when it manifests in a marvellous object of phenomenon. It inspires awe, dread, admiration, and reverence (Zipes, 1993, p. xiv).

Fairy tales are known for using formulaic language as they include many "multiple-word phraseological units" (Schmitt, 2010, p. 117). These are set expressions, rhymes, songs and idioms stored in and recalled holistically from memory. A typical example of a formulaic expression is the unique opening and closing phrases included in fairy tales. Virginia Haviland mentions that "Once upon a time..." is the most common opening phrase in English-speaking fairy tales (Haviland, 1972, p. 7). It serves as a magic gateway allowing readers to enter the fictional world. Likewise, the most famous closing expression is "They lived happily ever after," which again leaves readers with the belief that the main protagonists have had prosperous and joyful lives. There are similar opening and closing phrases like: "There once was...", "In a far-far away land", and "They lived for many, many joyous years". From the preceding, it is pretty clear that fairy tales are 'placeless' and 'timeless', as their place and time remain unknown. Elisabeth Rose Gruner further supports this by highlighting the fairy tales' eradication of both place and time and its contribution to their perceived universality, explaining how such stories have been passed down from generation to generation and still influence their readers or listeners in spite of their source language and cultural backgrounds (Gruner, 2010, p. 5).

4. Fairy Tales and EFL Teaching

In the context of EFL teaching, every English language lesson's objective is to develop language skills to communicate and understand concepts and cultural ideas in the source language. As mentioned before, fairy tales can contribute in many ways to improving students' knowledge of the English language and their holistic cultural advancement. As the oldest literary genre, fairy tales enrich students. Gillian Lazar states that literature "can help to stimulate the imagination of our students, to develop their critical abilities and to increase their emotional awareness" (Lazar, 1993, p. 19). Fairy tales can positively impact language acquisition since they guarantee student participation. Literary texts, like fairy tales, introduce readers to "genuinely interesting and motivating topics to explore in the classroom" (Lazar, 1993, p. 27). These themes can evoke a powerful emotional response and personal

involvement in students and have been proven to be more captivating than constructed narratives found in traditional English language course books. This kind of sustained attention and student involvement in the introduced material contributes to implicit or incidental learning, meaning that students learn without pressure and conscious effort in the awareness of what has been learned. In addition to their exciting topics, fairy tales can also attract the student due to the authors' witty and humorous language. Students get so absorbed in the plot of fairy tales that they "acquire a great deal of new language almost in passing" (Lazar, 1993, p. 17). However, this creation of such a motivating and promising atmosphere presupposes that literature teaching is conducted in a non-stressful and engaging manner so that students do not feel that they are forced to read, particularly in the case of teenagers.

Teenagers' reactions may vary greatly when they revisit fairy tales they have known since nursery school. While some teenagers may find comfort and enjoyment in revisiting familiar stories, others may feel disinterested or even perceive it as a problem. Revisiting familiar fairy tales can evoke a sense of nostalgia and provide comfort to some teenagers. These stories may remind them of their childhood, spark fond memories, and offer a sense of familiarity and continuity in their lives. This positive emotional connection can lead to a positive reaction to the texts. Some teenagers may genuinely enjoy revisiting familiar fairy tales. They may appreciate the themes, characters and storylines and find joy in rediscovering the tales. For these individuals, revisiting these stories can reignite their passion for reading and storytelling. As adolescents grow older and develop critical thinking skills, they may approach familiar fairy tales with a new perspective. They can analyse the narratives, themes and symbolism more deeply, leading to a richer understanding and appreciation of the texts. This analytical engagement can enhance their reaction to the stories.

On the other hand, some may feel disinterested in revisiting fairy tales they have known for a long time. They may perceive stories as simplistic or irrelevant to their interests and concerns. They may need additional motivation or a different approach to engage with the texts in such cases. Adolescents may also crave new challenges and novel experiences. Revisiting familiar fairy tales may not meet this need for intellectual stimulation or personal growth. They may prefer exploring new genres, authors or more complex texts that align with their evolving interests and maturity level. Introducing adolescents to alternative versions, adaptations, or modern retellings of familiar fairy tales can pique their interest. These variations can provide a fresh perspective and inject novelty into their reading experience. Discussing and comparing different adaptations can foster engagement and critical thinking. Using contemporary fairy tales in English classrooms might be the first step towards cultivating the student's lifelong interest in the target language, literature and culture. Contemporary fairy tales are

often relatable to students' lives and experiences. They incorporate modern settings, issues and language, making them more engaging and relatable. This relevance helps students connect with the stories and enhances their interest in the target language. There is a better cultural understanding, as contemporary fairy tales can provide insights into the cultural aspects of the English-speaking world. Students can learn about cultural values, societal norms and diverse perspectives by exploring these stories. This exposure to different cultural contexts can foster curiosity and deepen understanding of the target language and culture.

Furthermore, contemporary fairy tales often provide a platform for creativity and imagination. They can inspire students to write their own stories, adapt existing tales, or create multimedia projects. These creative endeavours foster a deeper connection with the target language and cultivate a lifelong passion for storytelling and literary expression. Penny Ur believes that literary texts are ideal teaching materials for language teaching because of their contribution to enjoyment and motivation. These two factors are crucial for fostering student language advancement in terms of grammar, vocabulary, writing and intercultural competence and their desire to continue learning.

4.1. Fairy Tales in Enhancing Writing Skills

Teachers acknowledge that some students face great difficulties in producing their own texts. They find they have limited vocabulary and are not confident enough about the writing structures. Fairy tales can enrich and broaden students' writing skills, providing the necessary language, vocabulary, structures and cultural context.

First and foremost, Joanne Collie and Stephen Slater claim that fairy tales allow readers to familiarise themselves with many features of the written language, such as the formation and function of sentences and the different ways of connecting ideas (Collie & Slater, 1987, p. 5). Since these features contribute as the basis of the learners' writing, fairy tales provide students with a predetermined organisational scheme, raising their confidence in their ability to produce cohesive and coherent sentences while organising them into meaningful paragraphs. As mentioned before (see Chapter 1.3), fairy tales possess a particular structure (Propp, 1996, p. 6). Therefore, it is expected that the participants will be able to replicate the same structure in their own stories through the teacher's guidance. Familiarising students with a story pattern while they re-use it in their writing can help them cope with future writing activities.

Moreover, numerous types of research in the EFL context learning have proven that extensive fairy tale or literature reading corresponds with general language acquisition and writing advancements.

This is verified by the study by Hans Guth and Edgar Schuster, who insist that "the good writer is the good reader" (Guth & Schuster, 1977, p. 75). Similarly, in their books *Second Language Learning and Teaching* (1987), David Arthur Wilkins and Diana Phelps-Teraski et al. *Remediation and Instruction in Language: Oral Language Reading and Writing* (1983), argue that reading promotes vocabulary acquisition and writing in a second language. The reason is that reading discloses learners to language fluency, models of expression and vocabulary items that the reader may wish to replicate. Lastly, Krashen concludes in SLA that writing competence infers from self-motivated and extensive reading. This statement emphasises the possible contribution of fairy tales to second language learner writing advancements. Per the above analysis, fairy tales are learners' most satisfying and enjoyable literary texts. They can stimulate reading for pleasure, resulting in desirable effects on their writing skills.

Furthermore, according to April Haulman, fairy tales incorporate conversational and narrative interactional styles that offer a variety of language contexts, which are appropriate for elaborating an extensive repertoire of linguistic structures (Haulman, 1985, p. 3). Joanne Collie and Stephen Slater suggest that fairy tales "provide a rich context in which individual lexical and syntactical items are made more memorable" (Collie & Slater, 1987, p. 5). Gillian Lazar further supports this, stating that fairy tales offer a wide range of registers and styles, a "meaningful and memorable context for processing and interpreting new language" (Lazar, 1993, p. 17). In other words, fairy tales provide models for natural, rich, context-embedded language while exposing students to a variety of linguistic structures of the language so that memorisation is accelerated, resulting in long-term retention of vocabulary and grammar acquisition. Both contemporary fairy tale writers used for this study use wit and humour, writing in everyday conversational and easy-to-read language, yet their fairy tales also include unusual lexical items, onomatopoetic words and evocative vocabulary items, alliteration and metaphors. This type of formulaic language could be seen as a means of an introduction to the English language classroom which will benefit the EFL learners since David Wood asserts that learning and using these types of formulaic sequences can have a very positive impact on the "production of fluent, running speech under the time and attention constraints of real-life communication" (Wood, 2010, p. 54). Michael James Davies further supports this concept, as evidenced in his research article "The Role of Formulaic Language in L2 Fluency Development". In the conclusion of his findings, culturally and familiar embedded phrases smoothen understanding as they can reduce ambiguity. At the same time, their learning can help learners achieve better fluency, particularly regarding the productive skills of speaking and writing (Davies, 2014, p. 225).

These conclusions are consistent with a study by Boers et al., which established that formulaic language increases the ability of the speaker to sound native-like, aids the production of language in real-time and represents 'safety zones' by increasing linguistic confidence and accuracy (Boers et al, 2006, p. 247). Fairy tales can expose students to the colloquial language and figures of speech often taught in formal EFL settings, nevertheless widely used by native speakers. Plenty of these phrases can be found in the fairy tales chosen for this research, including ''Superb!'', ''to die for'', ''good heavens above!'' (Duffy, 2014, pp. 35-44) and ''rode out of the palace in a huff'', ''guess my foot fell asleep'' (Yolen, 2018, pp. 149-153).

Last but not least, as aforementioned, repetition in fairy tales enhances memorisation, contributing to situated, incidental, contextual learning. In their book *Once Upon a Time: Using Stories in the Language Classroom*, John Morgan and Mario Rinvolucri claim that children's stories abound in powerful repeated phrases; therefore, they allow access to an almost subliminal grammar input for learners (Morgan & Rinvolucri, 1983, p. 2). The word 'subliminal' highlights that fairy tales encourage 'natural' learning of grammar instead of explicit grammar teaching, which students tend to consider boring. Therefore, the more students read, the more they pick up items of grammar and vocabulary from the texts, often without noticing it. This can significantly affect their cultural attitudes, beliefs, and psychology, reflected in their writing apprehension and writing performance.

Narrative texts, like fairy tales, describe the sequence of events and rely on past tenses. At the same time, dialogues are types of language presented as though they were spoken by the protagonists and are in the present tense. These different grammar structures are naturally contextualised within a culturally authentic English language context, enabling students to practice the language in a motivating and meaningful manner. Duffy and Yolen's stories have abundant direct speech adding life and realism to the stories by sequencing words and adverbs of time, manner, place, etc. The domination of these words or phrases is expected to encourage the students to acknowledge them, memorise some of them, using them in their own stories. Finally, yet importantly, fairy tales contain adjectives and punctuation used in natural contexts rather than random decontextualized examples in grammar books.

4.2. Fairy Tales in Teaching Moral and Cultural Values

Fairy tales convey and contain cultural and moral messages that benefit learners in terms of personality and knowledge development. They usually teach the fundamental values children need in their childhood and life in general. Their apparent division between heroes and villains helps young readers understand what is honest and dishonest, what is good or bad, and which attitudes are good

and bad. Furthermore, it introduces them to the idea of 'Common Sense Justice', relating to what people think is fair and just while emphasising that bad characters suffer defeat with hardworking and diligent people always leading successful lives. These lessons are expected to be life-long, as they address children's emotions, invigorate their reactions and activate their critical skills. James Higgins affirms fairy tales ask the reader

> to do more than read [...], to grow angry and to be sad, to laugh and cry, to remember and to project, to feel the softness and sometimes the harshness of the elements, to judge and to show compassion, to imagine and to wonder" (Higgins, 1971, p. 1).

To be more specific, fairy tales have the power to touch young readers' souls to communicate certain profound truths while compelling them to contemplate unseen things. Therefore, fairy tales should be seen as stories that can help learners develop as language students and grow as humans. For example, in Yolen's "Sleeping Ugly", she shows that this fractured fairy tale is not based on beauty or status, and it teaches readers that honest friendships are more important than what a person physically looks like. Where cultural values and SLA are concerned, Collie and Slater establish that Literature serves as a medium that conveys the culture of the native speakers of the language in which it is written, and familiarising the readers with patterns of social interaction in the target country since it exposes the codes that shape human interactions (Collie & Slater, 1987, p. 2). This revelation promotes language learning because the latter is interdependent on cultural knowledge. As Xuan Wang states, "foreign language teaching is foreign culture teaching, and foreign language teachers are foreign culture teachers" (Wang, 2008, p. 4).

Consequently, language is, by definition, not only a system of communication but a marker of identity and culture. Therefore, language and culture are linked together, and each supports the development of the other. Subsequently, competency in a foreign language relies on mastering vocabulary and grammar and learning to appreciate its patterns of thinking, communicating and cultural codes, particularly in learners' receptive and productive skills, which involve familiarising the target language's cultural background and awareness of culturally appropriate patterns and ways to address others, being polite with others, making requests, expressing gratitude and expressing disagreement. In the case of Duffy's 'The Emperor's New Clothes,' there are phrases which indicate how the British tend to express gracefulness, '*Quite enchanting! Totally exquisite!*' express gratitude, '*Oh, we're all pleased to hear that*,' and make requests, '*Now, if Your Imperial Majesty will be gracious enough to take off your clothes?*'. It could be argued that besides communicative and linguistic

competence, fairy tales can develop learner 'intercultural competence', meaning their ''ability to interact effectively with people from cultures that we recognise as different from our own'' (Guilherme, 2000, pp. 297 – 300).

The contemporary fairy tales used in this project are retellings and parodies of classical fairy tales written by Hans Cristian Anderson and Charles Perrault. These fairy tales result from the writer's efforts to present a different version of the classic story. Students are encouraged to compare and contrast the different versions and identify the cultural similarities and differences. Topics in fairy tales indirectly teach essential cultural and moral lessons. They introduce the issues of ethics and punishment and promote the development of learners' sense of fairness.

The *Cinderella* story remains as popular as it was when it was first written. *Cinderella* exposes learners to different character qualities such as discipline, diligence, faithfulness, courage, persistence, humility and patience, promoting learners' critical skills and high-level thinking. Additionally, it raises student awareness of the problems different marginalised groups face, namely inequality, prejudice, social exclusion and alienation. In her book *How to Fracture a Fairy Tale*, Yolen includes three versions of the *Cinderella* story. Although she uses fairy tale conventions, the stories have a contemporary twist. Yolen characterises *Cinderella* as reliant in her versions and criticises the disempowerment of women. Her contemporary *Cinderella* stories make readers think about what is valuable in a human being and that friendships are more important than a person's physical appearance. The *Cinderella* story will always be as popular as when it was first written. Equally significant is that apart from its 'timeless' value, the story is also nearly 'universal' since there are hundreds of variants from worldwide cultures. Therefore, it is essential to familiarise learners with cultural diversity while indirectly making them aware of different gender expectations or even stereotypes. Moreover, this testifies to the multiple opportunities fairy tales offer for further exploration on a language and cultural level.

CHAPTER 2: Research Methodology

1. Research Purpose and Questions

The current project investigates the effectiveness of contemporary fairy tales as a motivational tool to engage EFL learners in enhancing their writing skills. Despite acknowledging the educational, pedagogical and wide cultural value of fairy tales, significance is placed solely on the engagement and motivation of EFL writing. At the same time, all other skills remain outside the scope of this project. In other words, the research examines whether contemporary fairy tales, namely Carol Ann Duffy's "The Emperor's New Clothes" and "The Stolen Childhood" and Jane Yolen's "Sleeping Ugly", "The Golden Balls", "Allerleirauh" and "Cinder Elephant", can be effectively used in the EFL classroom as a means of motivating and engaging adolescent students between the ages of 15 and 17 in creative writing and at the same time challenging students to practice and develop creative problem solving. The language levels are CEFR B2 and CEFR C1. According to Cambridge University and Assessment, CEFR (Common European Framework of Reference for Languages) is an:

> International standard for describing language ability. It describes language ability on a six-point scale, from A1 for beginners, up to C2 for those who have mastered a language. This makes it easy for anyone involved in language teaching and testing, such as teachers or learners, to see the level of different qualifications. It also means that employers and educational institutions can easily compare our qualifications to other exams in their country (Cambridge University and Assessment, s.d.).

Figure 1

Common European Framework of Reference for Languages
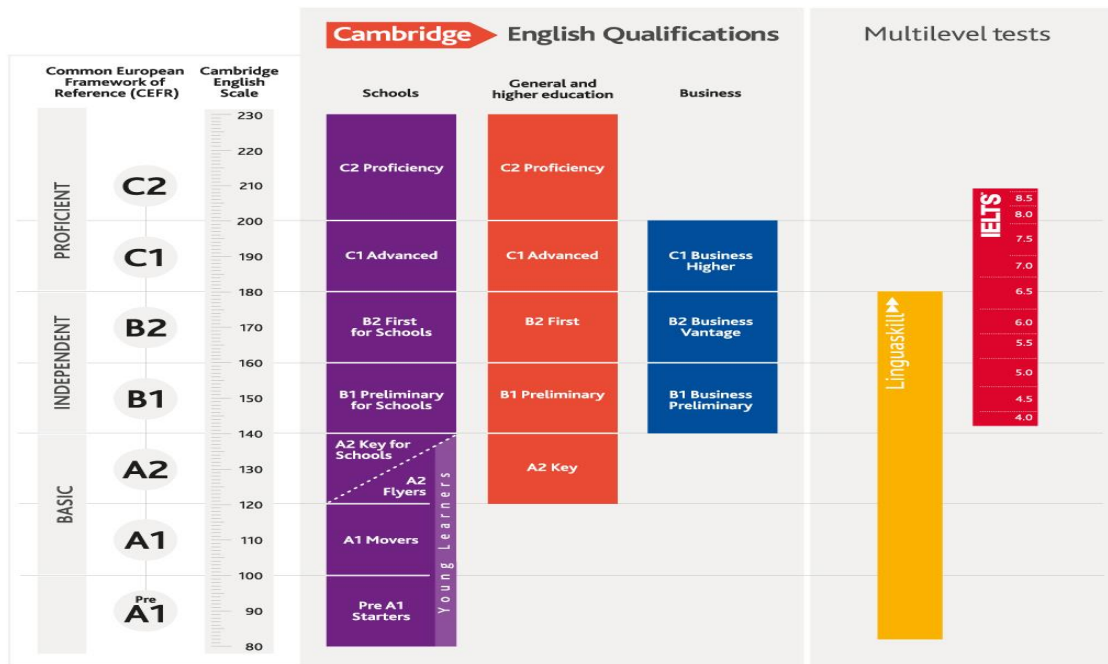
Note. Cambridge Assessment English

Concerning these fairy tales, the researcher attempts to investigate:

a. Whether or not integrating such fairy tales could enhance student motivation to produce written language more confidently.

b. Whether or not fairy tales can contribute to improving writing skills with an emphasis on re-creating fairy tales from a modern-day perspective.

More precisely, the research questions that guide the research purpose are as follows:

a. To what extent can fairy tales increase learner motivation and interest towards the written production of the English language?

b. Can fairy tales motivate learners to engage in writing skills by developing a deeper understanding of the mechanics of story creation?

To provide answers to the questions above, detailed research was conducted. The sampling process, research methodology, and data collection instruments are described below.

2. Sampling Process – Participants

For this study, the researcher has selected a convenience sample. According to Ilker Etikan et al., Convenience Sampling (Haphazard Sampling or Accidental Sampling) "is a type of nonprobability or non-random sampling where members of the target population that meet certain practical criteria, such as easy accessibility, geographical proximity, availability at a given time, or the willingness to participate are included for the purpose of the study" (Etikan et al., 2016, p. 2).

The convenience sample, in this case, includes twenty-nine of the researcher's students (Portuguese native language speakers) attending a private English Language School. This means that the research participants were easily accessible. It is essential to add that 20 students are female, seven are male, and two are transgender. However, they all share the same characteristics:

- Age: between 15 and 17 years old
- Cultural background: Portuguese
- Former exposure to the English Language: Students have been learning English as a Second Language for 6 to 8 years, most at the private language school used for the research
- English Language Level: CEFR B2 and C1

2.1. Quantitative Method of Research: Questionnaire

In order to explore learner reflections towards fairy tale implementation in the EFL teaching procedure, quantitative research has been conducted. Two questionnaires have been used as the primary quantitative research tool because questionnaires are believed to successfully provide attitudinal data, covering participant attitudes, beliefs, opinions, and interests. Moreover, they are both time- and cost-effective. According to Zoltán Dörnyei, "If a questionnaire is well-constructed, collecting and processing a huge amount of data can be very fast and straightforward, especially through the use of computer software" (Dörnyei, 2007, p. 115).

For this study, the researcher has designed two online self-administered Google Form questionnaires, which address the participating students before and after their exposure to fairy tale teaching (see Appendix B). Following the standard component structure of questionnaires, the researcher has included the following elements:

- A title identifying the domain of the investigation (i.e. 'Fairy Tales and Writing Skills 1 and 2: Questionnaire for B2 and C1 Learners').
- A general introduction describing the purpose of the study, emphasising that there are no right or wrong answers and promising anonymity confidentiality.
- Final 'Thank you' expressing the researcher's appreciation for the questionnaire completion.
- Questionnaire items.

The questionnaire's length is short and requires approximately 10 - 15 minutes to be completed. The questionnaires include 'Likert-scale closed-ended items', which ask the respondents to indicate the extent to which they 'agree' or 'disagree' with various statements. However, the questionnaires also include an optional section for open-ended questions. The levels of the agreement have been rated on a scale of 1 to 5, as shown in Fig. 2 below.

Figure 2

Likert Scale

Note. From Bertram, Dane. "Likert Scales are the Meaning of Life". *CPSC 681-Topic Report.* 21 Nov. 2013

3. Research Procedures

3.1. Preparation Stage: Selection of Fairy Tales

The selection of fairy tales should be based on stories that meet learner needs and the teacher's objectives. Additionally, student familiarity with the chosen fairy tales and their language level and linguistic range, length and structure should be considered. Lazar suggests that if classroom materials are carefully chosen, learners "will feel that what they do in the classroom is relevant and meaningful to their lives" (Lazar, 1993, p. 15). Importantly, authentic fairy tales written explicitly for English-speaking children are more suitable because they include examples of 'real' contextualised language, allowing L2 learners to work with authentic literary and cultural material, thus, giving them a rewarding and strong sense of achievement.

Finally, "The Emperor's New Clothes" and "The Stolen Childhood" by Carol Ann Duffy and "Sleeping Ugly", "The Golden Balls", "Allerleirauh" and "Cinder Elephant" by Jane Yolen have been selected because they met the criteria as mentioned above. With Duffy's "The Stolen Childhood", the C1 learners will become acquainted with a new modern fairy tale. These contemporary fairy tales will encourage students to compare and contrast the contemporary versions to the classic ones. All these fairy tales are easy to read. Even if learners do not understand all the vocabulary items and expressions, the narrative form means they can easily follow the plot. Nevertheless, the language level in the stories are challenging enough to get high-achievers to start reading more effectively in order to be able to understand every detail. As a result, all the learners will be encouraged to participate.

Satisfying their need for sensory input, the fairy tales will not only boost the participant's active involvement in the teaching and learning process but also aid their general comprehension and promote the acquisition of new data. Furthermore, the exciting topics of fairy tales and the use of magic elements are expected to foster the students' positive attitudes towards the target language and reading in general. Moreover, the stories provide an excellent source for designing interactive activities for language practice with adolescents since they contain abundant vocabulary (onomatopoeic words and formulaic language) and grammar input (narrative and conversational styles and punctuation). Additionally, the fairy tale length is appropriate for the learners.

Just as importantly, the main themes of the fairy tales will teach students moral and cultural lessons. Jane Yolen's fairy tales teach kindness and patience, which are essential and valuable in a human being and that friendships are more important than one's physical appearance. On the other hand, Duffy's tale "The Emperor's New Clothes", besides teaching different moral lessons, also teaches students that vanity can lead people to make the worst decisions and free-thinking, individuality and freedom from social conventions can allow the truth to emerge. Duffy's "The Stolen Childhood" illustrates jealousy, fear of age and yearning for beauty, growing up and the desire to be a child forever. The fairy tales inspire teenagers to keep trying despite problems and hardships encountered and think critically before making assumptions. Subsequently, as mentioned before, the stories allow learners to experience authentic dialogues between English-speaking characters, from native English-speaking creators, namely Carol Ann Duffy, (British) and Jane Yolen, (American).

3.2. Implementation Stage: Fairy Tales in the EFL Classroom and the Lesson Plans

The teaching materials and tools were applied in the academic year 2022 – 2023 from November to December. Specifically, two groups of B2 level and one group of C1 level students were

targeted. According to the language school's curriculum, these students attend two 1h20 lessons per week. Nevertheless, only one of these teaching sessions was committed to the research project since the students needed to respond to their formal course requirements based on their school language curriculum. Eight lessons were planned and completed from 28 November until 14 December 2022 (see Appendix A).

Contemporary fairy tales were introduced to these students to show them the nature of modern tales and give them an idea of how to write modern stories. As mentioned, a literary analysis was not included in the lessons. Emphasis was placed solely on their potential to motivate learners to write. The first lesson of this research was dedicated to reading for the pleasure of the stories. The stories contained some more advanced vocabulary and consequently, students guessed the meaning based on the context.

Reading is also an essential skill that presents an array of information that is difficult to be taught throughout the teaching of the writing curriculum. Reading contributes to the improvement of the learning process of writing skills. It requires active participation from the reader's part. Furthermore, it can be considered a thinking process that obligates the reader to understand, comprehend and even engage different skills to gain the desired information from a text, such as; predicting, questioning and drawing conclusions. Reading in the classroom is commonly understood as a suitable input for acquiring writing skills because it is assumed that reading texts will somehow function as essential models from which writing skills can be inferred or learned.

Reading triggers all the senses, thus creating experiences in the reader's mind in ways that were not previously envisaged. Moreover, reading for pleasure develops readers' comprehension skills, presents higher levels of general knowledge and increases fluency. Consequently, the importance of connecting reading and writing has been emphasised by Salehi, Asgari and Amini:

> Reading is not uniquely a single skill but a mixture of several skills and procedures in which the readers interact with printed words for content and pleasure. Writing, speaking, grammar, vocabulary items, spelling and other language sub-skill, can be taught through reading (Salehi, Asgari & Amini, 2015, p. 306).

They affirm that both writing and reading skills share similar features, making it more favourable to learn both skills concurrently and in a balanced manner. Reading the fairy tales draws the learner's attention to particular language components, helping learners to be more aware of stylistic devices such as introduction, ways of developing the main idea and conclusion. As the stories have a communicative purpose, it shows the students that it demands the consequence of how a text is organised.

Furthermore, it gives more understanding both for the teacher and the student that genres vary significantly along several different parameters.

In order to stimulate the reading process, groups were assigned, and each group was given a contemporary fairy tale to read. Students nominated different peers in the group to read aloud while the others followed in the story. A questionnaire was given to the different groups as a follow-up activity, and students discussed and answered it. The following are the questions in the questionnaire:

1. What's the original fairy tale?
2. What differences do you find between this story and the original one?
3. What is the moral of the story you read?
4. Do you like this version? Why (not)?

At the end of the lesson, there was open-class feedback where the different stories were discussed.

The lesson plans were designed to help students develop problem-solving abilities and creative writing skills. The activities in the lesson plans challenged students to move beyond the simplistic study of tales to develop in-depth writing skills. The fairy tales were first introduced through a fun warm-up activity to begin a more in-depth study of the fairy tales intended to excite and motivate students. Students had imagination cards pinned to their backs, and their colleagues could not reveal the questions to the student wearing the question. Students had to circulate reading the questions silently and give the person wearing the question the answer, and that person had to write the answer on a numbered sheet of paper. Imagination cards included questions like: *What would be Snow White's ideal job; What was the Frog Prince's favourite sport; What was Big Bad Wolf's favourite kind of pizza; What would Aladdin wish for if he had a fourth wish; Etc.* The students collected the answers from all their classmates. At the end of the activity, they had to guess the fairy tale character that they had pinned on their backs. As a follow-up activity, students had four questions to answer regarding the activity, and there was open-class feedback regarding the activity.

In the second lesson, students learnt creative problem-solving and imaginative plot development. In pairs, students embarked on a fairy tale journey after listening to the teacher reading the introduction to the activity, and then they had to 'travel' from one part of the journey to the next. The activities were placed in different locations in and outside the classroom, so they literally 'travelled' to obtain the information needed. Travelling consisted of reading the written information for each part of the journey, and they had to decide what to do and respond to questions in their notebooks about the journey. The journey depended on their decisions, creating the journey for themselves as they proceeded. At the end of the journey, students reached the treasure in the castle. What the treasure

was and what it was used for depended on the students' creative imaginations. The third lesson focused on character development through creative thinking and problem-solving. In this lesson, students got to help Dr Wise, a famous advice columnist for the newspaper *Fairy Tale Times*. To start the lesson, as new *Fairy Tale Times* staff, students began by answering the letter Snow White wrote to Dr Wise. Students were free to give serious, humorous, realistic or outrageous advice. Students shared their answers with their partners. Students were then paired, having students play the role of a fairy tale character writing to Dr Wise for advice. Students then swapped the letters and roles, and they had to act as Dr Wise and answer their partners' letters giving them advice accordingly. The letters and responses were displayed in an issue of *The Fairy Tale Times* written by the class. Finally, the last lesson emphasised developing story-creation skills. Students chose a favourite classic fairy tale and continued it where it ended. With the aid of questions, students chose the main characters of these fairy tales to develop their stories and created a parody continuation. As mentioned, the respective lesson plans with all the detailed information about each activity's objective, targeted skills, required teaching tools, Etc., can be found in Appendix A.

CHAPTER 3: Presentation of the Research Findings

In order to examine whether or not fairy tales can enhance adolescent motivation to produce written language more confidently, the researcher investigated the participants' self-efficacy beliefs and attitudes towards writing in general and their view regarding fairy tales and their educational value in the context of EFL writing skill enhancement (see below).

1. Writing Attitudes and Self-Efficacy Beliefs

The results show that most participants like writing tasks in general. More specifically, 58.6% of the participants agreed with the statement, "*I like doing writing tasks in the English classroom*" (see Graph 1). In comparison, only 17.2% stated that they do not enjoy the writing process. On the other hand, 24.1% neither agree nor disagree with the statement. As a result, most participants' attitudes towards English writing tasks are positive.

Figure 1

Attitudes Towards Writing
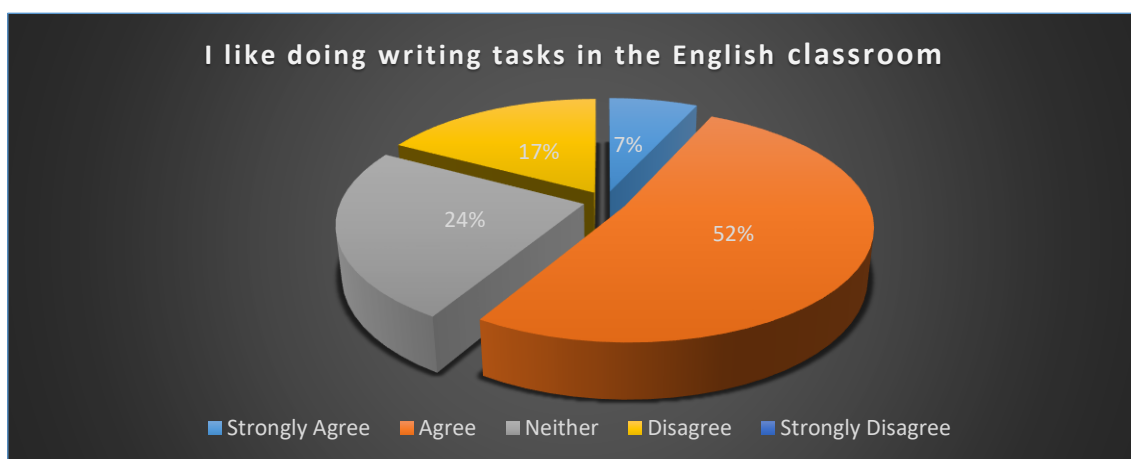
According to the graph percentages, this enjoyment of writing is caused by the students' strong belief that writing can encourage creativity (see Graph 2). According to the comments added by some students in the questionnaire, creativity depends mainly on writing tasks. (See participants' comments in Appendix C). While some commented that they prefer doing formal writing in class, most agree that writing stories is one of the best tasks to be done in class, as formal types of writing restrict their creativity. Students agree that they become more engaged when writing involves creativity. Most believe that stories encourage them to think and use their imagination which they see as positive (see Graph 3).

Figure 2

Creativity in Writing

Writing tasks encourage creativity

38%
35%
17%
7% 3%

■ Strongly Agree ■ Agree ■ Neither ■ Disagree ■ Strongly Disagree

Figure 3

I like writing creatively

34%
38%
17%
11%

■ Strongly Agree ■ Agree ■ Neither ■ Disagree ■ Strongly Disagree

Figure 4

I like fairy tales

24%
35%
24%
17%

■ Strongly Agree ■ Agree ■ Neither ■ Disagree ■ Strongly Disagree
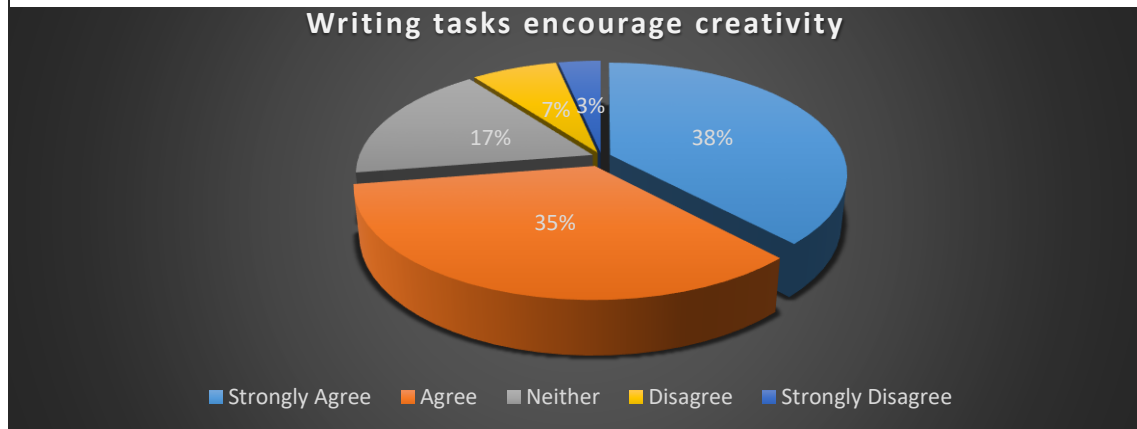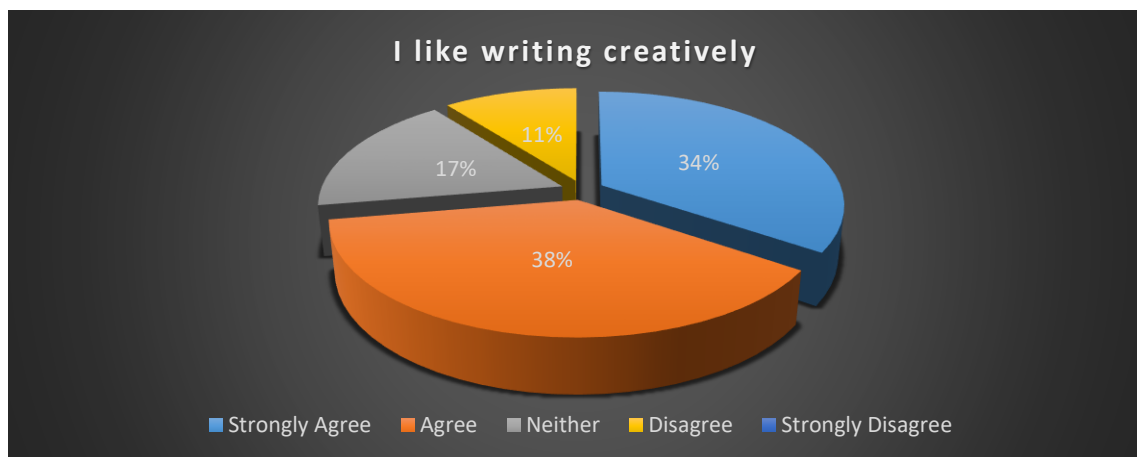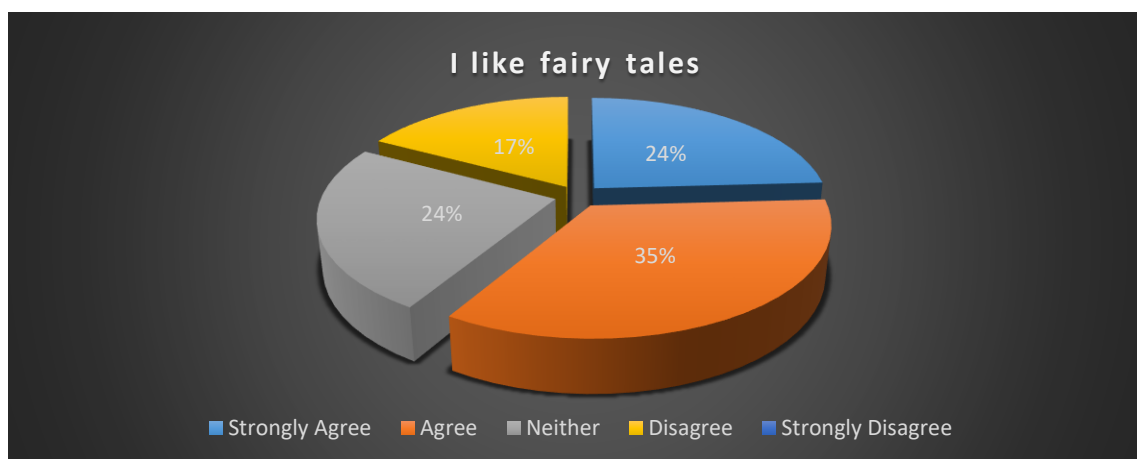
The graph above (Graph 4) illustrates that most students like fairy tales. In the researcher's opinion, this is because they add familiarity and are filled with magic, adventure and even romance

which they enjoy. Consequently, 58.6% of the participants believe that fairy tales would allow them to improve their writing as it is less intimidating in comparison to other types of writing and enjoyable.

Figure 5

Fairy Tales as Writing Improvement

Writing fairy tales would allow me to improve my writing

- Strongly Agree 7%
- Agree 52%
- Neither 24%
- Disagree 17%
- Strongly Disagree
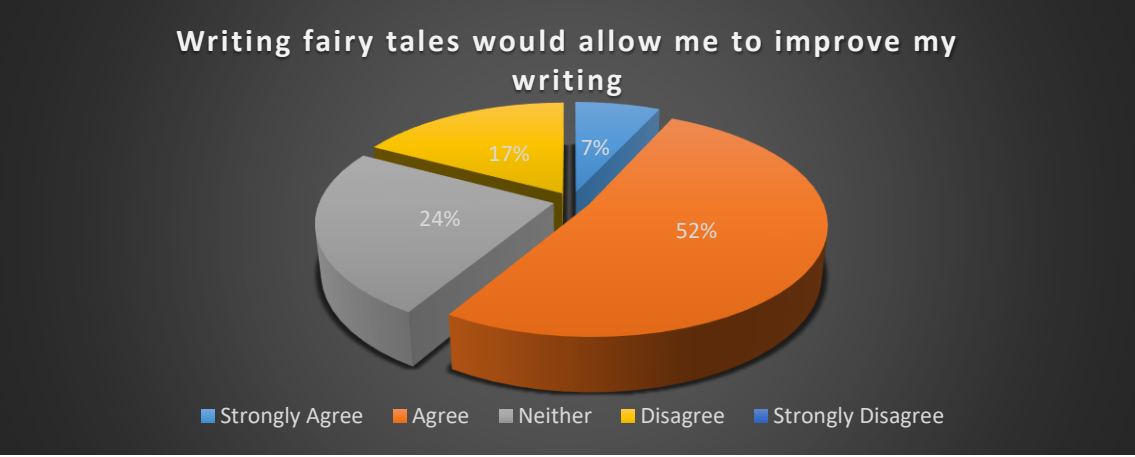
2. Fairy Tale Impact on Self-Efficacy Beliefs and Writing Attitudes

The introduction of contemporary fairy tales and the out-of-the-box lessons in the EFL classroom positively impacted the participant motivation to write, as this section shows in detail. The results from Questionnaire 2, questions 1, 3 and 4 (see Graphs 6-8) reveal that including fairy tales in the curriculum attracted students' attention and interest. It was found that eagerness to write fairy tales motivated students even more, as most students enjoyed creative writing.

Graph 6

Fairy Tales Encourage Creativity

Working with fairy tales encourages me to be creative

- Strongly Agree 65%
- Agree 35%
- Neither
- Disagree
- Strongly Disagree

Figure 7

Motivation

I learnt a lot about fairy tales

- 3,4
- 6,9
- 13,8
- 37,9
- 37,9

■ Strongly Agree ■ Agree ■ Neither ■ Disagree ■ Strongly Disagree

Figure 8

Writing fairy tales is hard

- 24,1
- 13,8
- 24,1
- 37,9

■ Strongly Agree ■ Agree ■ Neither ■ Disagree ■ Strongly Disagree
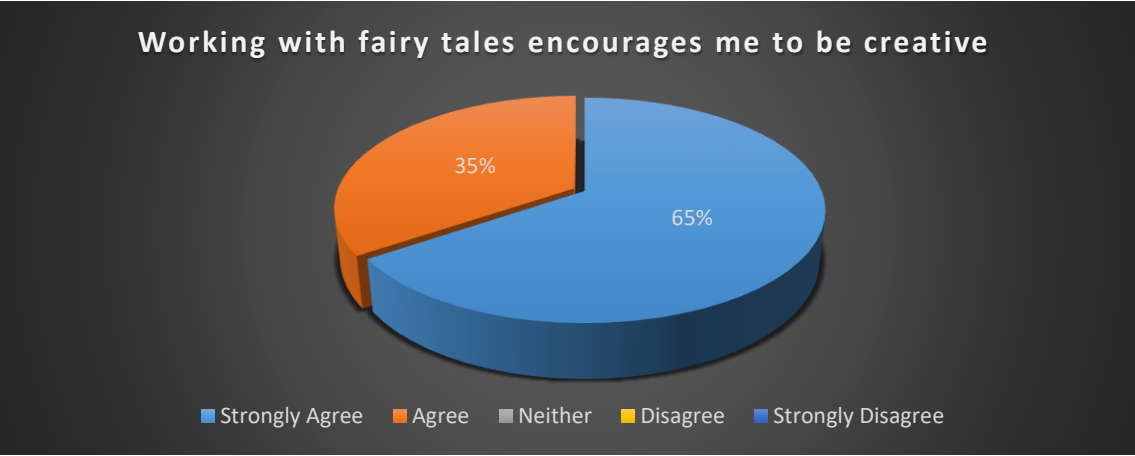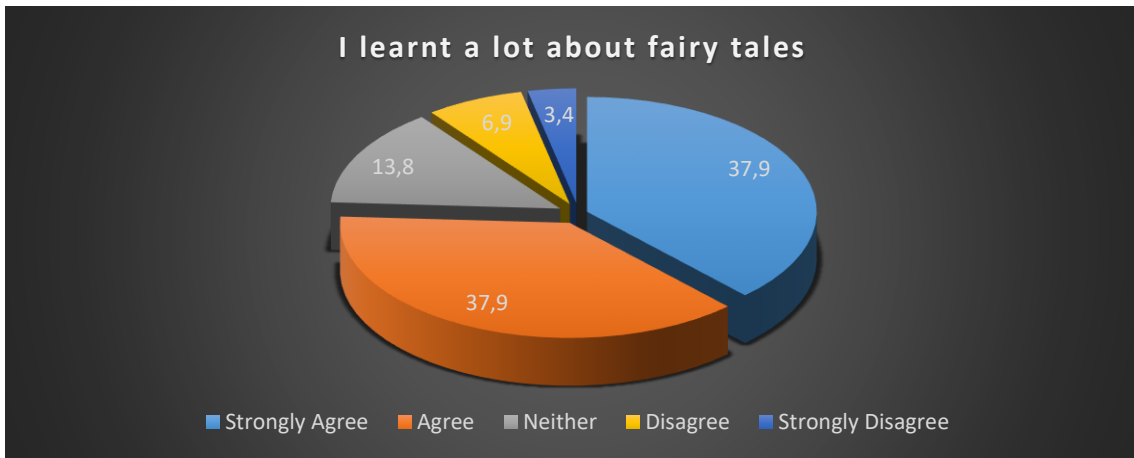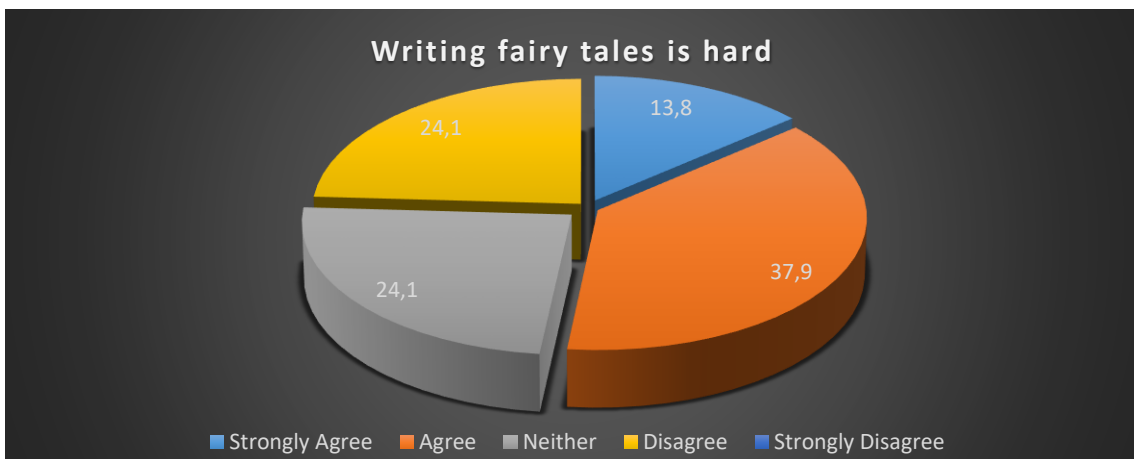
In response to *'I learnt a lot about fairy tales'* (Graph 7) a very high percentage of the participants (75.8%) agree that they learnt a lot about fairy tales, while 13.8% expressed a neutral attitude or could not decide. The rest, 6.9% and 3.4%, disagree or strongly disagree with this question. The findings of the question *'Working with fairy tales encourages me to be creative'* (Graph 6) prove that 65.5% strongly agree and 34.5% agree that writing fairy tales is creative, while none of them believes the opposite. Lastly, 51.7% of the participants agree that *'Writing fairy tales is hard,'* 48.2% disagree or expressed a neutral attitude (Graph 8). All these findings support fairy tale educational and pedagogical value, showing that although adolescents find it hard to write fairy tales, most participants have a very positive attitude towards writing them, indicating that the participants have positive self-efficacy beliefs, which have a high impact on their writing performance.

The research conducted in the context of this project, students' opinions and attitudes, is the result of the combination of fairy tales with entertainment. Supporting the existing theory (see Chapter 1), the most significant contributor to student motivational development and positive reinforcement is incorporating engaging and exciting classroom topics, activities and materials. The findings of the questionnaires prove that successful lessons reflect learner needs, preferences and interests. To be more specific, all the participants agree that *'Working with fairy tales encourages me to be creative'* (Graph 6), also the question *'My writing has improved by using fairy tales'*, 65.5% strongly agree or agree with this statement and *'I would like to have more lessons related to fairy tales'* almost 70% of the participants agree (see Graphs 9 and 10). This proves that the most effective way of ensuring that students retain and absorb the information presented in class is through captivating and engaging activities that keep students excited, engaged and motivated about learning. It could therefore be concluded with a high degree of certainty that fairy tales can be effectively used in order to create a favourable and optimistic classroom atmosphere, attract adolescent learners' attention, engage them in creative writing, and motivate them to practice and develop their writing skills.

Figure 9

Writing: Improvement by Using Fairy Tales
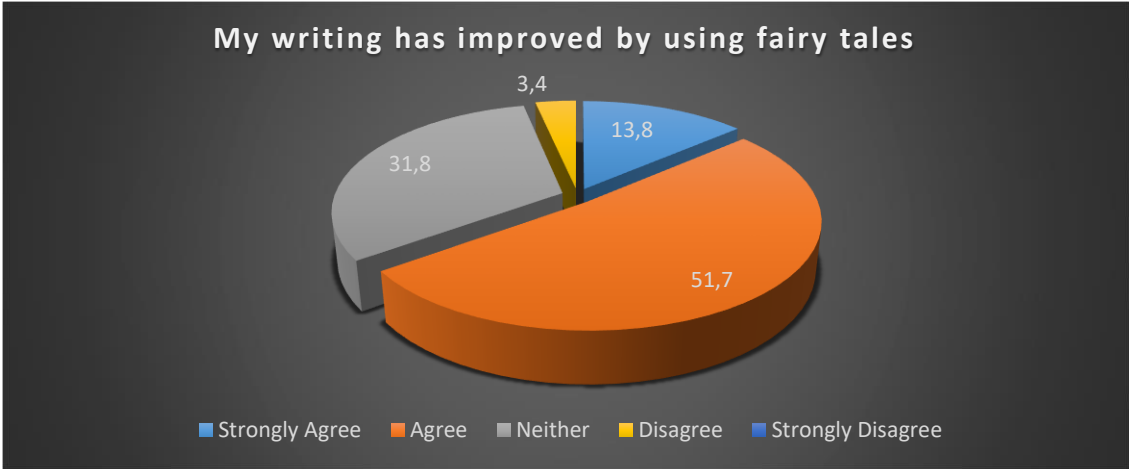
Figure 10

Fairy Tale Lessons
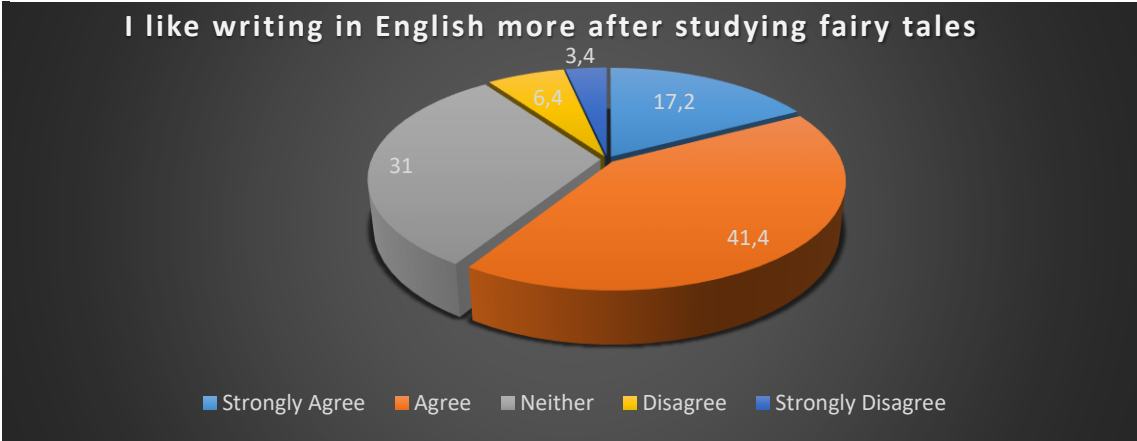
Figure 11

Further Fairy Tale Studies
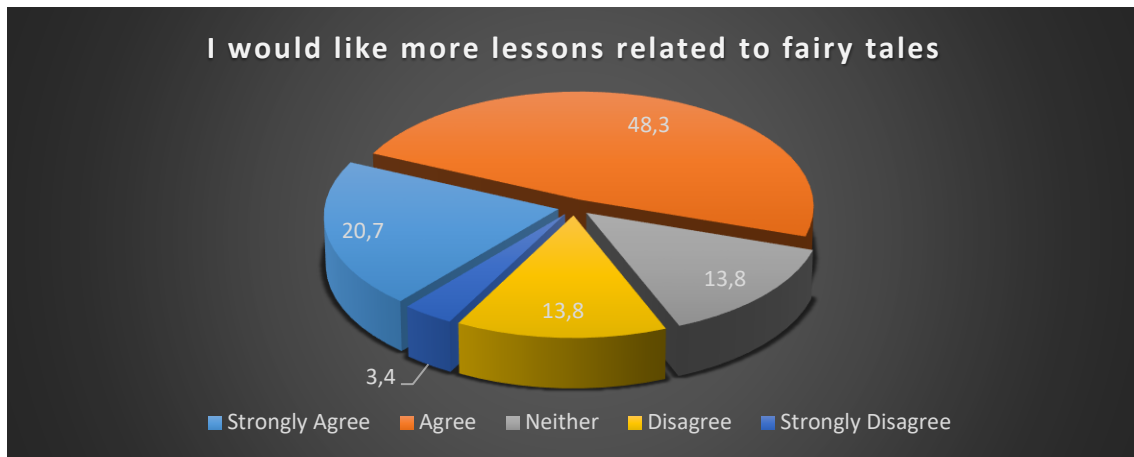
To conclude, fairy tales' positive effect on the participants' motivation and engagement in the writing skill is verified in Graph 11 - illustrating that 58.6% of the participants like writing in English more after studying fairy tales. More surprising is when commenting on the question, *'I like writing English more after studying fairy tales. 'Why/Why not?'* most students' comments were highly positive (see Appendix C). Thus, contemporary fairy tales and out-of-the-box activities engage and motivate students at B2 and C1 levels in the EFL classroom.

Concerning the students' performance in their written tasks, it should be mentioned that they produced extraordinary stories and were aware of the elements that needed to be included and the structural patterns that needed to be followed. Students also mastered particular grammar phenomena (verb patterns, direct and indirect speech, narrative tenses, if clauses, Etc.), acquired new vocabulary items and used adjectives and adverbs accordingly. As mentioned, students in the last lesson had to write stories that began where the classic fairy tale ends. The students managed to create a parody continuation of the fairy tales making their stories contemporary, like the stories they had read in class. The stories they wrote reflected the archetypal characters of the fairy tales, where students put their own unique twist on them. The researcher was surprised to see that the students used a variety of fairy tale characters (such as "The Three Little Pigs", "The Frog Prince", "Snow White", "Cinderella" and "Prince Charming", "Ariel", Etc.) in their different tasks. Students developed their own multi-dimensional characters with distinct personalities, motivations and growth arcs. Students adapted this technique well, changing their perspectives and introducing modern contexts. Through this adaptation, students explored their creativity and expressed their own unique voices and perspectives. During the second lesson, where students embarked on a fairy tale journey, students responded to this activity

well. The magical elements inspired students to incorporate their own creative ideas into this task. The fantastical creatures, enchanted objects and extraordinary settings sparked students' imaginative thinking and encouraged them to push the boundaries of their storytelling, using problem-solving and imaginative plot development.

Furthermore, after concluding the four lesson plans, the CEFR C1 students asked to write their own fractured fairy tales of a fairy tale of their choice as an extra homework writing task. Students read and presented their stories in the following lesson. Students' written work can be found in Appendix D.

CONCLUSION

This project presents the findings of a two-month research project implemented at a Private Language School of English. The project's main aim was to identify the pedagogical role of contemporary fairy tales in EFL teaching to 15-17-year-old students at CEFR B2 and C1 levels. It is based on the hypothesis that incorporating contemporary fairy tales and implementing out-of-the-box lessons in the EFL setting would increase student participation and enhance and motivate them regarding their writing skills. This hypothesis was investigated through the design and administration of a questionnaire, as well as student participation in four lessons, where they developed their critical thinking through writing fairy tales. The participants produced different written works, and the results confirmed the hypothesis, as most students declared they enjoyed using the fairy tale material.

This research topic was chosen because, being a teacher for almost twenty-five years, the researcher realised that most students at CEFR B2 and C1 levels were bored with the same curriculum and decided to try something new. It is sometimes challenging to keep students engaged in class, especially students who do not like reading or writing. The researcher was convinced that fairy tales could stimulate and motivate students at these levels to write - students could take to the challenge of reinventing the fairy tale. Many students are bored with rote structure and give little thought to formal writing assignments. Although formal writing tasks have many advantages, formal writing can also be joyless. Fairy-tale writing allows room for variety and choice, giving individual students control over their own work. This freedom of choice makes it a more personal exercise of creation, creating a fun atmosphere in the classroom. The researcher believed that fairy tales would allow more genuinely interesting and motivating topics to be explored in the classroom.

Furthermore, there needs to be more research on teaching fairy tales to higher levels in EFL teaching. The researcher has met many teachers who use fairy tales with their students during my teaching career. However, most, if not all, were at the primary or elementary level. This genre has serious historical undertones that some students cannot grasp at these lower levels. Fairy tales should be taught at CEFR B2 and C1 levels as they can easily pick up issues such as morality and social obligations, which are indirectly addressed in fairy tales. As mentioned in the previous chapters, writing fairy tales help students develop their critical thinking and organisational skills while motivating and engaging students to write creatively. Being pioneers in storytelling, Carol Ann Duffy and Jane Yolen are two significant authors of contemporary fairy tales. The choice of the two authors is relevant because the students got to know contemporary fairy tale writers, as they were unfamiliar with them. Duffy's and

Yolen's stories are written in modern dialogue, which makes them easy to read and understand. The stories are fractured traditional retellings, filled with wit and humour, explicitly intended for older children and young adults. Their stories were helpful and an inspiration for students to create their own retellings, especially for the CEFR C1 learners who asked to write their own fractured fairy tale of their choice for a homework assignment.

When the fairy tale lessons were first introduced, some students were reluctant and did not understand why they should waste their time with these stories because they thought it was rather childish. When the first fairy tale activity was introduced as a warmer to excite and motivate the students (see Appendix A – Lesson 1 - Imagination cards), those students quickly realised that learning fairy tales in class could be fun. However, two younger boys put up a roadblock and did not want to get past that. Since the students took turns reading their stories in groups, the other members of their groups were asked to read the stories out loud, and when they realised that the contemporary fairy tales were funny, they decided to join in the reading. Some students needed to be boosted with ideas. In this case, support was given by encouraging and giving them ideas to start their written tasks. Because the lessons were out-of-the-box and primarily done in pair or group work, the students were actively working on the different tasks and were interested as they, too, wanted to write funny fairy tales. To make it more engaging, their written tasks were put up on a bulletin board for them to read each other's stories. In the end, the students were attentive and absorbed in their written tasks; as their stories were going to be displayed, there was an improvement in participation, including the two boys who were at first reluctant to participate.

According to the findings, all the students who participated in this project felt that incorporating fairy tales in the EFL curriculum positively affected their motivation towards writing and their writing abilities. Therefore, the first significant contribution of the current research is that it provides evidence that teaching English through fairy tales highly contributes to creating a positive classroom atmosphere. Fairy tales provide exceptional opportunities for adolescent learners to practice their language, particularly their writing skills, in a more innovative and appealing environment, which captures their attention and stimulates their interest. The participant responses to the administered questionnaires showed that the activities accomplished in class and the fairy tales introduced matched their needs and interests. At the same time, they enhance their participation and motivation. Furthermore, this conclusion corresponds with the researcher's own observations during the lesson delivery, based on which the students were more eager to participate in the lessons and produce their written work. Simultaneously, they felt proud and confident about their written work. Moreover, several students

commented to the teacher that they had a lot of fun with the activities, and some commented that they enjoyed the written activities, being the best lessons they have ever had.

Last but not least, teachers working in the private sector have to follow specific course books and respond to specific course requirements; it was surprising to the researcher that most of her colleagues and school managers are willing to incorporate fairy tales in their lessons and use the researcher's lesson plans in their classes. Notably, most EFL teachers agree that incorporating fairy tales in their lessons improves young learners' attitudes towards EFL writing and helps them further develop their English writing skills. Hopefully, this research will inspire English language teachers who want to explore the potential of fairy tales regarding EFL learner writing improvement, allowing generalisation and verification of the findings beyond the study's parameters.

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APPENDICES

Appendix A: Lesson Plans and Class Materials

Lesson Plan 1

<table>
<tr>
<td colspan="4" align="center">Lesson One – Introducing Fairy Tales</td>
</tr>
<tr>
<td align="center">Teacher</td>
<td align="center">Christina Castelar</td>
<td align="center">Classes</td>
<td>CEFR B2

CEFR C1</td>
</tr>
<tr>
<td colspan="3" align="center">Lesson: 1 of 4
Introducing contemporary Fairy Tales</td>
<td align="center">Date:
22/11/2022 (C1)
23/11/2022 (B2) – 5h30pm /
7h00pm</td>
</tr>
<tr>
<td colspan="3">No. of Students: Group 1 - (B2) 16 students
Group 2 - (B2) 06 students
Group 3 - (C1) 07 students</td>
<td align="center">Time: 1h20 (approx.)</td>
</tr>
<tr>
<td align="center">Theme / Title</td>
<td colspan="3">Introducing Fairy Tales – Rapunzel has a Secret (Fairy Tale Back Booster)</td>
</tr>
<tr>
<td align="center">Lesson Overview</td>
<td colspan="3">* Introduce fairy tales
* Warm-up: Fairy tale secrets – Guessing and creating characterization
* Reading contemporary Fairy Tales – Stories taken from 'How to Fracture a Fairy Tale' by Jane Yolen</td>
</tr>
<tr>
<td align="center">Project Objectives</td>
<td colspan="3">* Creative thinking – Fairy Tale Warm up activity
* Imaginative characterization
* Introducing students to contemporary Fairy Tales</td>
</tr>
<tr>
<td align="center">Materials</td>
<td colspan="3">* Questionnaire – Google Form
https://docs.google.com/forms/d/1lwTTWGqqUCoVyVfJk-WSZmLtYQX1Xq6N4CWKmA5vDWQ/edit
* 2 copies of Jane Yolen's fairy tales for each group
* Imagination Cards
* One sheet of paper per student
* Ss. Mobile phones
* PowerPoint Presentation
* A3 copies of writing folders (My Writing Portfolio) – One copy per student</td>
</tr>
</table>

Lesson One – Introducing Fairy Tales				cont.
Stage	Aims	Procedure	Materials	Time
1	Questionnaire – Google Form for ss to complete to see whether they dis/agree with certain writing activities	* Send questionnaire (Google Form) to the WhatsApp group. https://docs.google.com/forms/d/1IwTTWGqqUCoVyVfJk-WSZmLtYQX1Xq6N4CWKmA5vDWQ/edit * Briefly explain the questionnaire. * Ss individually complete the questionnaire. * Give out copies of Writing Folders and explain to ss that they will keep all their writing activities in this folder.	Mobile phones – questionnaire: Fairy Tales and Writing Skills	15'
2	Introducing fairy tales	* Present the first three slides of the PowerPoint * Elicit answers from slide 1from different ss and brainstorm on the board. * Elicit ideas on board (begin with Once upon a time, goodie vs villain', princes and princesses, etc., different elements of fiction: characters, setting, theme, conflict, and plot (exposition, rising action, climax, falling action, and conclusion). * Slide 2 – Ask ss to brainstorm fairy tales with their partners. * Show ss slide 3 and check if anyone has brainstormed these fairy tales. * Elicit the names of the Fairy tales ss see on the slide. * Ask ss to choose a FT and tell each other the story. * Make sure ss choose different FT.	PowerPoint Presentation Whiteboard	15'

| 3 | Imaginative characterization | * Pin imagination cards (fairy tale question) on ss' backs.
* Ss cannot see the question – Explain to ss that they are not to reveal the content of a question to the st. who is wearing the question. (This will ruin the surprise for him/her later).
* Tell ss. To use their imagination and creativity when giving an answer to the question. (as there is no real answer to these Qs.)
* Give ss a blank sheet of paper and ask ss to number down on the left-hand side 1 – 12.
* Explain that they will carry this paper and a pen/pencil with them throughout the activity.
* Explain that when you give the signal, they are to begin walking around and reading questions silently that are on their classmates' backs.
* They should give the st. who is wearing the question an answer without revealing the question.
* St. wearing the question write down the answer on the numbered sheet.
* Have ss circulate amongst themselves, giving and receiving answers and writing down answers in their sheet of paper.
* They should collect answers from all of their classmates.
* Make sure ss don't try to peek at their qs.
* Once the activity has finished, they may remove the qs from their backs and read them.
* Give out worksheets.
* Ss in pairs answer the questions.
* Open-class feedback. | Imagination Cards

Safety pins

Fairy Tale Secrets worksheet | 5'
3'

20'

10' |
| 4 | Introducing contemporary FT | * Present PPP of Jane Yolen and go through the slides with ss.
* After the last slide, divide ss into 4 groups of 3 / 4 ss.
* Attribute each group with a story (2x copies per group)
* Ss may decide if someone reads, or if they take turns to read.
* Hand out worksheet while ss finish reading.
* In their groups, ss answer the 4 qs
* Open-class feedback, asking different ss whether they enjoyed reading these TF.
* Ask why / why not? | PowerPoint Presentation of Jane Yolen

Worksheet | 20' |

Lesson 1 – Class Materials

Worksheet 1
Fairy Tale Secrets

Answer the following questions with your partner:
How did you feel when we first started this activity?

How did you feel when we completed this activity? Did your perceptions about fairy tales change in any way throughout this activity? (Why (not)?)

If you had to choose one question to use for a story idea, what question would it be?

What other fairy tale questions can you think of?

✂——————————— cut ———————————

Worksheet 1
Fairy Tale Secrets

Answer the following questions with your partner:
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Imagination Cards

What was Pinocchio's favourite subject in school?	**What was the name of Rumpelstiltskin's brother?**
What would Aladdin wish for if he had a fourth wish?	**What kind of job did Goldilocks choose when she grew up?**
To what country did the ugly duckling go every winter after he became a swan?	**What two colours did Little Red Riding Hood like other than red?**
What was the Frog Prince's favourite insect meal when he was living in the swamp as a frog?	**What was the Big Bad Wolf's middle name?**
If Cinderella decided to work after she was married, what kind of job would she choose?	**What was the Big Bad Wolf's favourite kind of pizza?**
What was the Frog Prince's favourite sport?	**What kind of job did Hansel have when he grew up?**
What was Alice's least favourite vegetable?	**If Rumpelstiltskin could change his name, what would he change it to?**
What did the giant do for a living in his kingdom in the sky?	**Where did Peter Pan's shadow hide on a cloudy day?**

Worksheet 2

Jane Yolen's Fairy Tales

<u>**Answer these questions once you've finished reading the fairy tales**</u>:

What's the original fairy tale?

What differences do you find in Jane Yolen's story from the original story?

What's the moral of the story you read?

Do you like this version? Why (not)?

✂——————————— cut ———————————

(Above worksheet adaptable to Carol Ann Duffy's fairy tales)

Fairy Tale PowerPoint Presentation

What is a Fairy Tale?

Once upon a time

What makes a Fairy Tale a fairy tale?

Slide 2

Which fairy tales do you remember from your childhood?

Slide 1

Slide 3

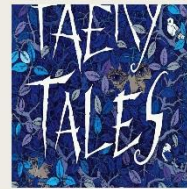**Life itself is the most wonderful fairy tale.**
Hans Christian Andersen

BrainyQuote

Slide 4

CONTEMPORARY FAIRY TALES

Slide 5

THE EMPEROR'S NEW CLOTHES

THE STOLEN CHILDHOOD

Carol Ann Duffy

FAERY TALES

Slide 6

About Carol Ann Duffy

- Dame Carol Ann Duffy born in Glasgow Scotland
- Well-known British poet and fairy tale writer
- Writes in familiar, conversational language – her work is accessible to variety of readers
- First woman poet laureate of Great Britain
- Her book 'Faery Tales' is a mixture of familiar and classical rebooted tales
- Includes her own original fairy tales – The Stolen Childhood

Slide 7

The Stolen Childhood

Let's read her stories …
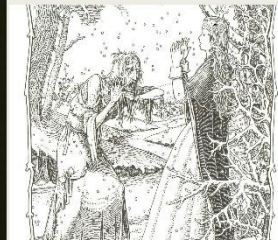
Slide 8

Slide 9

Slide 10

Slide 11

Slide 12

Slide 13

Fairy Tale PowerPoint Presentation   concluded

Synopsis of Fairy Tales

Jane Yolen:

Cinder Elephant

Elly had been born to a family of plump women. The big girl lived in a large house with her father, the King. They do everything together, but her father grows lonely and marries again. The woman has two skinny daughters who are mean to Elly. They make her do all the chores around the house and call her Big Elly and Cinder Elephant. This makes Elly miserable, but she does not complain and does her chores well. At night, when everyone sleeps, she reads books about football, baseball, tennis and golf. This was her favourite way of exercising. One day, while working in the kitchen, she gives breadcrumbs to two little bluebirds that appear in the window.

The skinnies (her stepsisters) tell on her, and Elly is punished by her stepmother, who makes her eat the breadcrumbs. On that day, they receive news that Prince Junior is home from school, and the skinnies are happy. They will prepare and make themselves presentable if they bump into him. Prince Junior's father, the King, wants him to grow up and, therefore, has to get married. Going against Junior's wishes, the King decides it is time for a ball, which will be an excellent way to meet girls. The stepsisters dressed up on the day of the ball, and Elly stayed home. At 10 o'clock, the bluebirds and their friends appear carrying a large gown of feathers. They slip the dress over her and get her two big slippers made of twigs. She looks like a big fat hen sitting on a nest, but because she does not want to hurt the birds' feelings. At the ball, Junior is sick of talking about things he does not enjoy and goes to the terrace. While on the patio, a giant hen fell from the sky, and he was amazed as no hen was listed. They begin talking about the different sports, and he is impressed and falls in love with this hen. A wind blew Elly away, and one of the twig slippers fell onto the undergrowth. Once Junior finds the slipper, he searches for the hen who fits the grass slipper. He arrives at the last house in the kingdom - Elly's house. The skinny sisters try on the slipper, but the slipper always falls off. Because the slipper does not fit them, one of the stepsisters, Reen, in a rage, throws the slipper to the floor and breaks it.

The skinnies call Elly to clean up the mess. While cleaning up the mess, Elly realized that the little bluebirds had laid eggs in her other grass slipper and began talking to them. Junior hears the sounds, as he too knows how to speak bluebird and gets so excited to recognize his hen. They tell each other how much they love each other, and of course, they get married and have children. Their children are named after the newborn birds, which begins a fad in the kingdom. As for the stepmother and the skinnies, they are often invited, but they never go. They are too thin to ask for forgiveness, and their minds are too mean to understand love.

Sleeping Ugly

Princess Miserella is as troubled as her name suggests. On the outside, Princess Miserella appears incredibly attractive, but on the inside, she is the meanest, wickedest princess. She is lost because she has ridden out of the palace in a huff – a temper tantrum and wants to be taken back to her house. She trips over an elderly woman, a fairy in disguise, she finds dozing under a tree and kicks her. Instead, the elderly woman takes her to Plain Jane's home. Contrarily, Plain Jane has a face to fit her name, yet a fairy grants her three wishes because of her kind and loving character. At Plain Jane's house, Miserella behaves as cruelly towards Jane as the elderly woman.

After throwing various tantrums in Plain Jane's house and demanding that she be taken home, the fairy waves her wand and puts everyone to sleep. It was one of those one-hundred-year naps. The cottage was deep into the woods, so very few princes passed by. At the end of the hundred years, a prince called Jojo comes into the woods, and because it is raining, he steps into the cottage. On entering, he sees three women lying on the floor covered in spider webs. He knows he has to kiss the most beautiful girl in the house. As he has never kissed a girl, he decides to practice first, and instead, he kisses the old fairy on the nose. He moves on to Jane and kisses her on the mouth; it is delightful. Just as he is about to kiss the beautiful princess, the old fairy and Jane wake up. Jane looks at the prince and remembers the kiss as if it had been a dream. She then wishes for him to love her, and picking up her wand, the fairy grants her that wish. Looking at Miserella, she reminds him of his cousins, who he thinks are just like her, beautiful on the inside but ugly on the inside. He turns to Jane and tells her he loves her. He fixes Jane's house and builds a house next door for the old fairy. They live happily ever after in Jane's cottage.

Carol Ann Duffy:

The Emperor's New Clothes

Arriving in the capital of an emperor who lavishly spends on clothes at the expense of important state problems are two con artists. They offer to provide him with lovely clothing that is unnoticeable to those who are foolish or dumb while posing as weavers. They are hired by the emperor, and immediately they set up looms, and start working. They are visited by a series of officials before the emperor himself to assess their development. Each one is aware that the looms are empty but choose to act otherwise to avoid looking foolish or dumb.

The weavers finally announce that the emperor's outfit is complete. He is mimed getting dressed before leaving in a procession in front of the entire city. The townspeople awkwardly maintain the pretense

because they do not want to appear foolish or stupid, but a youngster suddenly declares that the emperor is wearing nothing at all. The people then understand that everyone is tricked. The monarch continues the procession despite being shocked, striding with greater pride than ever.

The Stolen Childhood

A stepmother who is jealous of her stepdaughter and yearns to be young again. After meeting a strange-looking man, who offers her a pair of scissors and tells her he can give her anything she wants. He tells her to take the scissors and cut the shadow from the first young person she finds asleep without waking up the person. However, as a payment, she has to be his bride, to which she agrees. Seeing her stepdaughter sleeping on the garden's lawn, she begins cutting along the length of the girl's shadow. She grabs the shadow, which looks like black silk, and stuffs it in her pocket. She cuts up her own shadow and tosses it at the young girl.

Upon waking up, the stepdaughter starts feeling strange and, when looking at her reflection in a mirror, is shocked to see an older woman staring back at her. On the contrary, the stepmother becomes younger and is pleased. As the years go by, many young men come to visit the stepmother, as now she is in the prime of her life and feeling great once more. The stepdaughter watches through her bedroom window how the young men come and go. There is a specific young man the stepdaughter finds handsome, who later she learns would marry her stepmother. The stepmother is happy to be getting married again. As the bride is waiting for the carriage which will take her to church, the strange man who had given her the pair of scissors appears looking fierce and mean. He reminds her of the payment that she is to marry him. Once the carriages arrived, he demands that she get in. The bride refuses and said he cannot make her get in. He orders her to put her hand inside her pocket, and she does as she is told as she begins to realize just how mean this man is. She pulls out the black silk from her pocket and shockingly drops it. The stranger throws his coat over the stepmother and leaves. She is distressed and screams at him to come back. The stepdaughter is shocked to see what has just happened and becomes more shocked to see her stepmother transforming into an old lady. The stepdaughter feels herself becoming young once more. Finally, the bridegroom arrives out of breath, looking for the bride. The stepdaughter told him his bride had gone, and feeling young again, she began running and asks the bridegroom to chase her. Feeling quite happy himself, he starts running after her.

Lesson 1 – Class Materials   concluded

Lesson Plan 2

Lesson Two – Developing Fairy Tales			
Teacher	Christina Castelar	**Classes**	CEFR B2 CEFR C1
Lesson: 2 of 4 A Fairy Tale Journey			**Date:** 28/11/2022 (B2) – 5h30pm / 7h00pm 29/11/2022 (C1)
**No. of Students**: **Group 1-**(B2) 16 students **Group 2-**(B2) 06 students **Group 3-**(C1) 07 students			**Time:** 1h20 (approx.)

Theme / Title	Over the River and Through the Woods (A Fairy Tale Journey)
Lesson Overview	Ss will learn how to develop stories by using creating problem solving and imaginative plot development
Project Objectives	* Development of fairy tales using creative problem solving * Students will embark on a fairy tale journey by listening to an introduction to the activity and then they will 'travel' from one part of the journey to the next. * Travelling will consist of reading the written information for each part of the journey. * Students will make decisions about what to do and respond to questions about the journey. * The journey depends on the decisions students make, creating the journey for themselves as they proceed.
Materials	* Copies of: A Fairy Tale Journey – Over the River and Through the Woods * *In the Beginning (1 copy for each st.)* * *Forest of Fabled Creatures* * *Prairie of Singing Grasses* * *The River* * *The Castle* * *The Treasure of Wonder*

Stage	Aims	Procedure	Materials	Time
		Lesson Two – Developing Fairy Tales		**cont.**
1	Story development and problem solving	* Explain that at each destination, there will be a written description and they will be required to write responses in their sheets of paper. * Explain that the destination sheets for each of their journey will be placed in different locations in the classroom, (or outside the classroom), so ss must literally 'travel' to obtain the info. they need. * Tell ss not to take all the sheets at the same time. * They should read and answer one sheet at a time, make their decisions, write on their sheets and then continue to the next destination. The order of the destinations are as follows: *1. in the Beginning* *2. Forest of Fabled Creatures* *3. Prairie of Singing Grasses* *4. The River* *5. The Castle* *6. The Treasure of Wonder* * Make sure the order of the destinations is clearly marked and have ss begin their journey. * Begin by giving out a copy of 'In the Beginning' and 3 sheets of lined paper to each st. * Ask a st. to read this out loud while the rest follow. * Have ss answer the questions in their lined paper. * Answer any qs ss may have, and make sure ss know what to do. * Begin the activity * At the end of their journey, they will have reached the treasure in the castle. * Tell ss that if they prefer to have some quiet time, they may go to their desks to write their answers	Sheets of lined paper Copies of: *'In the Beginning'* for each st. Copies of: *Forest of Fabled Creatures, Prairie of* *Singing Grasses, The River, The Castle, The Treasure of Wonder* - around the classroom / outside the class	60'
2	Reflection time	* Tell ss that they may go back to their seats to reflect on their answers. * Divide ss into their groups of 3 / 4 (see last lesson) and share their ideas. * Open-class discussion of their journeys. (Ask what their treasure was. Did they enjoy doing the activity? What they learned from this activity. etc.)		20'
		Lesson Two – Developing Fairy Tales		**concluded**

Lesson 2 – Class Materials

In the Beginning

You stand at the entrance to the Forest of Fabled Creatures. Before you stands a woman who looks older than time itself. Her skin falls in pale wrinkles around her face, and her hair cascades in white ringlets down to the ground at her feet. When she speaks it is as if the wind itself has a voice. Her eyes are deep pools of blue. In them you can see that she is a very wise and gentle woman. She gives you a package containing three magical items to help you in your quest for the Treasure of Wonder. You take the package and find in your hands a magic spoon, a magic cloak, and a magic flute. You look up to thank the woman, but she has vanished. You are now ready to begin your quest.

Stop and respond to the following in your journal:

1. Briefly describe your feelings for the wise woman. Does she remind you of anyone you know? Do you find her pleasant or scary? Do you think she is really an old woman, or is she some other creature or being in disguise?

2. Describe what each magical item looks like. How big is each item? What color is each item? How does each item feel when you touch it? How will you carry each item?

3. Assign one magical property to each item. You get to decide how each item is magical and what it can do for you. Be careful—whatever property you assign to each item must remain for your entire journey! Good luck!

Forest of Fabled Creatures (Destination #1)

You are carrying your three magical items. You enter a deep, dark forest. It is so quiet you can only hear your footsteps along the dirt path. As you walk deeper into the woods, the sun grows dim and the forest grows deathly silent. You walk along the path for what seems like hours. You feel that you are not alone, but you never see another living creature.

Suddenly, you realize that it has become so dark that you have strayed off the path. You look around for something familiar but realize that you are hopelessly lost. From the wise woman's package you pull out two of your magical items. With your courage and their magic you know you can find your way to the path once again.

Stop and respond to the following in your journal:

1. Which two magical items do you choose, and why do you choose them?

2. How do you use these items to help you get back on the path?

With relief, you see that you are back on the path once again, soaking up the beauty of the quiet forest. You still feel that you are not alone, and you notice that a few of the trees around you look familiar.

Suddenly, you are surrounded by trees that have come to life! To your surprise, you discover that their roots have come out of the ground and are now shaped like feet. Their branches have become arms with long, leafy fingers. You stop and look at them with awe. You have become surrounded by the legendary enchanted trees. They step toward you and speak.

> "You have come into our home.
> We can see you are alone.
> If you wish to pass through safely,
> you must prove you can act bravely!"

Their voices boom in your ears, and the trees step aside to make a small opening, pointing to a clearing with their long, leafy fingers. In the clearing you see a baby bird trapped high up in the branches of a breezie tree. The bird is crying loudly for its mother, but it is at least 200 feet off the ground and surrounded by huge thorns and angry bees. The enchanted trees look hopefully to you. You realize you are their only hope for rescuing the baby bird.

Stop and respond to the following in your journal:

1. Describe your feelings when you first saw the enchanted trees. Have your feelings changed now towards the trees? How did your feelings change once you realized the trees needed your help?

2. What do the enchanted trees look like? Are they gentle-looking or fierce-looking? What colors are their bark and leaves? What do they feel like to touch? Do they have any kind of smell?

3. How will you use your magical items to get the baby bird safely to its mother?

You have proven that you are strong and brave, and the trees are grateful that the baby bird is safe. To show their gratitude, they give you three of the berries that grow in the thistle bushes. Each of these berries has the power to make you invisible for as long as one hour. The trees step aside to make an opening for you. A burst of sunlight greets your eyes as you step out of the Forest of Fabled Creatures. You are ready for your next challenge.

Prairie of Singing Grasses (Destination #2)

As you enter the Prairie of Singing Grasses, your eyes are greeted with the dazzling golden color of the grass. You can hear a faint melody in your ears, unlike anything you have ever before heard. You put your hands up to cover your ears because the grasses and wildflowers in this enchanted prairie sing a beautiful, sweet song that will cast a spell on any human that listens. If you hear their melody, you will fall into a deep sleep for 100 years.

As you walk deeper into the prairie grasses, you can see the radiant purple of the passion flower that grows at the prairie's outer edge. To continue your journey, you must get a drop of nectar from the center of the flower. You will need this later in your quest.

Stop and respond to the following in your journal:

1. How will you get the nectar while keeping both of your ears covered?

2. Do you use your magical items or do you use something else? What do you choose to use and why?

3. How will you carry the nectar and keep it safe until it is needed?

The River (Destination #3)

A small boat awaits you on the banks of a river. Its wood is gnarled and its paint has long since faded away. You step in with your magical items and the precious nectar from the passion flower. Without any help from you, the boat gently pushes off from shore, guiding itself slowly across the river towards the bank on the other side. The air is cool and smells a little like salt. Your body is rocked gently by the river's waves, and your eyes begin to feel heavy. You realize it has been a long time since you were able to sleep. Just as you begin to drift into a gentle nap, the boat comes to a sudden stop with a loud "Thud." It has become hopelessly stuck in a huge lump of sand that has appeared from nowhere. As you reach for an oar to help the boat free itself, a sand hag arises from the middle of the heap. She is in a nasty mood and speaks in scratchy, gritty tones:

"Sssssssssssoo, my dear one, you wissss to cross the river. Today you will not crosss for free! If you wisssh to continue sssafely to the other sssiee you will give me one of those little magic thingssss you have in your handssssss, or else I will turn you into a big lump of sssand!"

You realize you must do as she says, and with sadness you give her one of your magical items.

Stop and respond to the following in your journal:

1. Which magical item do you give to the sand hag and why?
2. What do you think the sand hag will do with your magical item?
3. Describe what the sand hag looks like. What does she smell like? What does her skin feel like?
4. Where do you think the sand hag lives when she is not bothering people on the river?

The Castle (Destination #4)

After stepping from the boat, you look ahead to see the castle that holds the Treasure of Wonder. At last you are near the end of your journey! You walk carefully towards the castle, carrying the nectar and your remaining magical items.

The castle is guarded by a fierce-looking beast. He is huge with deep yellow eyes, gnarled hair, and jagged teeth that hang down to his neck. He steps towards you, and you can feel his hot breath on your face. He instructs you to hand him the nectar and gulps it down quickly. Before your eyes, he turns into a beautiful creature, the likes of which you have never before seen. In his hand is a key, which he gives to you. You look down at the key and back up to him to say your thanks, but the creature is gone.

You walk up the castle steps and use the key to open the huge, ancient door. It closes behind you, and you find yourself in a huge room, alone. You peer into the darkness, smelling the dusty oldness of the castle. As you begin to walk carefully through the room, you come at last to the Treasure of Wonder that you have worked so hard to obtain! It sits in a golden box, surrounded by thousands of tiny bolts of magical lightning that stand guard over it.

Stop and respond to the following in your journal:

1. Describe the beautiful creature that the beast turned into after drinking the nectar. Was he big or small? Did he smile or was his face serious? Did he have legs and arms or something else (such as wings)?
2. Which magical item or items do you use to help you get the treasure away from the lightning?
3. What are your feelings as you reach for the treasure?

The Treasure of Wonder (Final Destination)

Your bravery, honesty, and hard work have earned you this treasure. Congratulations! You are truly worthy!

Stop and respond to the following in your journal:

1. Describe in detail what this treasure is. Describe what it looks like, what it feels like, if it is heavy or light, what color it is, and whether it has many parts to it or just one or two parts. Draw a picture of your treasure.
2. Describe what you will do with your treasure. Why did you want this treasure? Is it for you or for someone else? Will other people know that you have it, or will it be kept a secret? Are you finished with your journey, or is there another treasure you seek?
3. List three things you learned from this activity and three things that you enjoyed about this activity. Give yourself a pat on the back—you worked hard, and you deserve it!

Lesson 2 – Class Materials   concluded

Lesson Plan 3

<table>
<tr><td colspan="4" align="center">**Lesson Three – Extending Character Development**</td></tr>
<tr><td align="center">**Teacher**</td><td align="center">Christina Castelar</td><td align="center">**Classes**</td><td>CEFR B2

CEFR C1</td></tr>
<tr><td colspan="3">**Lesson**: 3 of 4
Character Development in Fairy Tales</td><td>**Date:**
05/12/2022 (B2) – 5h30pm /
7h00pm
06/12/2022 (C1)</td></tr>
<tr><td colspan="3">**No. of Students**: **Group 1**   (B2) 16 students
                Group 2   (B2) 06 students
                Group 3   (C1) 07 students</td><td>**Time:** 1h20 (approx.)</td></tr>
<tr><td align="center">**Theme / Title**</td><td colspan="3">Dear Dr. Wise (A Fairy Tale Advice Column)</td></tr>
<tr><td align="center">**Lesson Overview**</td><td colspan="3">Students will extend character development by creative thinking and problem solving</td></tr>
<tr><td align="center">**Project Objectives**</td><td colspan="3">***** Students will get the chance to help Dr. Wise who is a famous advice columnist for the newspaper **Fairy Tale Times**
 * Each week Dr. Wise gives advice to the fairy tale characters and he is swamped with the woes and misfortunes of the fairy tale characters and he is now in need of help.
 * Students will now have the opportunity to help Dr. Wise with his workload and sharpen their creative writing skills.
 * Students will pose as a fairy tale character in need of advice from Dr. Wise.</td></tr>
<tr><td align="center">**Materials**</td><td colspan="3">***** Sample letters to Dr. Wise
* Sheet of paper
* Cardboard and glue
* Students letters to display in the *Fairy Tale Times* advice column</td></tr>
</table>

Stage	Aims	Procedure	Materials	Time
1	Writing a letter of advice to Snow White	***** In their groups, ss will act as the new **Fairy Tale Times** staff writers to answer the letter that Snow White wrote to Dr. Wise. ***** Ss first develop a list of options for Snow White - choices she has for coping with her dilemma. ***** Tell ss that their suggestions can be serious, humorous, realistic or outrageous. ***** After brainstorming in groups, divide ss into pairs, and in pairs, they write a Dr. Wise response for Snow White. ***** Have ss share their responses with the class.	Copy of sample letter to Dr. Wise from Snow White for each pair of ss Sheets of paper	30'

Stage	Aims	Procedure	Materials	Time
		Lesson Three Extending Character Development		**cont.**
2	Writing letters to Dr. Wise and writing letters of advice	* Give ss copies of the other two sample letters (from Frank Lee Pig and P. Charming.) * Ss read these sample letters * Give ss copies of suggestions for letters to Dr Wise. * Divide ss in pairs. * Have ss write letters to each other. * Ss play the role of a fairy tale character writing a letter to Dr. Wise for advice. * Swap letters with other ss and then ask ss to act as Dr. Wise and have them answer the letters giving advice accordingly.	Copies of sample letters to Dr. Wise (Frank Lee Pig and P. Charming.) Copies of suggestions for letters to Dr. Wise Sheets of paper	30'
3	Publishing the letters in the **Fairy Tale Times**	* Display letters and responses in an issue of the *Fairy Tale Times,* written by the class.	Copies of sample letters to Dr. Wise (Frank Lee Pig and P. Charming.) Copies of suggestions for letters to Dr. Wise Sheets of paper	20'
		Lesson Three Extending Character Development		**concluded**

Lesson 3 – Class Materials

Dr Wise

Sample Letters to Dr. Wise

Dear Dr. Wise,

I live with my two brothers in the middle of a forest. We have decided that it is time to build our own houses and live separately. We are all very excited about this and eager to begin building. The problem is that we are very delectable pigs, so delectable that we are considered delicious morsels by the local Big Bad Wolf. As you can guess, we are in need of good, solid housing.

Though I want to build my house out of bricks, my two brothers insist on building their houses out of sticks and straw. I have tried to tell them their houses will not protect them from the wolf, but they refuse to listen. I am very concerned about my brothers. I do not want to see them become ham dinners. What can I do? Please respond.

Nearly panic-stricken,

Frank Lee Pig

68 / How Many Pairs of Shoes Does Cinderella Own?

Dear Dr. Wise,

For the past year, I have lived happily with seven little dwarves. I keep house for them. They are the family I never had. Recently, after going through a nasty ordeal with my stepmother (the queen), a handsome prince asked me to move away with him to his palace and become his wife. To make a long story short, the dwarves want me to stay, the prince wants me to go, and I do not know what I want. There is a certain appeal in moving away to a huge castle with a handsome prince, but I fear I would miss the friendship and simple pleasures I have found here in the forest. Can you help me?

In search of happily ever after,

S. White

Dear Dr. Wise,

I am a handsome prince who has spent many years slaying dragons and rescuing fair maidens in distress. My latest adventure involved a beautiful maiden who poked her finger on a spindle and lay fast asleep for 100 years.

One day I happened to be walking along and discovered a huge thorny rose patch in my way. Feeling the need for a little exercise, I drew my sword and cut through the thorns and roses so I could continue on my way.

To my great surprise, I discovered a tower at the end of all of those thorns and, upon entering the tower, discovered the beautiful maiden fast asleep. As a prince, I am expected to kiss all sleeping beauties. So that is precisely what I did, whereupon she woke up and declared that we were to be married.

The problem is not just that she woke up—the entire *kingdom* woke up! Her father expects me to marry her. Her mother expects me to marry her. Even her little dog Fifi expects me to marry this young princess.

I am certainly not opposed to marriage (I do not shy away from commitment), but I have absolutely no desire whatsoever to marry this woman. I had always hoped to find someone with my athletic stamina, someone with whom I could share my adventures, not a sleepy-eyed princess. I am starting to wish I had simply gone around the stupid rose garden instead of getting my exercise. I am afraid I will be beheaded or, even worse, lose my princely status if I refuse this marriage. What, oh what, am I to do?

In Desperate Need of Help,

P. Charming

Snow White Rides a Harley / 71

Suggestions for Letters to Dr. Wise

- Alice wants to stay in Wonderland (much more fun than going to school)
- Big Bad Wolf wants to become a vegetarian, but his family disapproves
- Cinderella's fairy godmother thinks Prince Charming is a clod
- Cinderella loses her shoe (her fairy godmother will be mad if she does not get it back)
- Cinderella is being treated poorly by her family
- Frog Prince wants to be a frog again
- Goldilocks gets caught in the bear's house and is in jail
- Gretel is sick of her brother's bad habits
- Jack sold his cow for beans and is afraid to tell his mom
- Pinocchio wants to major in acting, but his dad wants him to be a doctor
- Rapunzel wants to get a perm (or a buzz cut)
- Rumpelstiltskin stole a queen's baby and now the child is teething and keeping him awake all night, every night
- Sleeping Beauty is not getting along with her in-laws
- Snow White wants to go to law school instead of marrying the prince
- Witch (*Hansel and Gretel*) wants to be a tooth fairy

Lesson Plan 4

<table>
<tr><td colspan="5" align="center">Lesson Four – Creative story continuations</td></tr>
<tr>
<td align="center">Teacher</td>
<td align="center">Christina Castelar</td>
<td align="center">Classes</td>
<td colspan="2">CEFR B2

CEFR C1</td>
</tr>
<tr>
<td colspan="3" align="center">Lesson: 4 of 4
Creative story continuations</td>
<td colspan="2">Date:
07/12/2022 (B2) – 5h30pm /
7h00pm
13/12/2022 (C1)</td>
</tr>
<tr>
<td colspan="3" align="center">No. of Students: Group 1 (B2) 16 students
Group 2 (B2) 06 students
Group 3 (C1) 07 students</td>
<td colspan="2" align="center">Time: 1h20 (approx.)</td>
</tr>
<tr>
<td align="center">Theme / Title</td>
<td colspan="4">And They Lived Happily Ever After (Beginning at fairy tale endings)</td>
</tr>
<tr>
<td align="center">Lesson Overview</td>
<td colspan="4">Students will write stories that begin where classic fairy tales end.</td>
</tr>
<tr>
<td align="center">Project Objectives</td>
<td colspan="4">* Students will choose a favourite classic fairy tale and continue the tale where it ended.
* With the aid of questions students will choose the main characters of these fairy tales to help develop the story.
* Students create a parody continuation of fairy tales.</td>
</tr>
<tr>
<td align="center">Materials</td>
<td colspan="4"> * Sample story handout: Dragons, Apples, and Happily Ever After (A Snow White Story)
 * Teacher's own story: Mr and Mrs Beauty
 * Sheets of paper
 * Worksheet</td>
</tr>
</table>

Stage	Aims	Procedure	Materials	Time
1	Introduction	* Tell ss. you're going to read your version of a Sleeping Beauty that begins where it ended - the story of Sleeping Beauty. * Display the story on the projector and read the story out loud. * Ask ss what they thought of the story. *Ask ss if they can think of other possibilities. * Give pairs of ss a copy of a sample story for them to read to give them an idea of how to begin where a fairy tale ends. * This sample is the story of what happens after Snow White marries the prince. * Tell ss it's written in the third person.	Story of Mr and Mrs Beauty (projector) Sample story (A Snow White Story)	15'

Stage	Aims	Procedure	Materials	Time
		Lesson Four – Creative story continuations		cont.
2	Brainstorming	* Divide ss in pairs. * Have ss choose a classic fairy tale of their choice. * Display on the projector how they can brainstorm using a 'bubble' technique in their notebooks. * Ss write down the fairy tale's name at the centre and put a bubble / circle around the name. * Next, students brainstorm all the characters and details they can think of about the fairy tale, placing these details in bubbles that are attached to the original bubble. * After ss have done this, have ss choose the main characters from the fairy tale and answer the questions (worksheet) about these characters, in their notebooks. * After ss have answered these questions, they will have a rough outline of ideas for their continuation of a fairy tale. * Monitor ss as they're brainstorming ideas.	Ss' notebooks Worksheet: Character questions	45'
3	Writing a parody continuation of classic fairy tale	* Ss can now start writing their parody. * Display stories around the classroom so they can read each other's stories.	Sheets of paper (one per pair)	20'
		Lesson Four – Creative story continuations		concluded

Mr and Mrs Beauty

It seems all was not well in the house of Mr and Mrs Beauty. After a wonderful honeymoon in the Caribbean and six months of wedded bliss, things began to go sour. Apparently, Mr Beauty (the wonderful prince who awoke Sleeping Beauty) had this incredibly annoying habit of admiring his teeth for hours in any available mirror. He merely had to pass a mirror and off he would go, gazing dreamily at the beautiful enamel that had helped win him his bride. He was also somewhat of a slob and left his swords and armour everywhere so that his spouse was constantly tripping over them.

Sleeping Beauty, of course, was far from perfect herself. She never quite got over her sleeping spell and would fall into deep sleeps at coincidentally odd times, such as right before it was time to help Mr Beauty weed the garden or to do the dishes. No amount of kissing from the handsome prince would wake her. In addition, after having been asleep for 100 years, Sleeping Beauty suffered from terminally bad breath.

Things in the Beauty household were far from perfect. They continued to deteriorate at an alarming pace until finally the unhappy couple separated, divorced and went their merry ways, once again single and happy.

Teacher's version of beginning at fairy tale endings

Brainstorming with Bubble technique
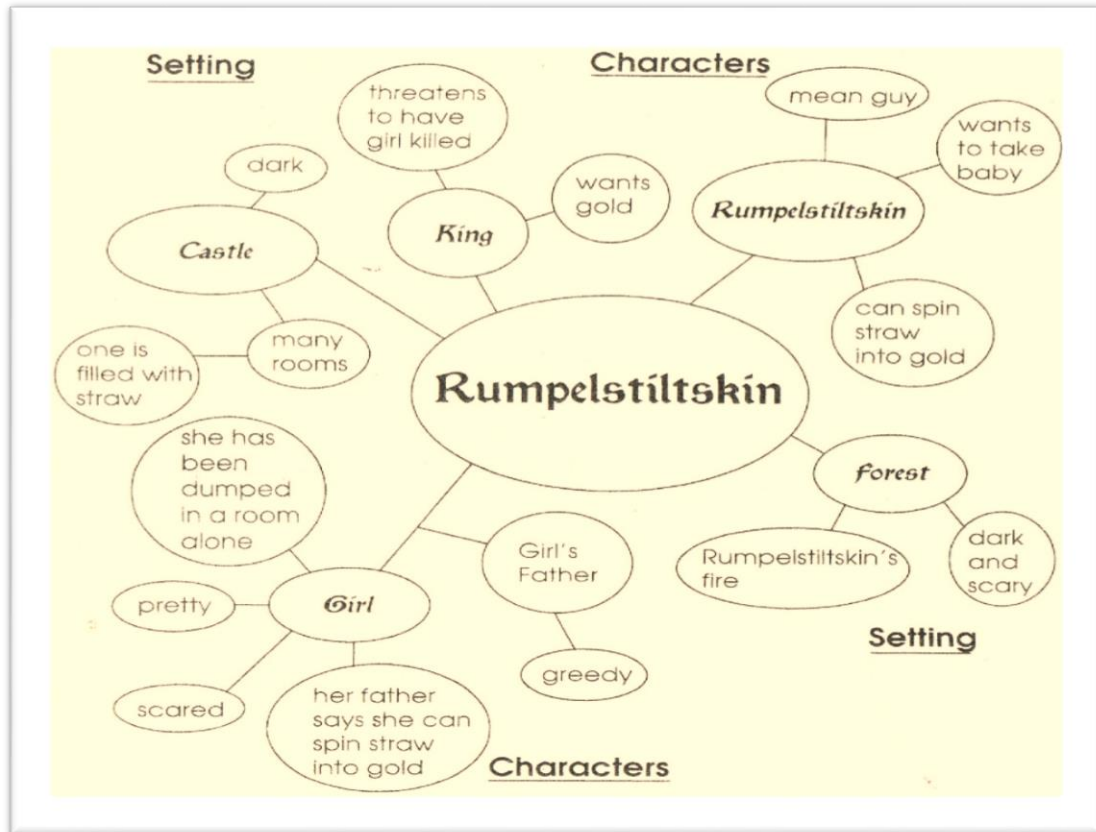
Beginning at fairy tale endings

<u>Answer the following questions about the characters to your story</u>

What kinds of occupations do the main characters have? Will the occupations be the same or different from the original fairy tale?

What kinds of hobbies do the characters have?

What kinds of habits will the characters develop?

What are the general personalities of the characters?

Will personalities change or stay the same? (e.g., will Cinderella remain mild and meek, or will she become feisty and bold?)

What is the daily life of each character?

What is each character's dream or goal?

How will each character go about achieving his or her dream or goal?

✂————————————cut————————————

Dragons, Apples, and Happily Ever After
(A Snow White Story)

Upon being kissed by the handsome prince, Snow White awoke. She gazed deeply into his eyes and knew that he was the one for her. Her life would now be perfect, from this day forth. The seven dwarves clapped gaily as the prince lifted Snow White and placed her gently on his steed. She turned to wave farewell to her friends and off they rode to his palace, where they were married and lived happily ever after . . . .

Well maybe not happily ever after. More like contentedly ever after. Well, not even really that. Kind of unhappily ever after, actually.

Life for the first six months was wonderful. Snow White worked hard to be the perfect wife, cooking and cleaning for the prince as she had for the dwarves. The prince worked hard to be strong and courageous, slaying dragons, hosting balls, and acting very "princely" for Snow White. But then, one morning, everything changed.

It happened when Snow White left for her daily trek to the village to buy groceries. It was a beautiful morning, and she had decided to walk instead of taking the carriage. As she strolled along the path, she watched the butterflies dance through the flowers and the sun make patterns on the leaves. She was so absorbed in the sights around her that she failed to notice a rather large dragon sneaking up on her from behind.

With a snarl and a puff of smoke, the dragon leapt out onto the path directly in front of Snow White. After spending years on the alert for her wicked stepmother, Snow White jumped into action without even thinking. Quickly, she grabbed the handle of her basket and broke it off. In one smooth sweep, Snow White rushed at the dragon, stabbed him with the basket handle, and killed him. Annoyed that this inconvenience would mess up her well-timed plans for the day, Snow White quickly moved the dragon to the side of the road (so the carriages would not run into it), brushed herself off, and hastily returned to her walk. Unbeknownst to Snow White, a reporter from "Tattle Tale Tribulations" (the local gossip column) had come upon the path just as she had slain the dragon. The reporter witnessed the entire event and raced off to town to spread the news about this princess who lived in the castle on the hill. Oblivious to any of this, Snow White completed her chores in town and walked home.

118 / After Happily Ever After

By the time Snow White reached the castle, however, the news was out, and the prince was fuming. Word of his wife's dragon-slaying abilities had raced through the kingdom like wildfire. All afternoon the castle had been hounded by calls requesting Snow White to come save villages from monstrous beasts, goblins, and dragons. No one who had called had ever heard of the prince or *his* dragon-slaying abilities, and each time the phone rang he sank further into despair.

By the time Snow White stepped through the door, the prince was raging. He had had hours to work up a good fit, and he flew into a screaming tirade just as she arrived. Having experienced a few of his princely temper tantrums (and having absolutely no clue what his problem was this time), Snow White completely ignored the tantrum and went up to take a long, hot bubble bath. In frustration, the prince stormed out of the house to take a walk in the castle's apple orchard.

As he walked, he thought of the possibility that his wife could do something (slay dragons) just as well as, if not better, than he could—how utterly humiliating! The prince had never even really enjoyed dragon slaying to begin with. It was something his father had pushed him into at an early age. The prince worked hard to be a good dragon slayer, but his heart was never really in it. It was, however, an expected prince duty, and he performed it often enough to keep his title.

For hours, the prince wondered and pondered through the apple orchard until at last he felt calm enough to return to the castle. By this time, night had fallen and the prince had only the pale moonlight to guide his way. As he carefully made his way through the trees, he stumbled and kicked a ripened apple that had fallen to the ground. It exploded all over his pants and royal vest. Screeching, the prince began licking the apple off his fingers, tasting the sour juice in his mouth. Although he hated getting his clothes dirty (Snow White always complained bitterly about this), he was a little amazed to discover the taste of the apple somewhat appealing. With a little sugar, it might actually be good.

Forgetting his troubles for the moment, the prince took the rest of the apple to the royal kitchen and began adding sugar and cinnamon to its mashed parts. Working in the kitchen brought him back to the days when he was a boy, watching his mother make hot apple pies in her kitchen. He had watched her with wide eyes, his mouth drooling from the delicious smell. Occasionally, she had even let him make his own miniature pies, which often turned out almost as delicious as hers.

As the prince's mind wandered (and Snow White sat upstairs in the royal tub, soaking her aching muscles), he went through a sudden and unexpected transformation of his own. Completely absorbed in the apple, he slaved all night working to perfect its taste. By dawn's first light, he was finished. In his hand was the world's finest batch of applesauce ever created.

Things progressed quickly from there. After spending several days locked in the kitchen, the prince successfully marketed and sold his apple-sauce to villagers from five different kingdoms. He had discovered a special talent, one that had been hidden for years behind armor and dragons. Eventually, his apple business grew to include stocks and shares and become a major competitor in the food industry.

As for Snow White, she awoke the morning after her dragon-slaying episode to discover that she felt refreshed and alive for the first time in months. A novel idea began to form in her mind, and within days, Snow White was a vital part of the dragon-slaying team in the northern half of her kingdom. She had discovered a gift for dragon slaying, one that she did not want to go to waste.

It took some time, but things in the royal household did eventually get back to normal. Snow White came home every night and shared her stories of dragon slaying with the prince, who always had a delicious apple meal, hot and steaming, ready for her to eat. He shared his marketing strategies with her as they sat down to dinner together every night. This pattern took on a comfortable feel, and soon the pair were content and once again enjoying each other's company. Peace had come into the lives of the royal family, and from that point on, everyone lived contentedly ever after.

Fairy Tales and Writing Skills 1

Questionnaire for B2 and C1 Learners

* Indica uma pergunta obrigatória

Dear students,

Thank you for spending time answering the questions.

This questionnaire is part of my Master's Project which I am doing at University of Minho, and it is entitled "The Contemporary Fairy Tale as a Motivational Tool to Engage Students at B2 and C1 Levels in the Writing Skill in English as a Second Language."

I am researching engagement in writing English, reasons for writing and motivation.

There are no right or wrong answers. Please choose the most appropriate for you.

Your answers will be kept confidential and anonymous.

Chris

Instructions:

Do you agree with the following sentences?

1 - Strongly Agree
2 - Agree
3 - Neither Agree or Disagree
4 - Disagree
5 - Strongly Disgree

Click on the box that best describes how you feel.

1. 1. What gender are you? *

    Marcar apenas uma oval.

    ◯ Male

    ◯ Female

    ◯ Non-binary

    ◯ Prefer not to answer

2. 2. Why are you learning English? *

_____

_____

_____

_____

_____

3. 3. I like doing writing tasks in the English classroom. *

Marcar apenas uma oval.

◯ Strongly Agree

◯ Agree

◯ Neither Agree or Disagree

◯ Disagree

◯ Strongly disagree

4. 4. Writing tasks encourage creativity. *

Marcar apenas uma oval.

◯ Strongly Agree

◯ Agree

◯ Neither Agree or Disagree

◯ Disagree

◯ Strongly Disagree

5. 4.1. Comment (optional)

_____

_____

_____

_____

_____

6. 5. I like writing creatively. *

Marcar apenas uma oval.

◯ Strongly Agree

◯ Agree

◯ Neither Agree or Disagree

◯ Disagree

◯ Strongly Disagree

7. 5.1. Comment (optional)

_____

_____

_____

_____

_____

8. 6. I like fairy tales. *

Marcar apenas uma oval.

◯ Strongly Agree

◯ Agree

◯ Neither Agree or Disagree

◯ Disagree

◯ Strongly Disagree

9. 7. Writing fairy tales would allow me to improve my writing. *

Marcar apenas uma oval.

◯ Strongly Agree

◯ Agree

◯ Neither Agree or Disagree

◯ Disagree

◯ Strongly Disagree

Fairy Tales and Writing Skills 2

Questionnaire for B2 and C1 Learners

Avançar para a pergunta 1Avançar para a pergunta 1

Dear students,

Thank you for spending time answering the questions.
This questionnaire is part of my Master's Project which I am doing at the University of Minho, and it is entitled "The Contemporary Fairy Tale as a Motivational Tool to Engage Students at B2 and C1 Levels in the Writing Skill in English as a Second Language".
I am researching engagement in writing English, reasons for writing and motivation.

There are no right or wrong answers. Please choose the most appropriate for you.

Your answers will be kept confidential and anonymous.

Chris

Instructions
Click on the box that best describes how you feel.

1 - Strongly agree
2 - Agree
3 - Neither Agree Nor Disagree
4 - Disagree
5 - Strongly Disagree

1.   1. Working with fairy tales encourages me to be creative. *

Marcar apenas uma oval.

◯ Strongly Agree

◯ Agree

◯ Neither Agree Nor Disagree

◯ Disagree

◯ Strongly Disagree

2. 2. My writing has improved by using fairy tales. *

Marcar apenas uma oval.

⬭ Strongly Agree

⬭ Agree

⬭ Neither Agree or Disagree

⬭ Disagree

⬭ Strongly disagree

3. 3. Writing Fairy Tales is hard. *

Marcar apenas uma oval.

⬭ Strongly Agree

⬭ Agree

⬭ Neither Agree Nor Disagree

⬭ Disagree

⬭ Strongly Disagree

4. 3.1. Comment (optional)

_____

_____

_____

_____

_____

5. 4. I learnt a lot about fairy tales. *

    Marcar apenas uma oval.

    ◯ Strongly Agree

    ◯ Agree

    ◯ Neither Agree Nor Disagree

    ◯ Disagree

    ◯ Strongly disagree

6. 5. I would like to have more lessons related to fairy tales. *

    Marcar apenas uma oval.

    ◯ Strongly Agree

    ◯ Agree

    ◯ Neither Agree or Disagree

    ◯ Disagree

    ◯ Strongly Disagree

7. 6. Do you think that your writing skills are improved more through writing fairy
    tales than via other types of non-creative writing (formal writing)?

    _____

    _____

    _____

    _____

    _____

8. 7. I like writing in English more after studying fairy tales. *

    Marcar apenas uma oval.

    ◯ Strongly Agree

    ◯ Agree

    ◯ Neither Agree or Disagree

    ◯ Disagree

    ◯ Strongly Disagree

9. 7.1. Why / Why not? *

    _____

    _____

    _____

    _____

    _____

Appendix C: Students' Comments from Google Forms

Participants' Positive comments: *'Writing tasks encourage creativity.'*

> **Positive:**
>
> Writing in your own words and thinking of topic mostly requires creativity and thinking outside the box.
>
> It depends on the writing types. I believe that fantasy stories encourage our creativity but formal texts don't, in my experience. We have to stick to reality, in a way, and it restricts our creativity.
>
> My motivation to write depends on the topic we are writing about. I usually like to write argumentative texts.
>
> In my opinion writing tasks encourage creativity because it is a good way to make us create stories and for that we need to think about it.
>
> Because it is a way that we can show how our imagination is and writing helps us to show people how our brains imagine things.
>
> I agree that writing tasks encourage creativity because the best way of work in our creativity is trying new things, like other different writing "styles".
>
> Depends on the writing tasks. Formal types of writings I think aren't creative.

Participants' Neutral Comments: *'I like writing English more after studying fairy tales. 'Why/Why not?'*

> **Neutral:**
>
> I don't know but it is quite pleasant to write fairy tales, but is also important to know how to write more formal texts.
>
> It is easier to come up with the ideas for formal texts than the ideas for fairy tales, but easier to write short stories, so I like to write them equally.
>
> I liked the fact that I wrote something on my own, but I already enjoy writing and I like having guide lines, like there are in emails or essays.
>
> I chose neither agree nor disagree because I liked very much writing in English before studying fairy tales and It didn't change so.
>
> I like the all types of writing.
>
> I always liked to write in English, so writing fairy tales won't make like more or like less.

> I like both because one we have to more creative however I think the other will help more in the future.

Participants' Negative Comments: *'I like writing English more after studying fairy tales. 'Why/Why not?'*

> **Negative:**
>
> Since I first started writing even in Portuguese, never liked writing, I never saw an instant result in writing and know that I need it I don't like it.
>
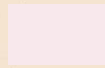> Because fairy tales usually are boring.
>
> Because fairy tales are for kids.

Appendix D: Students' Written Work

<div align="center">

Lesson 1

</div>

1. Magic

2. Cave

3. bed

4. garden

5. window

6. wardrobe

7. closet

8. bed

9. castle

10. bedroom

11. under a tree

12. under a table

1- tennis
2- basketball
3- football
4- hockey
5- badmington
6- rugby
7- dance
8- paddel
9- surf
10- ice hockey
11- golf
12- swimming

1   fly

2   bees

3   bears

4   fly

5   fly

6   butterfly

7   salad

8   flies

9   mouse

10 bird

11 worm

12 apples

Fairy Tale Secrets

Answer the following questions with your partner:

1. How did you feel when we first started this activity?

curious

2. How did you feel when we completed this activity? Did your perceptions about fairy tales change in any way throughout this activity? (Why (not)?

happy. Yes, because I remembered many fairy tales I didn't remembered.

3. If you had to choose one question to use for a story idea, what question would it be?

Is Repunzel's mother really dead?

4. What other fairy tale questions can you think of?

whad did sleeping beuty dreamt of when she was asleep.

Fairy Tale Secrets

Answer the following questions with your partner:

1. How did you feel when we first started this activity?

Excited but at the same time afraid because most people I had never talt to.

2. How did you feel when we completed this activity? Did your perceptions about fairy tales change in any way throughout this activity? (Why (not?)

I feel the same. I don't like fairy tales.

3. If you had to choose one question to use for a story idea, what question would it be?

I would choose, the wolf middle name.

4. What other fairy tale questions can you think of?

How caror you describe beauty?

Fairy Tale Secrets

<u>Answer the following questions with your partner:</u>

1. How did you feel when we first started this activity?

I felt curious.

2. How did you feel when we completed this activity? Did your perceptions about fairy tales change in any way throughout this activity? (Why (not)?)

I felt happy.

3. If you had to choose one question to use for a story idea, what question would it be?

What would Aladdin wish for if he had a fourth wish?

4. What other fairy tale questions can you think of?

What was the main ingredient of the cursed apple that Snow White ate?

---cut---

Fairy Tale Secrets

<u>Answer the following questions with your partner:</u>

1. How did you feel when we first started this activity?

Excited.

2. How did you feel when we completed this activity? Did your perceptions about fairy tales change in any way throughout this activity? (Why (not)?)

Really Happy. No because my perceptions about fairy tales were always good.

3. If you had to choose one question to use for a story idea, what question would it be?

What wishes Alladin would wish.

4. What other fairy tale questions can you think of?

What Does the snow white do in her free time?

---cut---

In the beginning

1- No. Scary. Old woman

2- Huge items. The spoon is blue, the cloak is red and yellow and the magic flute is gold. It feels fragile but magical. I will put the cloak in the back, the spoon in the pocket and the magic flute inside the pants.

3- cloak - magic cloak - gives you invisibility and teleportation
flute - magic wand - you play the flute and hypnotize every human being
spoon - magical sword - you throw and it is like a boomerang.

Destanation 1

1- The cloak to teleport to the path again and the spoon to be protect from creatures.

2- you teleport with the magic cloak.

1- Surprised and shocked. Yes. I feel like I can be helpful and they are putting trust on me.

2- They look like a wall with wise mythical trees. More than fierce-looking They are all light brown with a dark look. They feel wrinkled. Yes, they smell of their leafs and sweet smel.

3- I use the spoon to boomerang and kill the bees and then with the cloak teleport and take the bird to his mother.

Destanation 2

1- I will smash the nectar with the spoon using the foot
2- I will choose the spoon because it is the item that can be more useful. The spoon's form is better for smash the nectar.
3- I will use the cloak to make a bag and with the foot put into the cloak. After I will look the bag in my foot and transport it.

Destanation 3

1- We will give the cloak because the nectar has similar functions
2- Will try to scare someone.

3- It looks like a old lady and she smells like Coriander. Her skin is old with wrinkles

4- In a old house near the river that looks abandoned. The house is falling in to pieces.

Destination 4

1- Big and strong with a serious face and a mustache.
We earned a head, four harms and three legs.

2- The flute, because we I will hypnotize the guards.

3- I will feel great and with my duty accomplished.

Final destination

1- It looks like a gold burger and some gold chips surrounded by gold mustard. It is heavy but soft. It is gold and it is just a big fat piece of burger.

2- Make a frame and eat it after 20 years. It is for me. Yes, I will put on Instagram. I am always searching for new treasures.

3- The fact that I use my imagination
Practice drawing a burger
We like the story

Learn how to interpret
Learn that we have to fight for our goals
Learn how to think outside the box.

In the Beginning

1. My feelings for the woman are, a mix of curiosity and fear.
   She reminds me of Gandalf, who is a sorcerer.
   I find her really scary, she gives me really creepy vibes.
   She is some other magical creature.

2. the magic spoon looks like ~~and~~ an old wooden spoon; The magic cloak ~~can protect me~~ can protect me ~~with~~ when I'm in danger, by camou-flaging ~~and travel to~~ or teleporting me. this cloak is long and warm, and it's color is a forest green, and it has some holes due to ~~the~~ it's old age. the magic flute sound beautifully to good-hearted people but ~~horibal~~ horrible to weaked people.
   the cloak, witch I can wear it on my shoulders, has pockets witch can be use to carring the other itemes, these items make me feel powerful.

3. Magic spoon: ~~it~~ when ~~sha~~ you shake it, gives you the food you want.
   Magic cloak: when you are in danger it protects you by, camouflaging or teleporting you.
   Magic flute: it sounds terribel to wiked people and ~~be~~ amazing to good-hearted people.

   Destanation #1

1. the magical spoon and cloak.

2. ~~Because whit I can creat a gleaaing spape wit with the spean, I~~
   I use the spoon because it makes a ~~shinie~~ shineng soup that makes my hair glow, so I can see in the dark. I also use the cloak to keep me warm ~~I use~~ and to teleport me to the path again.

1. ~~Everytype feels~~ When I frist saw the trees I was wiered o out and a littel amazed.

   Yes, I'm new angry at them, because they are making my journey more difficult.

   I get annoyed, because I didn't want to help, however I needed to help so I could continue ~~my to get my~~ to finished my journey.

2. The enchanted trees ~~are~~ have a really _{dark} ∨long and thick thrunk, and ~~their~~ have ~~a~~ withered ~~th~~ leaves; they are fierce-looking. ~~th~~

   ~~their~~ their texture are rough.

   They smell like death.

3. I will use the magical spoon to creat ~~herry~~ _{pollen} and lure away from the bird. I will teleport, ~~to~~ using the cloak, next to the bird and safe it.

Dear Sr Wise,

I'm the Big Bad Wolf and I have an enormous problem. I'm supposed to be a carnivore, kill animals, humans... BUT I HATE IT, it's not that I feel bad for doing it, I just hate the flavour! However, I love the flavour of plants, vegetables... I want to become a vegetarian. The only problem is that my family disapproves my decision, I tried to tell them but they started laughing because they thought I was just joking! What can I do?

In desperate need of help,
Wolf

Dear Big Bad Wolf,

I think y have a solution for that!

If you tried to talk to your family and they react like that, you have to be more serious with the situation you have to be more clear of what you're talking about.

Say to them that you have you're own preferences, that you're not equal to them. They have to understand that! And if they don't understand that you can always eat whatever you want without their permission!

I know it's going to be hard, but you can try!

Good luck!

Best wishes,
Dr. wise

Dear Dr. Wise.

Hi, my name is Rapunzel, I'm the princess of Corona and for the past 18 years, my life was full of ups and downs. I was kidnapped, trapped 18 years in a tower, fell in love with a thief ... But this letter it's not about that, now I have a biger problem.

As you should know, I'm known because of my long hair wich has a huge power, but I am sick of them. I want to change my style with a really radical haircut. Besides that, I think that most people just like me because of my powers and this is a way to find out the truth.

What should I do? live in doubt or change my visual, losing my power, to find out who really cares about me?

Dearly Rapunzel.

Dear Rapunzel,

Is with great pleasure that I write you back.

Honestly, I think you should not cut your hair, because you could lose your powers and I know what they mean to you.

About the new hairstyle and the fake people who are around you, you can solve this two problems by just pain your hair and pretend you cut just some of it.

this way, you can have a new visual and discover who really likes you and who only like you because of your powers.

Lesson-3   concluded

Cinderella, the new revolution

Cinderella was a housekeeper, who lived with her two stepsisters and her stepmother and while she was living with them she used to be a housekeeper. But then she married the prince and forgave her two stepsisters, they all lived happily ever after.

After a long time living with the prince, Cinderella decided she would become a professional ballet dancer, since it was always her dream and she loved dancing, Cinderella used to sing, dance and read to the animals who lived in the castel.

However, prince seemed to be very busy. One day he was in the battle and decided he wanted to start helping the animals, why not those who are wounded in battle? It was in that day he started helping animals who got hurt in battles. While prince and Cinderella had some hobbies, Cinderella's stepsisters spent all day shopping and spending hours looking at themselves in the mirror.

Cinderella was nice, kind, friendly, generous, ..., and prince was brave and funny, a good combination don't you think? and her sisters and stepmother was the opposite, they were selfish, arrogant and gold digger.

But suddendly, they switch personalities, and those who were good turned bad persons and the bad turned good,* and this caused a heartbreak to Cinderella because prince broken up with her.

Days had been passed and the spell had been broken and prince decided he needed Cinderella in her life.

* all because cinderella's stepmother put a spell on them.

Prince Charming and the Cristel Brush

And they lived happily ever after...

Or did they?

Well, not quit. I mean, sure the first days at the castle were magical, however as the time went by things started to get chaotic.

Day by day, Cinderella got used to her new luxuries and expensive life, her heart was no longer the purest in kingdom, more like the most naruistic one.

By knowing this, prince Charming started to see in her, the person she most hatted, her selfish and eveil step-mother. And he had no choice but to step back from her life.

Prince Charming started to avoid Cinderella by sword practicing more, and wonder around castle. One evening, after he got bored of Cinderella being a bitch, he was walking by the garden when he saw the most beautiful maid, in the world, Cinderella's step-sister who was now working at the castel by her sisters comand.

Without noticing, Prince Charming watched her pour hours. As the sun went down, he could see her small hands holding her cristel brush, her hair danci with the wind, and the glimpse of her eyes, which rimand him of the constala. He could not help, but falling in love with her.

Moths went by and the relationtship between Prince Charming and Cinderela's step-sister, Drizzela, become close. Close enought to create ramurs around th royal fortress, which came to Cinderella's knolage.

After knowing her sister and her husband were a thing, Cinderela pised of and demand Drizzela to leave the castel and never come back. However Prince Charming was not going to let that happend. So he had to diverse Cinderella, and marry her step-sister and love or his life, Drizzela.

The three grown up pigs.

As time passed, the days became happier and happier. Ten years after the event that little pigs are now grown up and each of them have met, what I call a soulmate. Jon, luck and Davis the three brothers, live in three bricks house surrounded by green spaces where their sons can pass the days. However not everything is perfect. Behind that happy moments, is a character, the bi and bad wolf. He never gaves up of his idea to kill and destroy thei lifes.

Over these years, the pigs and their famílies have been watched by the wo that is trying to choose the best way to attack their houses.

One day, the wolf waits at the same time and spot for the pigs to go to their job at a field next to the houses where they pass their days planting and raising animals and after that when he was safe about their going to the field he attack the first house.

He came over the brick house and saw an open window, he slowly get in the house and without effort lock the mother pig and the piggies on the floor. After that he laugh three times, one for each pig.

The wolf made that in all houses and agroup all of the pigs família in the house of the main brother.

On lunch time, as usually, the mother pigs always took lunch to thei husbonds at the same hour. However that day, they didn't come.

The three brothers start to get wony and after thinking about what could have happen, they run each one to their house. When they arrive they saw two of the three houses with the door open so they went to the house that were closed staying alert.

The first idea was to watch over the window and when they did that the couldn't believe what they were seeing. Their famílies have been caught by the big wolf. After that they started to make a plan, alttough they didn't have a lot of time.

After some time, luke, the fastest pig, make a noise outside. The wolf come to see and when he saw the pig he started running after him.

The Singer and the Poet

Ariel started settling in with Eric. They both had their jobs but still found time for eachother. The ex mermaid found a job as a hairdresser and the prince became an amazing King.

Ariel's saloon was at the beach so she could take care of both humans and aquatic beings.

As soon as the sun rises and lights up the palace, the couple wakes up and has breakfast by the sea.

During the day, Ariel and Eric complete their tasks however they are always anxious to go home just so they can be together again.

Ariel is a delicate and kind girl who has a secret talent. She has such an angelic voice that enchants anyone who hears it.

Eric has a creativ and beatiful soul that helps him write meaningful poems. This is like an escape from the king's dute for him.

Ariel always sings right before they go to bed which inspire the prince to write poems as marvelous as her voice. She is his mu

The redhead also adores her husband's poems and sings them whenever she can.

Over the years, this couple's masterpieces got known all ou the world. This helped Ariel become one of the greatest singer worldwide and at the same time show her lover's work, inspiri multiple people.

The Gay Beauty

In a far away place called Moors, where magical creatures and human being were separated due to their own desires, a little devil is born. Black horns and wings, and eyes as red as blood, sharp nails that could cut a watermelon in half. But beautiful, daring and witty devil. She had the misfortune of falling in love with a mere human.

Stefan, as he called himself, was a poor child from the village next to the King's castle. After meeting Maleficent on accident, he fell for her gorgeous beauty. Meeting her every day became a routine for them. When, one day, the king announced that if someone killed the devil, he would not only give his daughter away for marriage, but also make them the next king. No matter how much Stefan tried to kill the devil, he always hesitated due to her beauty. So, instead of ending her life, he simply cut her wings, making her miserable.

When Stefan returned to the kingdom with Maleficent's wings, he got to be king and marry the princess. After a short time, they had a child. Blonde with beautiful chocolate eyes and white as scroll, the little beauty got named Aurora.

On one eventful evening though, when everyone had their guard down, the devil herself appeared and was so angry that, as punishment, she took Aurora with her to the magical part of Moors, where no man can land. Teaching and educating her as her own daughter, little Aurora grew up lovingly and kindly, always acknowledged others' feelings, thanks to Maleficent.

On her sixteenth birthday, when Aurora was once again wondering through Moors forest one again, she encountered a beautiful fairy, with dark purple hair, and lilac tight dress that made her even more beautiful, and bright forest green eyes. The moment chocolate brown met forest green, both teens were in a trance. The fairy stopped flying, showing off her pearl white, paper sheet wings.

"Evening, princess. Didn't know you would be around."

"Greetings", said Aurora, stunned. "How do you know who I am?"

"How could I not?"

"What's your name?"

"Victoria Alberta gonzh the third. You, on the other hand, don't need to

present yourself to me, princess Aurora. Such a long name isn't it?"

"Maybe"

"What about Rory"

"Sound like rare"

"Fierce like a lion", both laughed churcdly.

"Only if I can call you Vicky"

And so their relationship began. Everyday, on their own meeting spot, the two friends would see eachother and share their deepest secrets.

With time, Aurora started to see Vicky in a different way. The way her pimples come to light when she laughs, her sarcasm, the way she looks when she talks about family or her magic, the light her eyes bring to the darkness of Rory's past. It only took a whole year to Rory realise her sexuality, and after telling her "mother", her only response was:

"Why are you saying that?"

"Say what?"

"That you like girls?"

"You don't support me?" tears were welling up her eyes.

"Of course I support you" – said Maleficent offended – "I am bissexuel. That would be kind of hiporitical of me not to. What do you think auntie Lovegood does with me when she crashes on my bed? Not tea for sure."

The big question now was how the king, her father would accept her daughter. And even away, that she was in love?

"Kill the fairy"

And then caos began. A bloody battle began between fairies and furries against men. Heads flew, eyes popped out, blood was everywhere. Of course men's. The fairies, furries and women won, killing the king.

As the act of true love that Rory shown, the fairy got on one knee, and asked Rory on marriage, she would be delusional to refuse.

And All was well

the end :)

The three bad pigs and the poor innocent wolf

Once upon a time in a small village near a big forest, there was a wolf who loved to run as fast as possible, take long walks in between the nature and eat as many berries as he could see. On day, during one of is paths he saw three small pigs playing near a lake, the laughter was so loud that he became curious, excited he approached them and asked if they would let him play along with them. The three little pigs looked at him from head to paw and burst out laughing, so much so that they even rolled on the floor. One of them turn to him and said with a very harsh tone, «Of course not, why would we PIGS let a WOLF play with us, we are completely different, just go home little puppy». The poor wolf, sad and frustrated runned away to the mountains crying so much that he did not believe that there was any more water in his body.

Whilst the poor wolf suffered surrounded by big tress, the three pigs where now walking home, still making fun of the situation until, one of them remembered "What if we let him play with us and as soon as we have the opportunity we can lock him in one of our houses and force him to be our servant, who can carry us to every place in the world?" They all thought that the idea was genius, so they made a perfect plan of going after the poor wolf, ask him to play catch and each and every one of them would hide in their respective houses and wait for the opportunity to corner their "new friend".

No sooner said than done, a couple of days later they went to the wolf's house to ask for forgiveness and to invite him to play with them. For the poor innocent wolf, everything seemed perfect, he had new friends that were laughing with him and not about him, he knew almost for sure that he could trust them. And so he played the entire afternoon hiding and running until his foot started to hurt, but he did not want to go home, so when it came the time for him to be the one to seek for his friends nothing seemed suspicious. For the little pigs however everything was going according to the plan, they had already tired their target so that he would not give much of a fight, all that took was for the wolf to come into their houses.

The first house that the furry friend walk in was made of straw, so with was quite easy for him to force the door on his way out, he did not think much of the reason why it was closed, maybe it was the wind, he thought. Thus he hurried himself to his next target, the second house, made of wood, while searching the house he thought to have seen one of the pigs leaving so he rushed to the front door, just so to hit his nose against it. He felt dizzy so the stumble a little, tired of playing this game, he just laid down and waited for his friends to come and find him, after several hours went by the exhaustion took over him, he just wanted to go back home. With that in mind and with a final push of strength he threw himself against the door one, two, three times until it was finally open.

On his way to his house he decided that he should at least warn his friend, so he went to the third house, the house made of stone, hoping to find them. Once inside he looked and looked bur did not see anyone so he just left a note and decided that he would talk with them on the following day. Much to his surprise, or not, the door was looked as well, then he realised that it definitely was not a coincidence and that once again their so called friends were making fun of him. He cried so loud that three little pigs outside the door took it as a sign that finally the wolf was too tired to fight back. So with excitement running through them, they went and peaked throw the window and after seeing the wolf crying in despair they laughed

and started to point at him saying "Look look we caught the big bad wolf, he is so stupid he thought he would let him be our friend, we just want someone to do whatever we want whenever we want".

Hearing the words spoken by the three pigs, the poor wolf`s crying intensified and he stared asking for help, because all he wanted was company and a well spent afternoon, he did not hurt anyone. Kind of like magic, a huge wind broke out outside, so strong that the walls of the house started to tremble, and in a close of eyes the strong rocks that held the door fell giving enough space for the wolf to exit his prison. Lost or word the three pigs stared to run in circles asking the poor wolf for forgiveness, this one however was so infuriated that he blew with all the air he had in his lungs throwing the three little pigs to the deeps of the forest.

He was so angry and tired that just rush to his house, throwing himself into the bed and falling asleep as soon as he closed his eyes. The next morning, he gave no thought to the situation from the night before, after all he was too good to be hanging out with someone that did not appreciate his company and maybe, just maybe he should be making better friends.

The thieving queen

There once was a queen of a faraway kingdom that was very interested in historical objects. She had a big collection that grew every time she heard about a new discovery as, being a queen of a powerful land, she could obtain everything she wanted.

One day, after a session of admiring her prized possessions, the spoiled queen was reading the royal magazine, which covered any and all discoveries done around the world. An article about a sarcophagus uncovered in one of Egypt's famous pyramids. Such amazing object must be in her possession, displayed in her castle!

"I want the sarcophagus in the castle as soon as possible!", she ordered her men.

"Your majesty, I feel that you should be aware of the myths surrounding this item", said the royal advisor, trying to stop the queen from making any rash decisions. "The archaeologists found a threatening text near it. It made very clear that moving the sarcophagus would awaken a terrible spirit."

"Nonsense fairy tales to frighten the weak! I will have what I wish to, and that is final", replied the queen, angry with the opposition to her order.

Everyone knows, what the queen says, goes. The sarcophagus had finally arrived, after a week of waiting. It was put next to an important vase that was retrieved from some ruins of a town in the same country. As the queen was staring at it for the first time, she felt a presence behind her.

"You took me out of my home, now I will make yours as unpleasant as it is to me", said a deep and rough voice. The queen was paralysed by fear, she couldn't even turn around to face the creature! "But", it continued, capturing again the queen's attention, "if you can assure me that no other historical object meets the same end as me by returning all your stolen possessions to their country of origin, I will be satisfied and go back to sleep".

When the queen finally found the courage to turn around, the voice had seemingly finished speaking, and there was no one she could see. Unfortunately for her, it seemed the inscription was giving a true warning, and she cursed herself with her greed and ignorance.

The vengeful spirit set to make her life a living hell, opening the window of her room during the night, making her have to close it so she couldn't have a calm night of sleeping. It embarrassed her by scaring her in front of other people and destroyed all her plates and cups. Thankfully, it seemed to leave the queen's collection alone, if only because the spirit respected the object's original owners.

The little sleep the royal got made her fail her duties, making her fall asleep or write and say stupid things. Finally, after a month of this routine, the queen decided that her collection was not worth it. Plus, the long nights she had to reflect made her realise that collecting large quantities of historical objects robbed the countries of their history. She felt really guilty, so the queen called for her advisor.

"I have thought about my collection, and I decided I no longer am interested in those things", said the prideful queen, unwilling to admit that he was right all along.

"Your majesty, are you sure of that?", asked the advisor, suspicious about the sudden change of mind.

"Are you doubting my orders? You know what happened last time", exclaimed the royal. And the advisor was reminded of the cut in his paycheck, which made him pale. His wallet couldn't take another hit! Sensing that he had given up on the argument, the queen continued. "I want all the items to be returned to their country of origin. And I will know if they aren't!"

And so begun the process of shipping of all the objects from her collection. The queen wept each time she went to the wing where they all were, oftentimes tempted to stop her employees and just shoulder the guilt and the curse they brought, although the appearance of the spirit and its taunting remarks stopped her from actually doing it.

For the first time since the arrival of the sarcophagus, the queen slept a good night of sleep. The sarcophagus, the last item to be shipped off, had finally arrived back at Egypt. She focused more than ever in her duties, as to compensate for the period in which she couldn't concentrate. Her kingdom thrived under this new type of ruling, as the queen stopped being so obsessed with the new discoveries from the far ends of Earth and focused on what was right next to her. The curse was a well-needed wake up call for her.

The end :)

The true story of King Midas

Once upon a time, in the distant kingdom of Graspingness lived a king, named Midas, who was bestowed with such a flawless and inconsiderable number of qualities by the gods themselves. He was generous, handsome, altruist and humble, and so on and so on, he said it all himself. Have I already mentioned how perfect and totally not repulsive, selfish and greedy he was? This evil bastard killed fifty of his citizens just for a piece of gold... Oh wait, there seems to be a change in the script. As I was saying, the great king himself helped to raise his country's economy by saving Hitr... city from fifty criminals who were running an illegal mine and got all their gold as heroes. Oh sorry, the kingdom was it's rightful owner. Despite generally not caring one showing affection for anyone he would be a truly loving and caring the dad. No one could understand his change of demeanor when he was around his daughter. His "daughter" was a small, beautiful and shiny statue of gold. He's real daughter was sold to Jeffrey Epstey for "personal uses" in return of a huge pile of gold. sorry I got mixed up on things, he sacrifices her to save the whole Universe (with her consent obviously) he ... but he ... one in return the gods gifted him gold which he used to improve his kingdom. With such a great king the people of course lived their best lives in their luxury huts where a family of seven lived and a dad and a mom had to work in six different jobs to get money to pay an overpriced rent and bread and some water. After this talk about rent I kinda felt like this was set on Lisbon. Therefore, a big group of his foes would love to hug him and break his bone, because they loved him to much and couldn't control their strenght. In the mean time king Midas thought the kingdom (synonim for he), needed more gold so he turned to his dear friends, the gods and asked if he could make a wish. The gods in turn of course thought: "This dude due to his greed will obviously make a dumbass wish so I nod concede it to him and watch man *uck himself up." As his wish was granted he simply wished to transform everything he touched into gold, which, for some reason made the gods almost perished from such laughter. Right after his wish the king didn't even have time to say the phrase "I'm a dick" when his fans stormed the palace.

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The king, in order to respond to the love from his fans, because he was a loving ~~king~~ ruler, he hugged them all turning them into gold statues, and he actually thought he was doing them a favour. Moreover, he was granting their own wish of becoming more useful and valuable than they were, as a great king should do. Afterwards, he decided to turn the ~~entire~~ throne room into gold, in order to please himself, however when he went to poke his nose due to a small itch he felt, he slowly started transform in what he truly love, gold. To add to his despair, while the ~~king~~ was turning everyone went to normal and despite his pleads no one helped him on even shed a small bit, tear.

In the end what was once all greedy and immoral ~~a~~ got his resolution by finally being useful to his kingd because he was sold for tons of money and it star prospering allowing everyone to live happily ever after. kids don't be like king Midas, don't be dicks.