

**ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ
ВАЗИРЛИГИ**

ЎЗБЕКИСТОН ДАВЛАТ ЖАҲОН ТИЛЛАРИ УНИВЕРСИТЕТИ

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ИНГЛИЗ ТИЛИ ФОНЕТИКА ВА ФОНОЛОГИЯСИ КАФЕДРАСИ

АҲМЕДОВ ҲАМИДУЛЛА ФАЙЗИЛЛА ЎҒЛИ

**Importance of developing A1 level students reading skills through Brother
Grimms' short stories**

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АҲМЕДОВ ҲАМИДУЛЛА ФАЙЗИЛЛА ЎҒЛИ

**Importance of developing A1 level students reading skills through Brother
Grimms' short stories**

**5111400- Philology and teaching languages (the English language) for
granting bachelor`s degree**

QUALIFICATION PAPER

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SCIENTIFIC ADVISOR:

IS ADMITTED TO DEFENCE

_____ G. Radjabova

The Head of the Department of
English Phonetics and Phonology
_____ H. Paluanova

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Abstract

The qualification paper is dedicated to the importance of developing A1 level students reading skills through Brother Grimm's short stories. Therefore, it tends to analyze the methods of teaching English in last stages of school education and determine the more efficient ones.

The core purpose of this thesis is to suggest more appropriate ways of teaching English using Brother Grimm's fairy tales, so the A1 level learners assimilate the strategies easily, without any troubles and expand their English reading skills regularly.

The participants of the study were groups of learners at the A1 level. The age of subjects vary between 8-10 and all of them were different nationalities. For suggesting the effective methods he took a pre-test on basis proficiency and placement test. Afterwards, the researcher made a list of all learned English language skills. Next he conducted four lessons on teaching those English language skills using fairy tales. The lessons were conducted at British school of Tashkent which is located in Tashkent city. The duration of the study was for two months. As he has finished conducting lessons he took a post test on the basis of lessons using fairy tales and compared them for determining the efficiency of techniques.

The theory was proving that the researcher used techniques of teaching English reading skills to learn fairy tales in A1 level classes revealed effectively in teaching process.

To sum up, the study assisted A1 level learners to gain knowledge of a foreign language through the effective reading strategies using fairy tale and to make the school teachers' work easier by suggesting them into use.

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I. Statement of intent

Literature plays an important role in our life. Fairy tales as a part of the children's literature could be a valuable source for teaching English as a foreign language. Fairy tales might be considered one of the possible supplementary teaching materials for English language learners. It is not only the atmosphere of mystery, thrill and wonder which makes fairy tales so unique and valuable but they can bring the whole magic world to a young reader and learner. They can open the old wisdom and knowledge of humankind which we often forget about. Literature provides wonderful source material for eliciting strong emotional responses from students and using it in classroom is a fruitful way of involving the learner as a whole person (Lazar, 1993). Fairy tales may contribute to the enrichment of a young reader's knowledge in a number of ways. They teach moral and values highlighting the most universal norms and standards of language existence. In addition to that, fairy tales are a particular type of text which can be adapted to suit the child's age, whereas their composition of sentences and plot is simple and understandable. The research introduces ways and techniques of how modern fairy tales might be used in English lessons. Many teachers believe that the basic truth of learning a foreign language naturally entails doing work of the 'boring but necessary' type. Others spend a lot of time trying to find more interesting ways to teach foreign language by searching materials on the Internet or looking for materials in the additional books (Baudains, 1990). However, the teachers should do their best in order to motivate and support the learning environment in the classroom as much as possible.

The present situation is that teachers have to find fairy tales and look for materials which are connected with fairy tales or produce these related exercises themselves. In students' workbooks and textbooks they can hardly find the materials treating fairy tales. In order to fill in the gap a study material on fairy tales was considered to be a solution which would support teaching English and discussing values. The research aims at practical aspects of using fairy tales in

English language classrooms with the assumption that fairy tales provide students with a powerful basis for both language and personality development. Before compiling the study material and researching both practical and theoretical aspects of involving fairy tales in the English language classroom, the author of the research found it reasonable to conduct a necessity analysis in order to get to know whether English teachers are interested in fairy tales and how often they use fairy tales in their English classes. The results of the necessity analyses were taken into consideration while compiling the study material and writing the theoretical part of the qualification paper.

II. Literature review

A. The life and works of Brothers Grimm

Jacob Ludwig Carl Grimm was born on 4 January 1785 and his brother Wilhelm Carl Grimm on 24 February 1786. Both boys were born in Hanau, in the Landgraviate of Hesse-Kassel within the Holy Roman Empire (present-day Germany), to Philipp Wilhelm Grimm, a jurist, and Dorothea Grimm née Zimmer, daughter of a Kassel city councilman.^[1] They were the second- and third-eldest surviving siblings in a family of nine children, three of whom died in infancy.^{[2][3][4]} In 1791, the family moved to the countryside town of Steinau, when Philipp was employed there as district magistrate (*Amtmann*). The family became prominent members of the community, residing in a large home surrounded by fields. Biographer Jack Zipes writes that the brothers were happy in Steinau and "clearly fond of country life". The children were educated at home by private tutors, receiving strict instruction as Lutherans that instilled in both a lifelong religious faith.^[5] Later, they attended local schools. (Wikipedia)

In 1796, Philipp Grimm died of pneumonia, plunging his family into poverty, and they were forced to relinquish their servants and large house. Dorothea depended on financial support from her father and sister, first lady-in-waiting at the court of William I, Elector of Hesse. Jacob was the eldest living son, and he was forced at age 11 to assume adult responsibilities (shared with Wilhelm) for the next two years. The two boys adhered to the advice of their grandfather, who continually exhorted them to be industrious.

The brothers left Steinau and their family in 1798 to attend the *Friedrichsgymnasium* in Kassel, which had been arranged and paid for by their aunt. By then, they were without a male provider (their grandfather died that year), forcing them to rely entirely on each other, and they became exceptionally close. The two brothers differed in temperament; Jacob was introspective and Wilhelm was outgoing (although he often suffered from ill-health). Sharing a strong work

ethic, they excelled in their studies. In Kassel, they became acutely aware of their inferior social status relative to "high-born" students who received more attention. Still, each brother graduated at the head of his class: Jacob in 1803 and Wilhelm in 1804.

After graduation from the *Friedrichsgymnasium*, the brothers attended the University of Marburg. The university was small with about 200 students and there they became painfully aware that students of lower social status were not treated equally. They were disqualified from admission because of their social standing and had to request dispensation to study law. Wealthier students received stipends, but the brothers were excluded even from tuition aid. Their poverty kept them from student activities or university social life; ironically, however, their outsider status worked in their favor, and they pursued their studies with extra vigor.

The brothers were inspired by their law professor Friedrich von Savigny, who awakened in them an interest in history and philology, and they turned to studying medieval German literature. They shared Savigny's desire to see unification of the 200 German principalities into a single state. Through Savigny and his circle of friends—German romantics such as Clemens Brentano and Ludwig Achim von Arnim—the Grimms were introduced to the ideas of Johann Gottfried Herder, who thought that German literature should revert to simpler forms, which he defined as *Volkspoesie* (natural poetry) as opposed to *Kunstpoesie* (artistic poetry). The brothers dedicated themselves with great enthusiasm to their studies, about which Wilhelm wrote in his autobiography, "the ardor with which we studied Old German helped us overcome the spiritual depression of those days."

Jacob was still financially responsible for his mother, brother, and younger siblings in 1805, so he accepted a post in Paris as research assistant to von Savigny. On his return to Marburg, he was forced to abandon his studies to support the family, whose poverty was so extreme that food was often scarce. He took a

job with the Hessian War Commission. In a letter written to his aunt at this time, Wilhelm wrote of their circumstances, "We five people eat only three portions and only once a day".

Jacob found full-time employment in 1808 when he was appointed court librarian to the King of Westphalia and went on to become librarian in Kassel.

After their mother's death that year, he became fully responsible for his younger siblings. He arranged and paid for his brother Ludwig's studies at art school and for Wilhelm's extended visit to Halle to seek treatment for heart and respiratory ailments, following which Wilhelm joined Jacob as librarian in Kassel. The brothers also began collecting folk tales at about this time, in a cursory manner and on Brentano's request. According to Jack Zipes, at this point "the Grimms were unable to devote all their energies to their research and did not have a clear idea about the significance of collecting folk tales in this initial phase."^[1]

During their employment as librarians—which paid little but afforded them ample time for research—the brothers experienced a productive period of scholarship, publishing a number of books between 1812 and 1830. In 1812, they published their first volume of 86 folk tales, *Kinder- und Hausmärchen*, followed quickly by two volumes of German legends and a volume of early literary history. They went on to publish works about Danish and Irish folk tales and Norse mythology, while continuing to edit the German folk tale collection. These works became so widely recognized that the brothers received honorary doctorates from universities in Marburg, Berlin, and Breslau (now Wrocław).

In 1835, Jacob published the well-regarded *German Mythology* (*Deutsche Mythologie*); Wilhelm continued to edit and prepare the third edition of *Kinder- und Hausmärchen* for publication. The two brothers taught German studies at the university, becoming well-respected in the newly established discipline.

The Brothers Grimm were German academics, philologists, cultural researchers, lexicographers and authors who together specialized in collecting and publishing folklore during the 19th century. They were among the best-known

storytellers of folk tales, and popularized stories such as "Cinderella" ("Aschenputtel"), "The Frog Prince" ("Der Froschkönig"), "The Goose-Girl" ("Die Gänsemagd"), "Hansel and Gretel" ("Hänsel und Gretel"), "Rapunzel", "Rumpelstiltskin" ("Rumpelstilzchen"), "Sleeping Beauty" ("Dornröschen"), and "Snow White" ("Schneewittchen"). Their first collection of folk tales, *Children's and Household Tales (Kinder- und Hausmärchen)*, was published in 1812.

The brothers spent their formative years in the German town of Hanau. Their father's death in 1796 caused great poverty for the family and affected the brothers for many years after. They both attended the University of Marburg where they developed a curiosity about German folklore, which grew into a lifelong dedication to collecting German folk tales. The rise of romanticism during the 19th century revived interest in traditional folk stories, which to the brothers represented a pure form of national literature and culture. With the goal of researching a scholarly treatise on folk tales, they established a methodology for collecting and recording folk stories that became the basis for folklore studies. Between 1812 and 1857, their first collection was revised and republished many times, growing from 86 stories to more than 200. In addition to writing and modifying folk tales, the brothers wrote collections of well-respected German and Scandinavian mythologies, and in 1838 they began writing a definitive German dictionary (*Deutsches Wörterbuch*), which they were unable to finish during their lifetimes.

The popularity of the Grimms' best folk tales has endured well. The tales are available in more than 100 languages and have been later adapted by filmmakers including Lotte Reiniger and Walt Disney, with films such as *Snow White and the Seven Dwarfs* and *Sleeping Beauty*. During the 1930s and 40s, the tales were used as propaganda by the Third Reich; later in the 20th century psychologists such as Bruno Bettelheim reaffirmed the value of the work, in spite of the cruelty and violence in original versions of some of the tales, which the Grimms eventually sanitized.

B. The Concept of Fairy Tales

A fairy tale is a story which involves folkloric features such as fairies, goblins, princes and princesses. The fairy tales is a sub-class of the folk tale. The oldest fairy tales were told and retold from generations before they were written down. When these stories were studied thoroughly it turned to be that there were more than one, even more than 10 versions of Cinderella story. Each story appeared to have unique telling and cultural elements which depended on the place and time when the story was told. Nowadays different authors still like to invent and write down new versions of fairy tales (Hallett & Karasek, 2009; Tiberghien 2007; Kready 1916).

Definitions of Fairy Tale

There are a lot of definitions of the fairy tale. The Oxford Dictionary of English Folklore says that a fairy tale is the usual English term for a group of oral narratives centered on magical tests, quests, and transformations (/.../)(Simpson and Roud: 117). Illustrated Oxford Dictionary has two explanations: 1. a children's tale about fairies; 2. an incredible story, a fabrication (Kindersley, 1998: 284). Random online dictionary defines fairy tale as a story (as for children) involving fantastic forces and beings (as fairies, wizards, and goblins) – called also fairy story; a story in which improbable events lead to a happy ending (Merriam-Webster online dictionary).

Originally the term fairy tale came from France. In 1697 Madame d'Aulony began publishing volumes of fantasy stories under the collective title *Les contes des fees* (Tales of Fairies) (Ashliman, 2004). French fairy tales were the first to be collected and written down. "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,1998). Despite of the diversity of the definitions mentioned they all have common features which involve fairy creatures and magic.

History of Fairy Tales

The fairy tale was the part of an oral tradition (Kready, 1916; Karven, 2008). Tales were narrated orally, rather than written down and they used to have sad endings instead of happy ones. The Grimms noted that the evolution of the tale was from a strongly marked, even ugly, but highly expressive form of its earlier stages, to that which possessed external beauty of mold (Kready, 1916). Andrew Lang is the one who said, "For the roots of stories, we must look, not in the clouds but upon the earth, not in the various aspects of nature but in the daily occurrences and surroundings, in the current opinions and ideas of savage life." The nineteenth century was a golden age for folklore. Collectors all over the world began to gather ancient tales from oral sources and write them down (Kerven, 2008; Hallett & Karasek, 2009). One of these collectors was well known Joseph Jacobs with his much-loved English Fairy Tales (1890) and More English Fairy Tales (1894). The late nineteenth and twentieth century fairy tales became an integral part of the children's literature. But, fairy tales cannot be classified as children's stories; they have special quality of being able to entertain reader of all ages. Originally fairy tales main audience were adults as likely as children (Kerven, 2008). Later on fairy tales were about princes and princesses, combat and adventures. Fairies became to have the second role in the fairy tales. Moral lesson and happy endings became common features. In the modern era violence is usually removed from the fairy tales that they could be read for the children. The stories tend towards an optimistic moral structure, with justice fairy done, wickedness punished and goodness rewarded (Kerven, 2008, Hallett & Karasek, 2009).

Characteristics of Fairy Tales

Fairy tales are considered to be a part of folklore. Main elements of fairy tales are (Ashliman, 2004; Hallett & Karasek, 2009; Kready 1916; Chinen, 1989):

- ❖ Fairy tales usually begin and end with “special” words like “Once upon a time...”, “In a far-far away land...”, “Like days long ago...”, “There once was...”, “Long, long time ago...”, “They lived happily ever after”, “They lived for many, many joyous years...”
- ❖ Place and time are unknown in fairy tales. Setting is often enchanted; castles, kingdoms, far-far away lands and enchanted forests: the Grimm fairy tales have tendency to take place in the forests. The forest might be not enchanted but it contains enchantments and magical elements and, being outside normal human experience, acts as a place of transformation, for example Red Riding Hood and Hansel and Gretel.
- ❖ Princes and princesses, heroes and heroines are often included in fairy tales as well as poor farmers, youngest sons, wise old women, beggars and soldier, for example, Rapunzel, Hansel and Gretel, The Fisherman and his wife, The Frog Prince.
- ❖ The main character often wants to make life better. For example, in the fairy tale The Magic Porridge Pot poor little girl went to the forest to find some food for her and her mother. She wanted to help her mother and no longer be hungry.
- ❖ Fairy tales usually include clearly defined good characters and bad characters. Red Riding Hood and the big grey wolf are very good examples of sharp division between good and bad characters.
- ❖ Fairy tales involve magic elements. Magic may be both positive and negative. For example in magic porridge pot, when the little girl used it properly, the pot did not harm anyone, but when mother tried to use it and used it in the wrong way – the town was covered in porridge.

- ❖ The plot of fairy tales focuses on a problem or a conflict which need to be solved.
- ❖ Fairy tales usually include moral or a lesson to be learnt. They have been used to transmit life's lessons to countless people in a number of different cultures (VanGundy, 2005).

According to Haase (2008) classification, fairy tales are literary narratives which include the episodic structure and constructed primarily on motifs; the genre is unabashedly fictional; the setting indefinite; the mode of reality in which the characters move is supernatural or fantastic; language is formulaic includes repetitions and bare-bones characterizations.

Fairy Tales Motivate Reading

It is a well known fact that before computers and television were invented reading was the primary free time activity. People could read hours and travel lands far-far their minds away. Stories offer the whole imaginary world, created by language that children can enter and enjoy, learning language as they read. Good stories provide a study of universal values and needs and capture students' interest and challenges them to explore new roads of meaning (Cameron, 2001). A lot of texts that can be found in the course books are often created for pedagogical reasons and lack the personal addressing to young learners. In comparison, the fairy tales spark children's curiosity, increase interest and create wonder and in addition the that they may elicit a powerful emotional response and personal involvement of students (Collie & Slater, 1987). In the reading classes teachers' concern should be to increase students' motivation towards reading in the foreign language lesson by making reading interesting. The texts which teacher offers students to read should be: interesting for students, be at the right level of difficulty and authentic (Cameron, 2001). Young learners see reading as an entertainment. They typically prefer stories about animals, legends, folk tales and fairy tales (Verhoeven & Snow, 2008). Fairy tales are stories that illustrate our impulse toward a greater level of consciousness. They are fun, interesting, and appeal to the

imagination of virtually all readers (Bagg, 1991). As children read them they “enter” into fairy tales and act out together with the characters (Tiberghien 2007). Fairy tales have a great potential to influence positively on children’s interest in books and their motivation to read. Collie and Slater (1987) suggest that literature is suitable with language learning students should “Stimulate the kind of personal involvement by arousing the learners’ interest and provoking strong, positive reactions from them. If it is meaningful and enjoyable, reading is more likely to have a lasting and beneficial effect upon the learners’ linguistic and cultural knowledge. It is more important to choose books which are relevant to the life experiences, emotions or dreams of he learner.”

Types of reading

There are several types on reading and in case of the fairy tales all types can be applied. There are two types of reading, extensive and intensive (Scrivener, 2005; Tomlinson, 2011; Skopinskaya, 1996). There are two ways of reading: reading aloud and reading silently.

People usually start learning a language from reading aloud. Children begin their reading experience from starting to read aloud fairy tale familiar texts. It should be pointed out that reading aloud should be used only at the earliest stage of reading skill development, since there is danger inherent in a reading program that relies too heavily on the phonics of written language. Also, reading aloud has very strong disadvantage that only one student is active at a time. All others are either reading ahead, day-dreaming, or not listening at all (Skopinskaya, 1996). Intensive reading involves a lot of classroom work with course book, exercises and texts. This type of reading requires reading texts closely and carefully with intention of gaining an understanding of as much details as possible. This is often a stop/start kind of reading involving a lot of going backs and reading the same text over and over again in order to make sure that all word are interpreted (Scrivener, 2005).

In everyday life people tend to use extensive reading. This kind of reading is fluent, faster, often of longer texts for pleasure, entertainment and general understanding without paying so much attention to the details; fairy tales are the good example of these kinds of texts (Cameron, 2001). Interesting and simplified texts may help initiate learners into extensive reading (Collie & Slater, 1987).

There is a great deal of evidence that extensive reading has a powerful impact on language learning. The more students read, the more they pick up items of vocabulary and grammar from the text, often without realizing it and this widening language knowledge seems to increase their overall linguistic confidence (Scrivener, 2005). Fairy tales include colorful vocabulary and different grammatical aspects, for example the Past Simple, the Present Simple, irregular verbs, comparisons and etc. Extensive reading can be organized either as individualized reading, where all the students read different books, taken from library; or as a class reading, where the whole class reads the same book. For example a teacher can pick any well know or absolutely unknown fairy tale and ask students to read it at home, or teacher can ask students to pick any fairy tale which they like the most read it home and on the next lesson share some ideas about it in front of the class. Class reading allows teacher to give maximum help to students, by providing background information, vocabulary and by choosing adequate questioning type (Skopinskaya, 1996).

But a teacher has to be sure that the text is not too long or too complicated so that students do not lose their interest in the text. Class reading can be organized in four ways. First, students can take texts at home and read them in a familiar peaceful atmosphere. Second, they may read silently in class, with the teacher going through questions at the end. Third, the teacher reads the text aloud, while the students listen and follow in their books. And finally, group reading can be used with dramatic scripts. The teacher reads first to produce a model, and then has students read round the class (Skopinskaya, 1996).

C. Fairy Tales in Teaching English as a Foreign Language

Fairy tales have a great potential to be used as a valuable source in English lessons. Children's stories contain uses of language that are considered typical of poetic and literary texts. Many of these devices offer opportunities for foreign language learning (Cameron, 2001). In appropriate adaptation these stories are suitable for all ages and levels. Fairy tales have universal values and plots which add familiarity to students (Hanlon, 1999). The child, limited in experience, loves to come in touch with the things he knows about (Keady, 1916). Fairy tales are enjoyable but meaningful (Hanlon, 1999). They stress human experience, history and values. Fairy tales provide entertainment and further topics for discussion. They are fun and short, rich in terms of language yet less grammatically complex and syntactically speaking than many other forms of literature. There is a great opportunity to make fairy tales as complex and simplistic as possible depending on the class in which it is introduced. Fairy tales are also a great source of vocabulary, grammar structures and syntax. And in addition to that fairy tales are short enough, to keep students interested long enough to get to the happy end. (Bagg, 1991).

Fairy Tales in Teaching English Language Skills

In English lessons teachers tend to develop four skills: reading, writing, speaking and listening. These skills are often divided into two types. Receptive skills include reading and listening. Productive skills include speaking and writing (Harmer, 2007). It is very important to develop reading skills. Much language production work grows out of texts that students hear or see. The procedure for teaching receptive skills generally starts with a lead in (Harmer, 2007).

It is very essential to start with pre-reading activity in order to set up a topic, to focus their attention in what they are going to read, activate students' background knowledge of the topic (Reid, 2002; Harmer, 2007; Skopinskaya, 1996). Pre-reading activities involve students in reading a particular text short or long. The goals of this stage are to create a purpose for reading; and provide any language preparation that may be needed. Teacher could ask questions to the

related topic or show a picture which illustrates story and ask students what they think according to this picture is going to happen in the text.

The purpose of such guiding questions is not to check reading comprehension, but to lead the students towards most important points in the text (Skopinskaya, 1996). Checking for general comprehension is also very important. The purpose is more instructional than diagnostic. Sharing the answers will help readers make sense of story and encourage them to practice various levels of communication (Harmer, 2007; Reid, 2002; Skopinsaya, 1996).

Reid (2002) claims that, teachers have to avoid overloading students with activities that may exhaust their energies or interest in a particular topic or book. Also, Reid (2002) in her book suggests some exercises for checking general comprehension. For example: together, sort events and characters of fiction as “good” or “bad”, “kind”, “unkind”; together, list appropriate adjectives or adverbs to describe events or characters. Teachers also could set up a True or False exercise. One of the most important question students could answer is Do you like the text? Harmer (2007) claims that the question is important because if we only ever ask students technical questions about language, we are denying them any affective response to the content of the text. Letting them give voice is far more helpful for language learning, than if we just work through a series of exercises. These kind of personal, general knowledge and hypothetical questions invite a personal response from the students. The answers depend mostly on the readers’ experience and knowledge; they should also rely on good understanding of the text (Skopinskaya, 1996). Getting students to speak in the class can sometimes be extremely easy. In a good class atmosphere, students will participate freely and enthusiastically if we give them a suitable topic or a task (Harmer, 2007).

Fairy tales are good provider of topics for discussion and thus help to develop students’ speaking skills (Hanlon, 1999). Any topics which involve the discussion of varying points of view may be re-enacted in a role play. According to the topic which is touched in the fairy tale the teacher can prepare a questionnaire.

Students in pairs or in small groups discuss answers to the questions and then students share their ideas to the class. This kind of activity is very useful because students have time to discuss and prepare answers. Students may move further from the text to dramatize an interview between characters of the text (Skopinskaya, 1996).

Teacher can set up a task for example: Imagine that you are a hero. Talk about yourself as a hero or work in pairs and make a dialog between heroes. Writing skills can also be thought through fairy tales. Inspired by the text, teacher could set up some kind of creative writing tasks. For example, students may write their own fairy tale or an alternative ending, answer the question what if... (Skopinskaya, 1996; Bagg, 1991). Students can write a modernized version of a well known fairy tale, for example A New Cinderella Story, or summarize familiar tales. During the writing task students will practise traditional fairy tale beginning and ending (e.g. Once upon a time...), stock characters (e.g. witches, princes, princesses, fairies, trolls and etc...) comparatives and superlatives (e.g. the youngest, the smartest...) (Bagg, 1991).

Fairy Tales in Teaching Grammar

Grammar can be introduced in a number of ways. There is a great opportunity of using a “real texts” to understand and experiment with a “real language”. Children have an innate sense of interest in stories that portray heroes, personify animals and actions, take place in castles and enchanted forests. Fairy tales will interest pupils and bring them into a natural rhythm, flow and picturesque language of the text (Jones & Allen, 1996). In fairy tales two main uses of language can be distinguished: for a narrative and for a dialogue. A narrative text concerns the series of events: Hans started to pull out his finger; little brother ran for help. A dialogue is type of language as if it is spoken by the characters: “Run! Go to the town and tell the men there's a hole in the dike!”(Cameron, 2001).

The teacher can point out the use of the Past Simple in narratives and the Present Simple in dialogues. Fairy tales help children to notice language areas such as past tenses, adjectives, comparatives and etc. Teachers could use passages from the fairy tale to point out grammatical features. For example, to ask students to find irregular verbs, to write down all adjectives or to locate the words and phrases that indicates position in place or time. Texts with continuous meanings are more authentic than the connected sentences which are often used as examples in grammar books. Story books often contain extended examples of dialogue that use a wide variety of punctuation marks, in more natural context than is possible in grammar exercise books. Word-order can be taught through reading fairy tales as well. When working in groups, students can ask and answer content-related questions and learn the word-order of questions and affirmative sentences (Reid, 2002).

Fairy Tales in Teaching Vocabulary

One of the purposes of fairy tales is to entertain, so writers and tellers choose and use words with particular care to keep the audience interested. Fairy tales include unusual words, or words that have a strong phonological content, with interesting rhymes or sound that are onomatopoeic. In fairy tales there is used evocative vocabulary, the language of the fairy world, memorable language such as metaphors, alliteration, rhymes, and the spoken language of the common people. The built-up repetition of the words and phrases is one of the features of fairy tales that is very helpful for language learning. The context created by the story, its predictable pattern of events and language, pictures, all act to support the reader's understanding of unfamiliar words. Children will pick up the words that they enjoy and in this way stories offer space for growth in vocabulary (Cameron, 2001).

With the help of fairy tales specific vocabulary could be taught: different old words, beginnings and endings (e.g. Once upon a time; Far-far away; They lived happily ever after...) names of the characters and things which are connected to the characters (e.g. fairy, witch, king, queen, prince, princess, magic stick, throne, and

etc...), names of the setting, places (e.g. forest, kingdom, far-far away land, etc...), gems and precious metals (e.g. silver, copper, gold, steel...) (Bagg, 1991; Cameron, 2001).

Fairy Tales in Teaching Values

The use of a fairy tale as a pedagogical instrument is linked especially to the development of children's literature in the eighteenth and nineteenth centuries, which itself changes in concepts of childhood and children (Haase, 2008; Hallett & Karasek, 2009). Fairy tales were soon enlisted in the services of teaching children. For example Jeanne-Marie Leprince de Beaumont, who worked as a governess in England, published a series of pedagogical works targeting specific ages and social classes, such as *Le magasin de enfants* (1756; translated into English as *The Young Misses' Magazine* in 1759) and *Le magasin des adolescents* (1760), which included several fairy tales in order to teach children social values and virtues (Haase, 2008). Also, in the nineteenth-century in Germany, Jacob and Wilhelm Grimm conceived their *Children's and Household Tales*, 1812-15, as a tool of national pedagogy. The Grimms viewed their collection of fairy tales as a part of a project to reaffirm the cultural identity of the German folk. They meant that their collection of fairy tales were not only teaching useful social, moral and religious lessons for children, but also they intended to educate the German people about German character and culture (Haase, 2008; Davidson & Chaudhri, 2003).

All children are poets and fairy tales are poetic recording of the facts of life (Kready, 1916). Fairy tales feed children's imagination. They use an indirect way of presenting model situations to children and therefore appeal to children's imagination. The motif of three unsuccessful attempts is often found in fairy tales. This model situation points out an important message to children, that success does not come in the first attempt but if we are patient and do not give up, it will come in the end. It gives children hope and comfort as well as happy endings (Bettelheim2010).

Characters in fairy tales are either good or bad. The sharp division between good and evil help children understand the difference. And for children it is easy to pick a right side because a good character is always rewarded whereas a bad character is always punished. Moreover, children tend to identify with the good characters more easily, which awakens in them the desire to behave in the same positive way and therefore fairy tales can contribute greatly to their social education. The child likes the fairy tale to tell him of someone who succeeds (Kready, 1916; Jones, 2002).

The fairy tale teaches most often the basic values of life such as trust, hope, honesty, kindness and belief in high power which could be interpreted as a root of faith (Jones, 2002). Fairy tales implant motivations to adhere to the significant values of the civilized society. Striving for these values is motivated and modelled in these tales, and the ground is set for success in achievement a meaningful life. Stories as well as fairy tales help children feel positive about other countries and cultures, and can broaden their knowledge of the world. (Cameron, 2001).

D. Using fairy tales in the language classroom with young learners

When children start learning English they have years and years of foreign language study ahead. In order to ensure that learning English in the early years is a motivating and valuable part of children's education, it is essential to capture children's enthusiasm right from the beginning and keep it by presenting the subject matter in the way which takes children's special characteristic, needs and development level into consideration. Carol Read says:

The teachers not only enhance and make children's experience of learning English more successful now, but also help to lay secure foundations for all those years in the future when they will continue to study and need to use English (2003, 47).

Fairy tales as many times mentioned above meet requirements for the development of not only students' language knowledge but also their whole personalities and therefore, the usage of them in the language classrooms might be

the first step towards the students' life-long interest in English and moreover, in literature and culture of the target language.

This subchapter will deal with a question "Whom do we mean by young learners?" and inevitably, a question „How to teach them?“ will arise. Therefore, let us discuss both these questions and pinpoint some facts that are important to take into consideration when working with young children.

Young learners are meant here children of the primary school from ten to twelve years of age. However, it is not so much the children's age that counts but as Sarah Phillips suggests "how mature they are". And she continues further and says:

(...) the approach and type of activity that the teacher decides to use with the class should be influenced by his knowledge of their (children's) circumstances, attitudes, and interests rather than simply by the children's physical age (1993, 5).

Wendy Scott and Lisbeth Ytreberg in their book *Teaching English to Children* say about young learners that they have the definite views about what they like and do not like doing and are relatively "mature children with an adult side and a childish side". Moreover, they are able „to make some decisions about their own learning" (1990, 4). Regarding the last quotation, the teacher should involve young children in the learning process and let them participate in the nature of English lessons, for example by giving them the choice what they want to read or allow them to bring the materials they want to work with in the classroom.

Another point to be made about teaching young children is that teacher should make room for the shared classroom experiences because they are "an invaluable source of language work and create an atmosphere of involvement and togetherness" (Scott and Ytreberg 1990, 6).

Vygotský adds that it is through interaction in a social environment that learning and cognitive development of students take place. A sense of community in the classroom is one of the essentials. This means that children are encouraged

by the teacher to cooperate, help and respect each other and are given the opportunities to respond in personal and divergent ways (Read 2003, 49).

Teachers often complain that young children have difficulty in sitting still. Therefore, most activities for younger learners should “include movement and involve the senses”. Appealing to the pupils’ senses, for example when the activities are accompanied by jumping, clapping, moving hands, moving from one place to another will always help the pupils to learn more (Scott and Ytreberg 1990, 5). The length of time children can concentrate on doing one activity varies from child to child. Wendy Scott and Lisbeth Ytreberg suggest that since concentration and attention spans of young children are short, “variety is a must – variety of activity, variety of pace, variety of organization, variety of voice” (1990, 5-6). Once children have lost interest in an activity, little or no more learning takes place.

When preparing individual tasks not only variety and length are important but also the fact whether the tasks are challenging enough has to be considered. Carol Read says that the teacher has to “get the level of challenge right for children”. If the task is too easy, children will simply get bored and it will result in a restless classroom or discipline problems on the contrary, if it is too difficult children may become anxious and probably also disruptive (2003, 48). Sarah Phillips supports the idea of challenging tasks and adds that children will not respond well to an activity that they “perceive childish, or well below their intellectual level, even if it is linguistically appropriate” (1993, 7).

To conclude this subchapter, let us briefly summarize what to bear in mind when working with and preparing activities for young children. The tasks should be simple enough for the students to understand what is expected of them and should correspond with their abilities in order to be achievable. However, at the same time it should be sufficiently stimulating for them to feel satisfied with their work.

Why use literature (fairy tales) in English classes

Developing of language knowledge is the aim of every English lesson so „Why not use literature (fairy tales) to help the teacher to cope with it?“ Literature as such carries many strong positives which may contribute in a number of ways not only to the improvement of students' knowledge of the target language. Let us have a closer look at a few convincing reasons which support the inclusion of literature (fairy tales) into the syllabus of English language teaching and hopefully, offer a satisfactory answer to the question asked in the title of this chapter.

Wendy Scott and Lisbeth Ytreberg support using literature especially, the stories with young children not only for the linguistic benefits and say as follows:

„... educationalists and psychologists have shown that the stories have a vital role to play in the child's development, and, not least, in the development of language“ (1990, 28).

Lazar also agrees and suggests that written English take on primary importance for stimulating language acquisition and literature may contribute to it with a great deal because „it provides meaningful and memorable context for processing and interpreting new language“ (1993, 17). Furthermore, it offers „samples of a wide range of styles and registers“ and focuses „on genuinely interesting and motivating topics to explore in the classroom“ (1993, 27). Pupils may be so absorbed in the plot and characters of a literary work, that they “acquire a great deal of new language almost in passing“ (1990, 17).

Detailed description how to work with literature (fairy tales) in order to develop individual student's language skills and subskills will be discussed in the following subchapters: Reading, Speaking, Writing, and Listening.

In addition to furthering students' mastery of the target language, let us mention another supportive fact for the inclusion of literature into the language classroom. Literature enriches the education of the whole student's personality as it „can help

to stimulate the imagination of our students, to develop their critical abilities and to increase their emotional awareness” (Lazar 1993, 19).Ur, Penny in the book *A Course in Language Teaching* also recommends to use literature in language classes for the reason of „its intrinsic educational and aesthetic value and its contribution to motivation and enjoyment“ (1996, 201-202).

Another point is that literature broadens students’ cultural awareness. Lazar in his book *Literature and Language Teaching* says that aspect of culture is being mirrored in the literary texts and by using them in the classroom the students become aware of “divergent cultures” and “the rich and fascinating diversities of our world” (1993, 16).

Moreover, the students may become familiar with patterns of social interaction in the country whose language is being learnt since literature offers the foreign learner insight into this country and „reveals the codes or assumptions which shape such interactions“ (Collie and Slater 1987, 2).

Finally with regard to young children’s interests, fairy tales are very close to this age group. Many texts that can be found in the course books are often created for pedagogical reasons and lack the personal addressing to young children. In comparison, the fairy tales spark children’s curiosity, increase interest and create wonder and thus, it may elicit a powerful emotional response and personal involvement of students. And Lazar says: “This involvement may be more absorbing for pupils than the pseudo narratives frequently found in course books“ (1993, 15). Regarding the quotation, the appeal and interest of the literary work are also other convincing reasons why literature especially fairy tales are more motivating and thought-provoking teaching material. In addition, the usage of a good fairy tale together with the interesting activities enables the teacher “to concentrate on meeting students’ weaknesses in particular skill areas” (Collie and Slater 1987, 8).

E. Motif and interpretation in Grimm’s short stories

In English, the brothers' collection is popularly known as *Grimms Fairy Tales*, but the title is misleading because few of the stories are about fairies. A more accurate description of these tales would be "Folktales" because these stories came from "the people" as a whole. They were told out loud over and over again, usually by older people who handed them down to younger generations.

There are folktales all over the world; every culture has stories that its people repeat to each other in homes, villages, and towns. And because they were originally told out loud (transmitted orally), the Grimms' tales and other folktales are different from stories "written" by one person. The stories take place in a kind of never-never land where anything is possible. Humble heroes can kill giants and become kings, young people can be bewitched into animal shapes, and castles can vanish overnight or reappear in an instant.

There is no single "right" interpretation of the tales. Folktales have been compared to many-faceted jewels, which show different meanings as they are turned this way and that. Each storyteller, in fact, will retell a folktale differently. A folktale can even change to become more "relevant" for a particular group in a particular time and place, but still keep its basic elements intact. In the end, the meaning of a folktale does not lie in the story itself, but in the minds of the audience. A tale may have different meanings for different people—and all of those meanings may be true. Because it is difficult to show complicated characters in a story that is told out loud, folktale characters tend to be one-dimensional *types*. Good characters are innocent and/or clever, while bad characters are bad. The important thing in a folktale is the clash of opposing forces, how they interact during the story. There is usually little need for dialogue. Through the growth and development of the main character, good almost always triumphs in a folktale. Justice is very predictable. The bad characters usually get exactly what they deserve—nothing more and nothing less.

The fact that a whole society “creates” its folktales means that the symbols, characters and actions in the stories usually have a particular cultural significance. At the same time, the story “types” transcend political and ethnic boundaries. For example, there are hundreds of variations of the popular “Cinderella” tale found in cultures from China to America. Folktales have been classified into recurring *types*, or traditional plots. Within these plot types, many *motif*— the building blocks of plots— recur. An example of a common folktale type, or traditional plot, is the true prince or princess wrongly deprived of his or her station in life (as in “The Goose Girl”).

Jack’s theft of the wedding ring and bedsheet in “Jack and the Dentist’s Daughter” is a motif found in other folktales where the hero’s ingenuity is tested. Many of the motifs found in folktales concern objects and events that appear to be charged with meaning even today, such as Rapunzel’s hair and its being cut off. These images come from the unconscious, like dreams. Modern audiences seem to recognize them intuitively, as if they already knew them. The character types, the motifs, the plot types—all these seem to present *archetypes*, emotionally realistic descriptions of universal human experiences. Folktales often seem to be about critical stages of life. Some people argue that helping children work through their conflicts is one of the folktale’s most important functions.

To sum up, as far as concerned the usage of literature in the language classroom, this chapter showed that its profit for the development of the students’ language awareness as well as their personalities is undisputed. In addition, it may create unusual atmosphere and bring positive change into the routine English lessons. The last to be said in conclusion is that it is not always easy to work with literature for both teacher and students. It is time-consuming and a considerable effort is required as well however, with „well-chosen work, the investment of effort can be immensely rewarding“ and „the resulting sense of achievement highly satisfying“. Furthermore, students will become “more creative and adventurous as they begin

to appreciate the richness and variety of the language they are trying to master and begin to use some of that potential themselves” (Collie and Slater 1987, 5).

The criteria for a suitability of the Grimm’s tales in A1 level classes will be discussed further in the next chapter.

III. Procedures and process

RESEARCH PLAN

A. Purpose

The purpose of my qualification paper is to prove the effectiveness of the use of Brother Grimm’s fairy tales in A1 level reading classes, and to find difference in usage of various strategies during lesson process.

The research questions are:

1. How often and why are Brother Grimm’s fairy tales used in the A1 level classroom?
2. Which language skills are developed through fairy tales in the English classroom of the second school stage?

3. How can fairy tales enable to discuss values?

Fairy tales are great and valuable source for the English language lessons. They are fun, enjoyable and short. With the help of fairy tales children learn different language aspects: grammar, new vocabulary, values and in addition to that, fairy tales can influence positively on children's interest in books. Fairy tales can motivate students to learn and make lesson more interesting (Harmer, 2007; Hanlon 1999; Kready, 1916). Fairy tales meet requirements for the development of not only students' language knowledge but also their whole personalities and therefore, to use them in a language classroom might be the first step towards students' interest in English and moreover, to motivate them to read the literature of the target language. The problem is that teachers do not tend to use fairy tales in their English language classes, because there is lack of materials in the textbooks and workbooks and it takes time to find some additional materials on the Internet or in books. Some teachers buy ready made readers which include fairy tales and specially compiled exercises. To improve the situation the author set the following aims:

The aims of this paper are:

- to conduct the necessity analysis in order to learn about the current situation in British school in Tashkent in connection with the teachers' need for a study material treating fairy tales;
- on the basis of theory and the results of the necessity analysis to create a set of study materials that would develop pupils' reading skills, speaking skills, grammar skills, would teach values and enrich their vocabulary through fairy tales;
- to give the ready made study material to experts in order to get both objective evaluation for the study material and suggestions for improving it;

- to process the results of the experts' evaluation and make changes in the study material in compliance with the experts recommendations.

The goal of the research is to try Brother Grimm's fairy-tales during the lesson in A1 level group and find out is it more effective for English reading skills.

The hypothesis is practical exploration of two lesson processes with and without fairy-tale technique.

The objective of the research is to show that:

- to make understandable rules on fairy –tale for the group whether it is explained while comparing source and target languages.
- to increase knowledge of fairy-tale equally in experiment group.
- to reveal similarities and differences while comparing fairy tale in both languages .
- to teach students conceptually and experimentally to become more flexible in learning wisdom, knowledge and honesty using fairy-tales.

B. The subjects

The participants in the study will be pupils of British school at the A1 level, who are the 3rd and 4th grades English Language learners. The pupils' level will be determined using a proficiency test, which they will take when they are at the English lesson just at the beginning of the practice. The subjects ranged in the age from 8 to 10.

The Tables 1 and 2 contain pertinent information about the subjects of the study.

Table 1. The subjects' Personal Information for Year-3.

	Name	Age	Gender	Native language
1	Kartikeya Narayan	9	Male	Japanese
2	Michelle Currie	8	Female	British
3	Botirova Aziza	9	Female	Uzbek
4	Leanne Appleby	9	Male	British

5	Saida Razzakova	9	Male	Uzbek
6	Sultan Ibrahim	8	Male	Arab
7	Bekzod Javohirov	9	Male	Uzbek
8	Mohinur Komiljonova	9	Female	Uzbek
9	Ahmad Al- Suvayd	8	Male	Arab
10	Shohida Umarova	9	Female	Uzbek
11	Alisher Ikromov	9	Male	Uzbek
12	Shoira Nigmat kizi	9	Female	Uzbek

Table 2. The subjects' Personal Information for Year -4.

	Name	Age	Gender	Level
1	Kier Jackson	10	Male	British
2	Muhabbat Ahmedova	10	Female	Uzbek
3	Salmon Abediyan	10	Male	British
4	Mohammed Ramada	10	Male	Arab
5	Nigora Sadullaeva	10	Female	Uzbek
6	Roger Brown	10	Male	American
7	Harris Hassan	10	Male	Pakistani
8	Zarnigor Turaboeva	10	Female	Uzbek
9	John Pearson	10	Male	British
10	Nodira Hasanova	10	Female	Uzbek
11	Mary Hudson	10	Female	British
12	Husan Hamroev	10	Male	Uzbek

C. Materials and equipment

1. Material for teaching

At the beginning students will be given proficiency test, after the 1st month of study they will have post-test at the end of the study in order to determine the

effectiveness of fairy tales on the English language skills. The Placement Test have two sections. Section A consists of multiple choice, filling the gaps questions, which will check pupils' writing and vocabulary knowledge. Section B is an oral test, and the teacher will interview students to check their skills on the material of fairy tales.

The Post Test is divided into several sections and will check each language skill separately. Section A (Writing) and B (Sub-skills) will show the progress of the pupils after the 1st month of study and will check which group is in progress.

Section B consists of questions on fairy tales. Questions will be given to check how well students understand the fairy tale structure they have covered in the 1st month of their study. Students will be supposed to do Section B to test their sub-skills. The result of the test will show which member of the group works better in developing the students' fairy tale comprehension.

At the end of the course, the researcher will give the students Section C (Writing), Section D (Reading), Section E (Listening), Section F (Speaking) with fairy tale style implementation are taken to determine the progress of pupils have made after applying features of classroom management. By calculating the means of the group, she will determine which group member works better in comprehending English language skills strategies.

Section C. Students will write paragraph about Rapunzel. They are supposed to write not less than a hundred words.

Section D. Students will read the topic entitled "The Frog King" and they will be given different tasks and questions on this fairy tale, which will check students reading comprehension.

2. Materials for lessons

Pupils of the school leaving age will be taught for two months. The teaching materials for Groups A, B will be taken from the internet materials, books on fairy tales and so on.

Moreover, to make her lessons more interesting, the teacher is going to adapt some authentic materials from the Internet and magazines.

Lesson Plan for group A.

- Fairy tale instructions (lecture)
- Reading for wisdom in fairy tales
- Writing type
- Part D (Achievement test)

At the beginning of the course (A part) there will be held a lecture on strategies of how to make fairy tales effective for using thereafter. In part A pupils define :

- The main reasons for using fairy tale in English classes
- Effective fairy tale (whether it is a part of sequence) strategies

In the following B part of the lesson there added additional attributes to this list and then create meaningful narratives out of the associative networks related to the ideas about effective writing; In part C two articles were taken from a magazine and asked to do the following:

- Reading for gist
- Underline the relevant points
- To make notes on the fairy tale

In Part C with the fairy tales entitled “Rapunzel” and “ The Frog King” students:

- make notes considering new words and wisdom of the tale.
- develop their own style for note – making, to suit the nature of their subject

D. Equipment

The necessary equipment for the study is a board, markers, tape recorder (to improve and check students listening comprehension), computer, and printer. Moreover, a photo-camera will be required for shooting students’ speech, writing comprehension during the Post-Test.

E. The variables

The study contains specific variables that influence the research process. First of all, the dependent variable is the analysis of different features of Brother Grimm's fairy tales in English. It is the focus of study. The approach to learning process is the independent variable, which is manipulated in order to see the effect on the dependent variable. The moderator variable is cognitive ability of the pupils, as it can influence the acquisition of themes.

F. Procedure

The goal of the study is to determine which group has better acquisition in English language skills with Brother Grimm's fairy tale strategies. In order to achieve this goal, the researcher follows these steps:

1. Administer the Pre-Test

The researcher will give the pre-test to the Group. The duration of the Placement test will be 15 min. In addition, each student has a 5 minute oral interview. After that, the researcher will calculate the mean for the group.

2. Teach the lessons

The classes are conducted for a period of two months, and the duration of each class will be 45 minutes. The teacher will use the Traditional Grammatical methods, Communicative Approach for groups.

a. The Group A

The teacher will explain fairy tales and will give instructions in the students' native languages- English and Uzbek. As some students are Uzbek native speakers, the teacher sometimes will have to explain in Uzbek, too. New words in the fairy tales will be given with translations.

b. The Group B

The teacher will focus on the four skills: listening, speaking, reading and writing, especially. Each new sub-topic will be learnt through context and games; the teacher explains rules in English. Lessons will be conducted in an interactive way.

3. Administer the Post-test

a. Section A will be given to students after one month of study. The duration of the test will be 20 minutes. Besides, at the end of the 1st month of the study, Section B, a 20 minute test, will be given to students.

b. At the end of the second month of the study, the teacher will give the final test where she checks the pupils' four skills. Especially, she will pay attention on their awareness on fairy tales, which have to be achieved by the end of the course. The duration of the test (Sections C, D, E) will be 45 minutes.

The Speaking Section is 5 minutes for each mini group. In giving the speaking exam the researcher will do the following:

1. The researcher will form mini groups of two.
2. Pupils will choose fairy tale and converse on that topic.
3. Pupils will be given 30 seconds to plan their speech.
4. The conversation lasts for 5 minutes.
5. Students will be graded according to fluency, listening comprehension, and pronunciation.
6. No books, papers, or notes of any kind will be allowed to be used during the speaking exam.
7. The students' speeches will be recorded on a tape recorder.

Then the researcher will calculate their score and evaluate the pupils' knowledge given by trainer using holistic scale according to their age.

G. Analysis of the data

The effectiveness of grammar-translation method for fairy tales and differences on translation will be judged on the basis of the following criteria:

- ✓ Test scores will be calculated and compared.
- ✓ The means of reading and writing will be calculated and compared.
- ✓ From the results of the oral exam, the means of the Group will be calculated along with the means for grammar use, vocabulary use, fluency, comprehension and pronunciation.

The results of the achievement test will be analyzed and compared by graphing them in order to see the overall picture of the pupils' progress. By

comparing the means' of the group, the researcher will be able to see which member of the group worked better in revealing usage of fairy tales.

V. Data collection

To investigate the profit of fairy tales in language learning the practice part was carried out. As it had been outlined in the research plan the research was supposed to be effective with active process of teaching. It had been arranged in advance that through the teaching process the subjects were supposed to do the same skills and

strategies (writing, reading, speaking and listening). To identify which group has better acquisition in understanding the wisdom, honesty and good deed in fairy tales the researcher did the following:

A. Administer the Pre- test

It was important to determine the subjects' proficiency in English language and whether they have more or less the same background knowledge in writing. So, at the beginning of the course the proficiency test was held and it helped the data collection to be collected and the conclusions to be confidential.

Besides, the records of pre- test result were implied to be compared with their post – test result, which would show the effectiveness of the strategies at the end of the course. The subjects were intended to have two – sectioned Placement test. Conversional, the post – test had several sections which would check each language skill separately. It showed the subjects' progress vividly.

The sample of the tests can be found in the Appendix.

B. Actual process of teaching.

1. Lesson planning.

The course proceeded two months. Active process of teaching was carried out by practicing all four skills. However, as it had mentioned initially, more emphasis in lesson plans was put on writing skills than to any of the other skills. Also, more emphasis in lesson plans was given to group A rather than B. similarly much of the class time was invested in the acquisition and practice of special skill and strategies. For more understanding , a sample plan would help in the Appendix.

Practicing writing

The subsequent lessons taught the subjects to accommodate the strategies in bettering their writing skills. For the first three lessons the subjects were practicing the implementations of fairy tales in English language. To comprehend, they wrote a paragraph about a fairy tale which is supposed to be not less than a hundred words.

Practicing reading

Reading was also one of the skills to integrate the subjects' writing tasks. The topic which was given to check their reading comprehension gave the subjects more conception on Brother Grimm's short stories.

Practicing listening

Subjects were listening a story on a particular topic and at the same time were answering questions while making a note – taking. At the same time it was helpful for their English language vocabulary enrichment.

2. Working with Group Year 4

Almost all members of the group A showed a great interest to the lesson. They enjoyed getting acquaintance with fairy tales and working with them. They were always willing to know more about the interesting fairy tales. Acquiring the strategies of writing, they also tried to improve their vocabulary sub – skill. They asked the researcher directly to help with their speaking also. Listening a story turned out to be the most amusing part of their course. They liked reading, but a lack of vocabulary did not give them opportunity to catch the main idea of the text at once.

3. Working with group Year 3.

Group Year 3 also consisted of really dynamic and demanding pupils. They were positive about the course and were happy to have writing classes with the researcher. They were always ready to fulfill the assigned tasks on time and follow all the given activities.

C. Administer the Post – test

The post- test was important in finding out to what degree the groups of subjects had progressed after applying features of fairy tales.

Section A (reading for context) was given to students after one month of study. The duration of the test was 40 minutes. Besides, at the end of the first month of the study, Section B (listening and speaking), a 20-minute test was given to pupils.

At the end of the month of the study the teacher gives the final test where she checked pupils' four skills. Especially, she paid attention on their awareness of

writing skills, which had to be achieved by the end of the course. The duration of the test (Sections C, D) was 45 minutes.

V. RESULTS AND DISCUSSION

A. Collected data

The two – month study was important in testing the suggested hypothesis in practice. The next stage of investigation was to introduce the collected data. It is admitted that the pupils were different between score of writing about fairy tales. Some of them were not moving from level for getting inquired with the rules, however the number increased from level to level. The possible explanation for that is the type of activity that might influence pupils’ performance in writing. For instance, pupils made few errors if they were given some hints before writing. Types of activity, numbers of students who get involved in the process influence the results so far. It might be concluded that their writing is not stable yet as it is still up and down.

In order to find out which group acquired better in terms of fairy tales before making final decisions or coming to reasonable conclusions the researcher thoroughly studied the pre - and post – test results and she calculated, analyzed the data.

The researcher observed group A and came to such conclusion.

A. Pre–test result

Placement test for group Year 4.

To identify subjects’ level of background knowledge in reading about a fairy tale “Rapunzel” they took a placement test. Placement test had two sections. In section A subjects did the multiple choice and filling gaps questions which were helpful for checking their writing and vocabulary knowledge. In section B they had an interview with the teacher.

The results are given in Table 3 placed with A1 level.

Table 3. The results of pre – test for Year 4

	Name	Reading test out of 40 points	Oral test out of 10 points	Total score

1	Kier Jackson	30	7	37
2	Muhabbat Ahmedova	31	7	38
3	Salmon Abediyan	32	8	40
4	Mohammed Ramada	30	7,5	37,5
5	Nigora Sadullaeva	30	7	37
6	Roger Brown	28	6	34
7	Harris Hassan	31	8	39
8	Zarnigor Turaboeva	32	8	40
9	John Pearson	30	7	37
10	Nodira Hasanova	32	8,5	40,5
11	Mary Hudson	31	8	39
12	Husan Hamroev	28	7	35
	Mean	50 %	15%	65 %

Figure 1: Pre – test reflection in Year 3

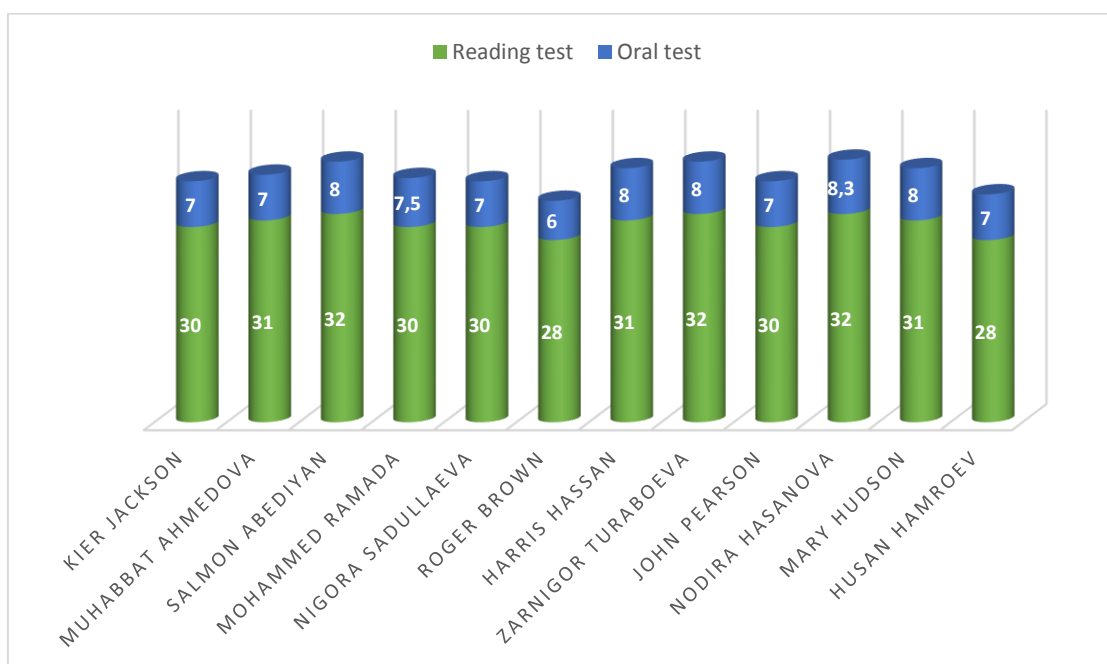
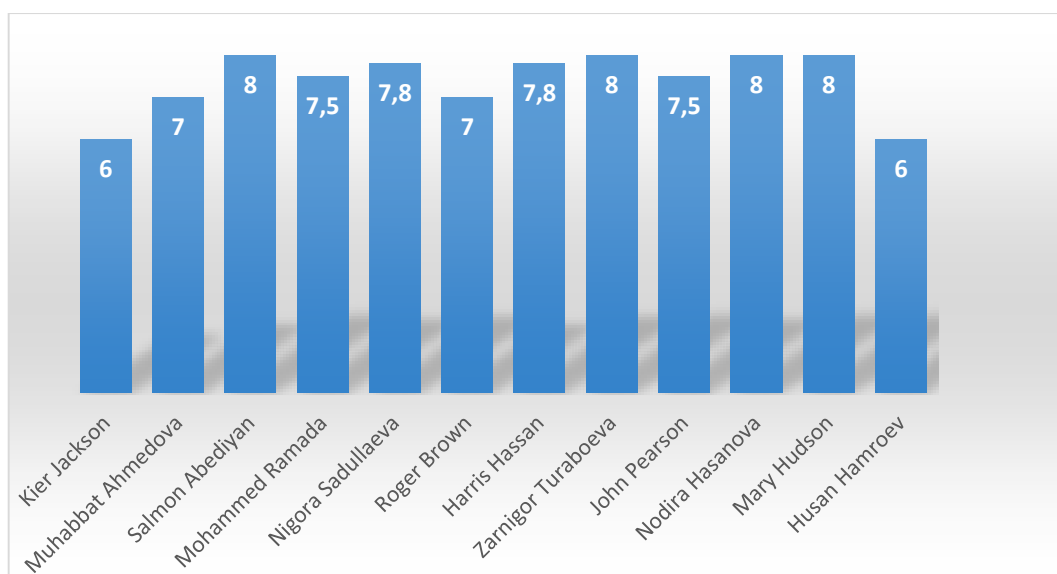


Table 4. Results of interview taken with students from Year 4

	Name	Total score out of 100 % (with 10 scores)
1	Kier Jackson	6
2	Muhabbat Ahmedova	7
3	Salmon Abediyan	8
4	Mohammed Ramada	7,5
5	Nigora Sadullaeva	7,8
6	Roger Brown	7
7	Harris Hassan	7,8
8	Zarnigor Turaboeva	8
9	John Pearson	7,5
10	Nodira Hasanova	8
11	Mary Hudson	8
12	Husan Hamroev	6
	Mean	70%

As can be seen in the Tables 3 and 4, Year 4 had mean of 65% of tests and 70 % awareness on interview. With the given results of knowledge they had opportunity to have lessons with these groups.

Figure 2: Interview results in Year 4



Pre- test results of the Year 3

	Name	Integrated test out of 40 points	Oral test out of 10 points	Total score
1	Kartikeya Narayan	22	6	28
2	Michelle Currie	24	7	31
3	Botirova Aziza	28	7,5	35,5
4	Leanne Appleby	21	5	26
5	Saida Razzakova	25	7	32
6	Sultan Ibrahim	18	4,5	22,5
7	Bekzod Javohirov	19	5	24
8	Mohinur Komiljonova	22	6	28
9	Ahmad Al- Suvayd	20	6	26
11	Shohida Umarova	28	8	36

12	Alisher Ikromov	24	6	30
13	Shoira Nigmat kizi	24	7	31
	Mean	40 %	12%	52%

The results of placement test were low, so the students placed in the intermediate group. The results can be seen in Table 5.

As can be seen in the Table 3, Group Year 3 had a mean of 52 %, which showed that students had not so good knowledge and they were not so very good at English.

Figure 3: Pre – test reflection in Year 3

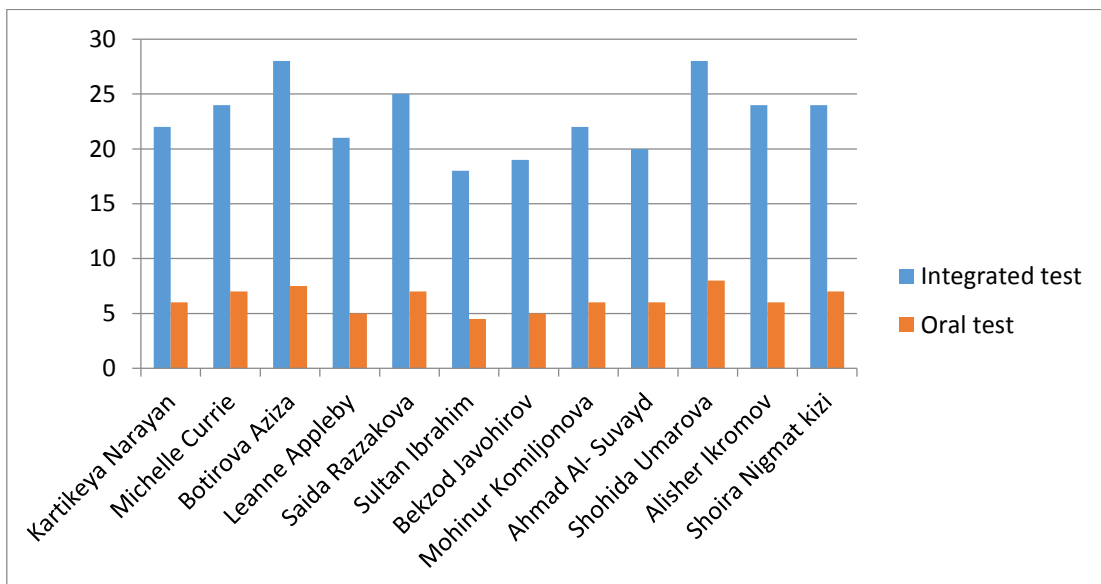
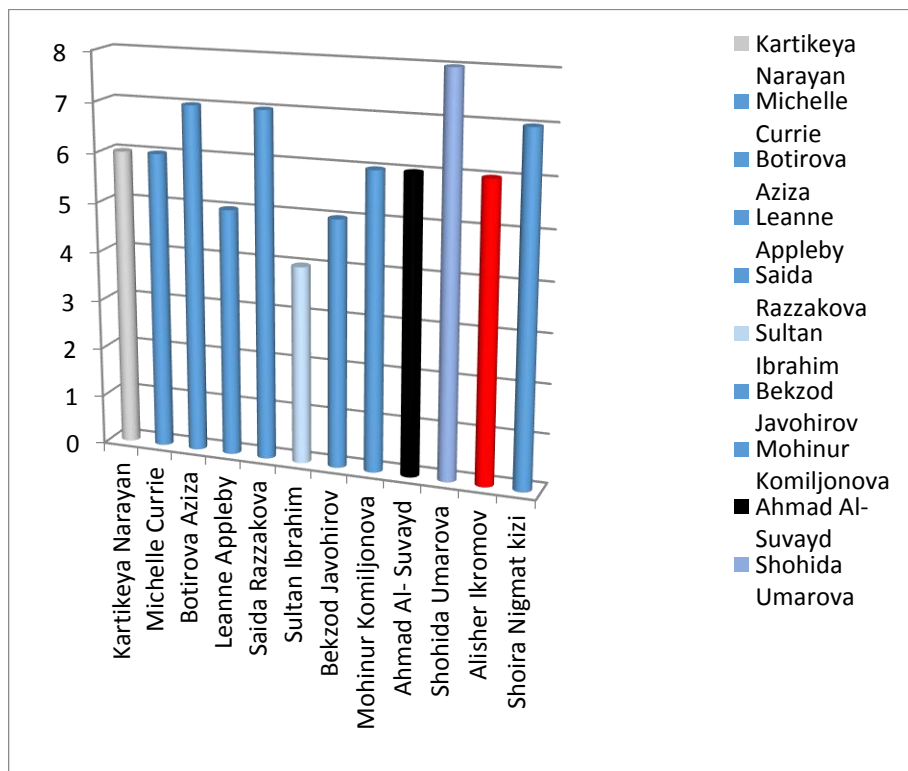


Table 6. Results of interview taken with students from Year 3

	Name	Total score out of 100 % (with 10 scores)
1	Kartikaya Narayan	6
2	Michelle Currie	6
3	Botirova Aziza	7
4	Leanne Appleby	5

5	Saida Razzakova	7
6	Sultan Ibrahim	4
7	Bekzod Javohirov	5
8	Mohinur Komiljonova	6
9	Ahmad Al- Suvayd	6
10	Shohida Umarova	8
11	Alisher Ikromov	6
12	Shoira Nigmat kizi	7
	Mean	60%

Figure 4: Interview results in Year 3



For two months, the students tried to cover special lesson on reading skills and its various strategies. At the end of experiment they had Post-test in order to test their adaptability, acquisition and knowledge.

B. Post-Test Results

Group Year 4 results

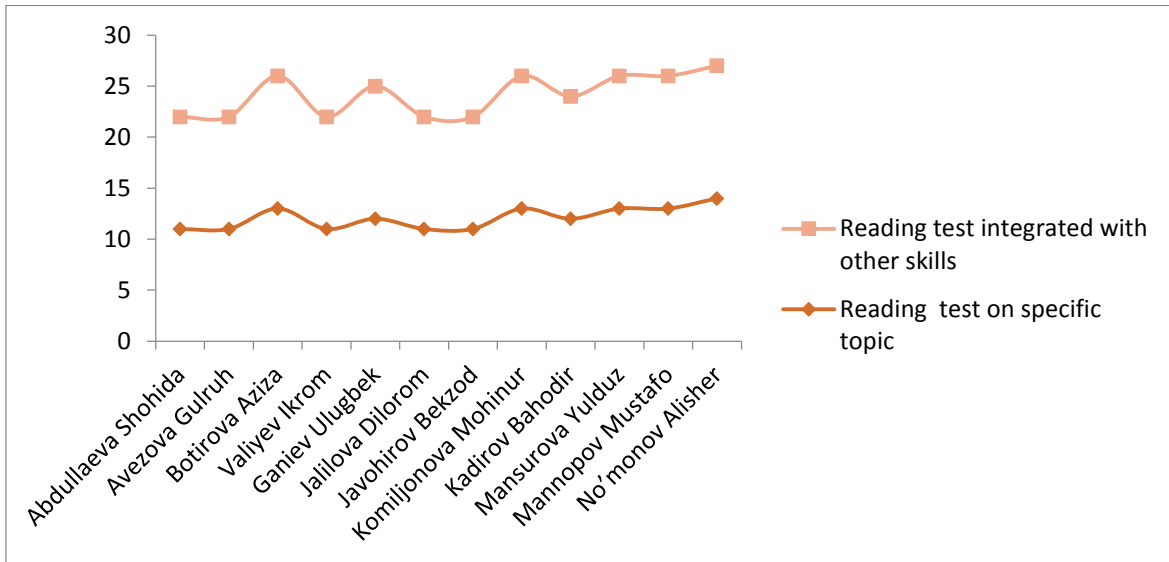
The researcher observed all the lessons, style, methodology and all skills in order to find and compare the types and other features of report. The researcher tested all skills separately in order to compare the effectiveness of classroom management in both groups. The results of Group Year 4

Table 7.

	Name	Separate Reading test on Specific topic out of with 15 points	Reading test in integration with other skills out of with 15 points	Total score
1	Abdullaeva Shohida	11	10	21
2	Avezova Gulruh	12	10	22
3	Botirova Aziza	13	13	26
4	Valiyev Ikrom	11	11	22
5	Ganiev Ulugbek	12	12	24
6	Jalilova Dilorom	12	11	23
7	Javohirov Bekzod	11	11	22
8	Komiljonova Mohinur	13	13	26
9	Kadirov Bahodir	12	12	24
10	Mansurova Yulduz	13	13	26
11	Mannopov Mustafo	13	13	26
12	No'monov Alisher	14	13	27

Mean	40%	40%	80%
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Figure 5. Post test reflection in Group A



X' (mean of the Group year 4) = $293/12 = 24,41$.

Y (Mode of the Group year 4) = 22;

Z (Median of the Group year 4) = 22;

μ (Range of the Group year 4) = $27-21+1=7$;

As it is known, the SD is the average of the difference of all the scores from the mean. According to the following formula the researcher calculated the standard deviation for a set of scores: $SD = \sqrt{((\sum X) - X')^2 / N}$; in here Σ indicated "add up", X is the scores, as for N is the number of scores.

So, the Standard Deviation for Final Exam Scores (Group Year 4) will be calculated according to the following stages:

Table 8

Name	Score	Mean	Difference	Difference squared

Abdullaeva Shohida	21	-24, 41	-3,41	1,84
Avezova Gulruh	22	-24, 41	-2,41	1,5
Botirova Aziza	26	24, 41	1,59	1,26
Valiyev Ikrom	22	-24, 41	-2,41	1,5
Ganiev Ulugbek	24	24, 41	-0,41	0,6
Jalilova Dilorom	26	-24, 41	1,59	1,18
Javohirov Bekzod	23	-24, 41	-1,41	1,18
Komiljonova Mohinur	26	24, 41	1,59	1,26
Kadirov Bahodir	24	-24, 41	-0,41	0,6
Mansurova Yulduz	26	24, 41	1,59	1,18
Mannopov Mustafo	26	24, 41	1,59	1,18
No'monov Alisher	27	24, 41	2,59	1,60

By this way of calculation the Standard Deviation for Final Exam Scores will be following: $SD = \sqrt{46,64/12} = \sqrt{3,88} = 1,97$.

Post-Test for Group Year 3

After the first month of adopted specific knowledge students from Group Year 3 had to take exams tested all skills separately according to the given materials.

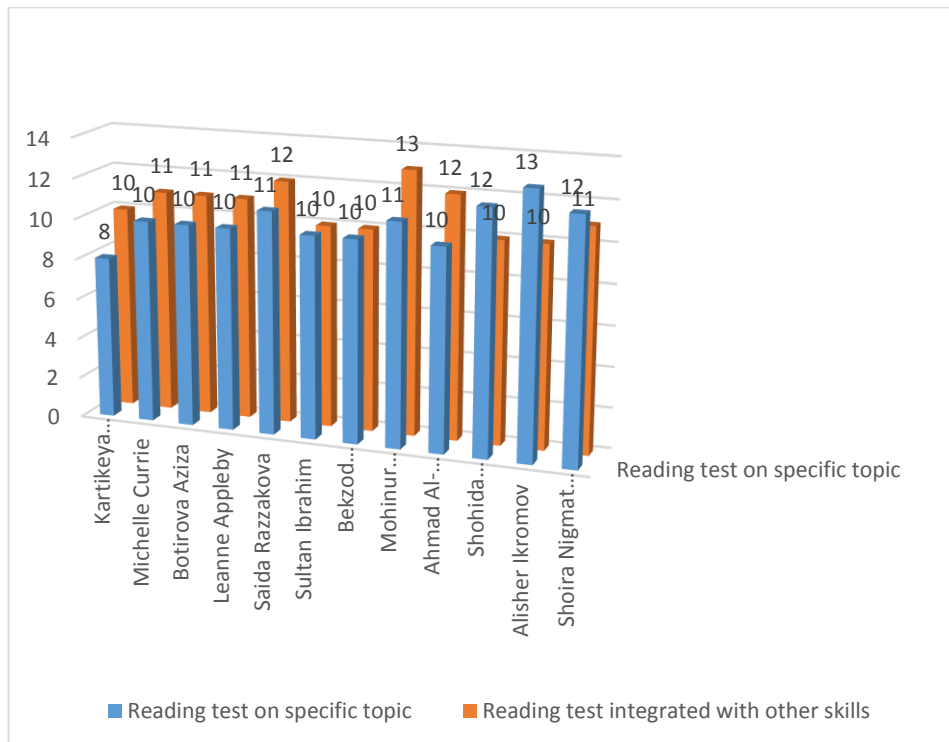
Table 9.

	Name	Separate reading test on specific fairy tale out of 15 points	Reading test integration with other skills out of 15 points	Total score
1	Kartikeya Narayan	8	10	21
2	Michelle Currie	10	11	22

3	Botirova Aziza	10	11	26
4	Leanne Appleby	10	11	22
5	Saida Razzakova	11	12	24
6	Sultan Ibrahim	10	10	23
7	Bekzod Javohirov	10	10	22
8	Mohinur Komiljonova	11	13	26
9	Ahmad Al- Suvayd	10	12	24
1	Shohida Umarova	12	10	26
1	Alisher Ikromov	13	10	26
1	Shoira Nigmat kizi	12	11	27
	Mean	35%	40%	80%

The results were higher than the previous month. The mean of the group Year 4 was 75 % (Table 4). It showed that the students of this group also acquired the given material.

Figure 6. Post-test reflection in Group Year 3



X'' (mean of the Group Year 3) = $230/12 = 19,16$.

Y' (Mode of the Group Year 3) = 20;

Z' (Median of the Group Year 3) = 19;

μ (Range of the Group Year 3) = $24-18+1=7$;

As it is known, the SD is the average of the difference of all the scores from the mean. So, the Standard Deviation for Final Exam Scores (Group Year 3) was calculated as:

Name	Score	Mean	Difference	Difference squared
Kartikeya Narayan	18	-2	-3	9
Michelle Currie	21	21	0	0
Botirova Aziza	21	21	0	0
Leanne Appleby	21	21	0	0
Saida Razzakova	23	21	2	4
Sultan Ibrahim	20	-21	-1	1
Bekzod Javohirov	20	-21	-1	1
Mohinur Komiljonova	24	21	3	9
Ahmad Al- Suvayd	22	21	1	1
Shohida Umarova	22	21	1	1

Alisher Ikromov	23	21	2	4
Shoira Nigmat kizi	23	21	2	4

While summarizing the sums of the Group Year 3, the SD will be:
 $SD = \sqrt{34/12} = \sqrt{2,8} = 1,67$.

Thus, the final exam data for Groups Year 3 and Year 4 will be:

<i>Central tendency</i>				<i>Dispersion</i>			
<i>Group</i>	<i>mean</i>	<i>mode</i>	<i>median</i>	<i>low</i>	<i>high</i>	<i>range</i>	<i>SD</i>
Year 4	24,41	22	22	21	27	7	2,30
Year 3	19,16	20	19	21	27	7	1,67

B. Analysis of the collected data

a) Analyses of Writing Test

Group A showed high results on the writing test. The mean of the group was 40% within 50 percent. Also, Group B had increased perceptibly in skills when the course was finished. The group's mean was 35% out of 50 %. Students of both groups, while writing their paragraphs used simple structures. In the reading tests of pupils from group Year 3 the problem with word choice and sometimes punctuation errors were noticed. The total mean of the group Year 4 was 80%, on reading test was 40 %. The total mean of the group Year 3 was 75%, reading test results was 35 %. It showed that the given for 2 month materials on reading fairy tales strategies worked effectively. Separate reading research shows that Group Year 4 as good students in reading have ability on:

- Reading accurately;

- Knowing the rules in reading and having ability to use them appropriate;
- motivation;
- relying on different skills interacting: perceptual processing, phonemic processing, recall;
- reading for a purpose;

b) Analyze of Reading Test

Both of the groups showed the same result on the reading test. The mean of the group was 27 % within 30 percent. The only thing the researcher noticed was that the students in Group Year 3 were translating the texts and only after that answered the questions, while the students tried to understand the text without translation and answered the questions faster than they ever did.

c) Analyses of Listening Test

The students of both groups had poorer listening comprehension, and the reason for this might be that they did not practice their listening skills during lessons as they were taught through the communicative approach. The result proved that students, who are learning comprehensive writing strategies and communicative approach develop better.

d) Analyses of Speaking Test

One of the most important test to check students' communicative competence on writing was Speaking section. Students were supposed to speak in mini-groups of two people for about five minutes according to the fairy tale they had listened. Examination was held in the form of questionnaire and it was supposed to give information about fairy tales and its useful strategies.

The first step in analyzing the result was to calculate the means of the group and determine which strategy influenced more to classroom environment.

The mean of the group A was higher and the result proved that student worked better on their speech. The students of Group Year 3 had good speech and listening comprehension, they used appropriate grammar and vocabulary in their

speeches. They pronounced words correctly, but they used inappropriate tenses in some cases, as they were translating from their mother tongue. As well as they enhanced their vocabulary better than previous time. Firstly, the results were calculating the mean for each questionnaire and whole group mean in order to find out the atmosphere in the classroom. The test was intended to check students' fluency, comprehension and pronunciation. The students were graded on their grammar and vocabulary use covered during their lessons.

The results of the study showed that students of group Year 3 and Year 4 understand grammar and learn vocabulary. The communicative approach on writing strategies to language teaching has given instructors a different understanding of the role of writing in the language classroom and the types of texts that can be used in instruction. When the goal of instruction is communicative competence, everyday materials such as train schedules, written articles, and study Web sites become appropriate classroom materials, because reading and writing them is one way communicative competence is developed. Instruction in writing and writing practice thus become essential parts of language teaching at every level.

Teacher questionnaire analysis

Before compiling the study material, the necessity analysis was conducted among English teachers in order to investigate teachers' interest in the usage of fairy tales in English classes and to find out what kind of skills fairy tales might help to develop. Necessity analysis helped to get to know if there was any need for this kind of a study material and what kind of texts and exercises the author should include into the study material.

The author of the research prepared a questionnaire in order to get to know whether English teachers use fairy tales in their English lessons or not and if it is it hard to find exercises connected to fairy tales or not. The questionnaire consists of 12 questions. First 3 questions are connected with the teachers' background information: their present job, education, work experience. According to the

questions 1–3 all the respondents are working as English teachers at the present moment. Most of the teachers who have answered the questionnaire (28.4%) have work experience for 21- 25 years and (21.4%) 0- 5 years. Questions 9, 10, 11, 12 which are linked with the importance and availability of fairy tales have been brought in the Table 1.

Table 11. Importance and availability of fairy tales

Question	**Strongly agree	Agree	I am not sure	Disagree	Mean
It takes a lot of time to find fairy tales and exercises connected to the fairy tales	* R9	R3,R7,R12, R14	R4,R8 R11,R13	R1,R2,R5 R6,R10	3,07
Fairy tales teach values and attitudes.	R1,R8	R2,R6,R7 R9,R10,R11, R13,R14,	R3,R4,R5		3,09
Fairy tales make English lesson more interesting and motivate students to learn.	R1,R9	R2,R4,R5, R6,R7,R9, R10,R11,R12	R3		4,07
Do you need readymade worksheets/workbook on fairy tales?	R8,R9, R11,R6	R1,R2,R4, R7,R10,R12, R13,R14	R3,R5		4,14

*R= respondent number **5= Strongly agree, 4= Agree, 3= I am not sure, 2= Disagree, 1= strongly disagree

For these questions Lickert's 5-point scale was used (where 5 = strongly agree, 4 = agree, 3 = I am not sure, 2 = disagree, 1 = strongly disagree).

Question number 4 shows which age groups the respondents teach. The most frequent answer (76%) was school stages I-III. Question number 5 shows how often teachers think they use fairy tales in their English lessons. The most frequent answers were sometimes (59%) and rarely (24%). Questions 6, 8 studied what the aims of using fairy tales in English lessons are in the teachers' opinion. The most popular (85%) answers were: to develop pupils' reading skills, to develop pupils' speaking skills (62%) and to teach values (46%), to find some interesting topics (46%). The question what kind of skills fairy tales help to develop received most frequently answers: reading skills (57%) and speaking skills (57%). Question number 7 studied where teachers can find fairy tales and exercises connected with fairy tales. The answers show that most teachers (86%) find fairy tales and exercises on the Internet, in fairy tales books (64%), in textbooks (50%). According to the results of necessity analysis there is a need for a study material treating fairy tales. The results show that teachers are interested in using of fairy tales in their English lessons and fairy tales help to develop students' reading skills, speaking skills, teach values, motivate students and make lesson more interesting.

The study material was compiled on the basis of several important principles. The author took into consideration the topics of the National Curriculum, values appropriate for school stage I, logical sequence of exercises and appropriate illustrations. Firstly, the author chose fairy tales appropriate for school stage II. While choosing fairy tales the author took into account the length of the fairy tale, the language of the fairy tales, the values which were mentioned in the fairy tales, the vocabulary and the main topics of the fairy tale. While compiling the study material the author made sure that the language was authentic

and represented the tendencies how the English language is typically used (Harwood, N. (Ed.), 2010). Also, the author tried to set achievable challenges in order to help raise learners' self-esteem by accomplishing success.

The aims of the study material are:

1. to introduce main characteristics and literary elements of fairy tales;
2. to develop pupils' reading skills by reading short fairy tales;
3. to enrich pupils' vocabulary through fairy tales;
4. to teach values through fairy tales;
5. to develop pupils' speaking skills through fairy tales;
6. to develop pupils' grammar knowledge through fairy tales.

All in all, three topics were compiled for learners of English in school stage I. Each topic is meant for two lessons. The set of worksheets is based on one particular fairy tale. According to the fairy tale each set of worksheets focuses on one of the following topics: HEROISM, GOOD DEEDS, and HONESY. Each set of worksheets is meant for two lessons (2x45) and has similar structure:

1. Pre- reading exercise in order to activate pupils' interest in the given text;
2. While-reading exercise. Pupils read a fairy tale and pay their attention to the words in bold;
3. Post-reading a) Comprehension; b) Vocabulary exercises in order to enrich pupils' vocabulary;
4. Grammar exercises to develop pupils' grammar skills;
5. Discussions in order to develop pupils' speaking skills and make students focus on values;
6. Creative writing in order to improve students' writing skills. All the illustrations of the worksheets were chosen to support the tasks, motivate learning

process and learners of English who are in school stage I. Most of the ideas used in the exercises were the author's ideas; however, at the end of each teachers' guide there is a list of authors whose ideas were taken into consideration while creating the study material.

The study material was evaluated by four experts. The selection of experts is very important. They have to be familiar with the subject studied and able to give objective evaluation. The definition of the expert from the Oxford online dictionary claims that an expert is a person with high degree in knowledge of a certain subject. The author of the thesis found four English language teachers who are working at school at the present moment and who agreed to evaluate the study material. All the experts were contacted in person. The author of this research created expert questionnaire, selected the experts and provided them with worksheets as well as the questionnaire. The experts' personal data which characterizes the sample has been brought out in Table 2.

Table 12. Experts' personal data

Experts' number	Present job	Work experience**	Education
E1*	Teacher of English	16-20 years	Master's Degree
E2	English teacher	1-5 years	Bachelor of Arts
E3	English teacher	11-15 years	Bachelor of Arts
E4	English teacher	1-5 years	Bachelor of Arts

*E= Ekspert **Work experience= in years

All four experts used fairy tales in their English classroom. E2, E3, E4 mentioned that they used readers which include texts of fairy tales and exercises which have been compiled keeping the text in mind. The study material as well as the

questionnaire were given to the experts in order to get their opinion of and recommendations for the study material. They evaluated the study material with the help of the questionnaire. The experts answered questions anonymously. The expert evaluation was conducted in March, 2017. Four experts tried out different topics and sets of the study material in their English lessons. E1 covered topic Good Deeds. Heroism topic was covered by E3. E2 covered topic Honesty. E4 covered topic Good Deeds.

Necessity analysis and expert questionnaire revealed that teachers use sometimes fairy tales in their English language classes. The responses of the experts shed some light on the subject fields where fairy tales can be used and what kind of skills they help to develop. All experts agreed that with the help of fairy tales it is possible to improve students' reading skills, speaking skills, grammar and vocabulary. According to the results of necessity analysis 46% of the respondents agreed that fairy tales teach values. May be the percent is so surprisingly low because there is a sharp division between good and bad, as well as black and white in fairy tales. If a character is either good or bad, there are no other options that readers have to take sides (Kready, 1916). According to the expert evaluation the study material follows the main criteria. The exercises and topics in the study material are in compliance with the National Curriculum. The study material is appropriate for the second school stage and treats different values, such as heroism, honesty and good deeds. Two out of four experts added that the study material is well organized and the sequence of the exercises and illustrations is good. Also two out of four experts commented that the variety of exercises is really good, but the discussion part might be slightly shorter and grammar exercises might be a slightly more difficult. E4 wanted to make changes only in the discussion part. Mostly teacher prefer to use fairy tales in order to teach some language skills like grammar and vocabulary. None of the experts mentioned anything about values or how fairy tales enable to discuss values.

All experts' suggestions were taken into consideration in order to improve the study material. Based on the experts' suggestions and comments some changes were introduced into the final version of the study material. The author expects that the new study material will be a useful tool in the English language classroom.

Answer to research questions:

The research questions of the thesis are:

1. How often and why are Brother Grimm's fairy tales used in the A1 level classroom?

Literature as well as fairy tales provide a rich context in which individual lexical or syntactical items are made more memorable. By reading a substantial or contextualised body of text, students gain familiarity with many features of the written language: the formation and function of sentences, the variety of possible structures and the different ways of connecting ideas (Collie & Slater, 1987).

2. Which language skills are developed through fairy tales in the English classroom of the school stage?

With the help of fairy tales it is possible to develop reading skills; the teacher can set assignment which includes pre-reading activities connected with the particular fairy tale, while-reading activities and comprehension tasks. Also, fairy tales help to develop speaking skills since fairy tales are good providers for discussion topics and values which could be discussed in the class. Writing skills could also be improved through fairy tales (Harmer, 2007; Hanlon 1999; Skopinskaya 1996; Reid, 2002).

3. How can fairy tales enable to discuss values?

Since the end of the 19th century fairy tales have become one of the most important pedagogical instrument. Fairy tales include moral and lessons. They often teach the basic values which children need in their childhood and in their further life. Fairy tales help to understand what is good or bad, what is honest and

dishonest which deeds are good and which deeds are bad (Kready, 1916). 4. To what extent does the study material follow the main criteria: 1) the themes of the National Curriculum; 2) aims set and logical sequence; 3) the age-group and its needs; 4) feasibility; 5) treatment of different values; 6) practicality and visual aspect. 5. In what ways can the study material be improved? Harwood (2010) suggests that the author of the study material has to make sure that the language which is used in the study material is authentic and represents how the language is typically used. The material should include texts and tasks as interesting, relevant and enjoyable as possible in order to influence positively students' attitude toward the language and toward the process of learning it. The study material should provide an aesthetically positive experience through the use of attractive illustrations and design (Tomlinson, 2010). All the exercises and texts should be understandable for the target group. While preparing the study material the author should pay attention not only to the variety and length of the exercises but also observe whether the tasks are challenging enough. Carol Read points out that the teacher has to "get the level of challenge right for children" (Read, 2003).

V. Final reflections

The main goal of my study was to try Brother Grimm's fairy tales in A1 level classroom during the reading lesson in group and find out is it more effective for improving English reading as well as language skills. The entire work based on skills strategies in study process.

At the beginning the hypothesis was practical exploration of two lesson processes with and without fairy tales usage. At the end of the course I discovered that my hypothesis was right.

Of course, the study process was not easy, and there were some variables which could influence the results. All the time, I was trying to prevent the study of different factors which could influence on the result. While observing the Group Year 4 I discovered the members are able to sit still for longer periods and don't need as much activity changing, in addition they are becoming aware of what is acceptable and unacceptable classroom behaviors, they are also becoming aware that there are clearly defined rules for language and are starting to be more concerned about making mistakes, they are more flexible in their learning styles and like to learn both conceptually and experimentally; I discovered that the members emphasize higher order thinking skills, active and collaborative learning, and diversity experiences more than Group Year 3.

-The Group Year 3 members are often innovative in language forms but still have a great many inhibitions. They are focused on what this new language can actually be used for here and now. They are good at sensing language that is not authentic.

The learning process was also interesting; I was in contact with each pupil for two months observing their progress. I was afraid if someone could not attend the lesson, all my fears were unfounded. None of the pupils left, and the study was

successful completed. I also tried to create friendly atmosphere with pupils in both groups, which would help the students avoid psychological pressure, fear, tension and anxiety. In my opinion, while teaching we must pay attention to pupils' attitude for learning process. If they feel some negation for learning, none of the methods or approaches can help to improve their English. During my study, I understood that each teacher should understand each student with different ages. Because as we know young and grow influence on personal wish and inner motivation. The teacher should understand each pupil's "own world", whether she or he, and try to be not only good teacher but a good psychologist and friend as well. We must pay attention to each student separately. Sometimes, when students do not get enough attention from their teachers' side, they are unmotivated- they think they are not making progress, and they never can speak English. As good teachers we must encourage and support learners' interests; teach well organized lessons, which are interesting and engaging for students.

The goal of my paper was to find the process if it works using Brother Grimm's fairy tale usage in improving English reading skills. I achieved my goal and found out that it will be very useful, even important tool for both teachers and students in their future works in language field. I hope my work can be helpful for some who is really wanted to do some work in reading skills proficiency in English.

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APPENDIX

1. *The Frog King, Or Faithful Henry*

INTRODUCTION

"The Frog King" is about the importance of valuing others, as well as the awkwardness of growing up (for both the princess and the frog). It is filmed in an upper-class, late-nineteenth-century American setting, with a wealthy industrialist as the "king."

When a young princess breaks her promise of friendship to a frog that helped her find a lost plaything, the frog follows her home. The princess' father insists that she keep her promise despite the frog's outlandish behavior. Annoyed by the animal's antics, the princess finally throws him against the wall—and he is transformed into a handsome young prince. The two young people live happily ever after, and the prince's servant (Faithful Henry) is released from the bonds of his sorrow over his master's predicament.

INTERPRETING THE STORY

On the surface, this story seems to be about keeping promises. But the most important thing about the tale may be the way the princess treats the frog. When she runs away from the well without him, she is really saying that the frog "doesn't count." "It's just an ugly old frog," she tells her father. So when she is forced to keep her promise, she is really being forced to recognize the frog—to acknowledge that he really is there and does count.

Although the princess is the main focus, the frog also needs to grow up. The banquet scene is a reminder of how gawky and awkward adolescents can be when they are learning to act like adults—and how embarrassing to others, like the princess. The frog even seems to want to grow up. He eggs the princess on—almost as if he knows this will eventually force her to take action. (In some folktales, a person transformed into an animal actually begs to be killed so that he or she can return to human form.)

Another reason for the tension between them comes directly from the experience of adolescents. If a boy in eighth or ninth grade likes a girl, he does not give her flowers. Instead, he does something to irritate

her—knowing that if he irritates her enough, she will pay attention to him. The confrontation scene, when the princess throws the frog against the wall, suggests that anger is not always a bad thing. Sometimes it helps important changes take place.

SUGGESTED LESSON PLANS (Grades 2-3)

SUBJECT OF THE LESSON: Using Point of View

This lesson is intended to help students understand that people can view the same situation differently. This is known as "point of view."

FOCUS FOR STUDENTS

Inform the students that the princess in the story feels one way about a promise, and her father feels very differently. The frog also has feelings about the promise. Ask them to keep track of these three "points of view."

FOR DISCUSSION AFTER VIEWING THE FILM/VIDEO

- What did you like about the film? What did you dislike? How did it make you feel?
- How did the princess feel about the promise she made?
- How did her father feel about the promise? Why do you think the father thought the princess should keep her promise?
- Why did the princess give in to her father?
- If you were the frog, which would you like better—the princess not paying attention to you, or her getting angry at you?

TO FOLLOW UP

- Hold a class debate in which half the group defends the princess' point of view and the other half defends the father's point of view.
- Pick an issue for the class to discuss, such as "Children should be able to decide for themselves when they go to bed." Have members of the class

take on roles such as that of a child, a parent, a younger sibling, an older sibling, etc. Have them give the point of view of each of these people about the issue under discussion. Why is it helpful to understand what other people think? Can we expect other people always to think the way we do?

- Divide a piece of brown mural paper into four nearly square sections lengthwise. Invite the students to paint their versions of the film's four major scenes (the well scene, the banquet scene, the scene in the bedroom, and the carriage scene). Afterward, invite them to share their own points of view about the story. Why did they show the scenes the way they did in these paintings?

SUGGESTED LESSON PLANS (Grades 4-6)

SUBJECT OF THE LESSON: Using Point of View

This lesson is intended to help students understand that sometimes we must accept other points of view as being valid.

FOCUS FOR STUDENTS

Explain that the princess in the story is faced with two points of view that are very different from her own. Ask students to watch how the princess reacts to these other points of view.

FOR DISCUSSION AFTER VIEWING THE FILM/VIDEO

- What did you like about the film? What did you dislike? How did it make you feel?
- What was the princess' point of view about keeping a promise? The father's? The frog's? If you were the frog, which would you prefer—the princess acting as if you didn't count, or becoming angry at you?
- What made the princess go along with her father's point of view?

Did the princess change her point of view, or did she just give in to her father's wishes?

TO FOLLOW UP

- Invite the students to retell "The Frog King." In their version, the father should not want the princess to keep her promise. Does it make the story less interesting to leave out the difference in point of view?
- Ask the students to write stories about what it would be like if everyone in the world had the same point of view.

- Set up a scenario in which everyone in the class has seen a bank robbery. One person is a customer, another a teller, a third a bank robber, a fourth a bank president, a fifth a police officer, a sixth a person walking by outside, etc. Hold a class vote on whose point of view the students would be most likely to accept. Ask them to discuss this question: Do we respect some people's point of view because of who they are rather than what they say?

SUGGESTED LESSON PLANS (Grades 7-9)

SUBJECT OF THE LESSON: Using Point of View

This lesson is intended to help students clarify how expanding one's point of view can enhance one's life.

FOCUS FOR STUDENTS

Explain that in the story or film the students are about to read or see, facing up to a problem has certain consequences for the heroine. Ask the class to watch for these consequences.

FOR DISCUSSION AFTER VIEWING THE FILM/VIDEO

- What did you like most about the film? What did you dislike? Why?
- How did the princess try to retain her original point of view?
- What made her willing to expand her point of view?
- Would she have listened to her father's point of view if he hadn't been "in charge"?
- Was she a better person for expanding her point of view? Did the story reward her for this action?

TO FOLLOW UP

- In discussion with the students, explore what would have happened to the princess if she had not expanded her point of view. Would her life have been of the same quality as shown in the film?
- Assign an essay on a famous person in history or literature whose life was enriched by expanding his or her point of view. Some examples: Abraham Lincoln, Elizabeth Bennet (the heroine of *Pride and Prejudice*), Daniel Ellsberg.
- Hold a debate in which students present arguments on this statement: *In a moral society, there can be only one right point of view on every issue.*

THE FROG KING

In olden times when wishing still helped one, there lived a king whose daughters were all beautiful, but the youngest was so beautiful that the sun itself, which has seen so much, was astonished whenever it shone in her face. Close by the king's castle lay a great dark forest, and under an old lime-tree in the forest was a well, and when the day was very warm, the king's child went out into the forest and sat down by the side of the cool fountain, and when she was bored she took a golden ball, and threw it up on high and caught it, and this ball was her favorite plaything.

Now it so happened that on one occasion the princess's golden ball did not fall into the little hand which she was holding up for it, but on to the ground beyond, and rolled straight into the water. The king's daughter followed it with her eyes, but it vanished, and the well was deep, so deep that the bottom could not be seen. At this she began to cry, and cried louder and louder, and could not be comforted. And as she thus lamented someone said to her, "What ails you, king's daughter? You weep so that even a stone would show pity."

She looked round to the side from whence the voice came, and saw a frog stretching forth its big, ugly head from the water. "Ah, old water-splasher, is it you," she said, "I am weeping for my golden ball, which has fallen into the well." "Be quiet, and do not weep," answered the frog, "I can help you, but what will you give me if I bring your plaything up again?" "Whatever you will have, dear frog," said she, "My clothes, my pearls and jewels, and even the golden crown which I am wearing." The frog answered, "I do not care for your clothes, your pearls and jewels, nor for your golden crown, but if you will love me and let me be your companion and play-fellow, and sit by you at your little table, and eat off your little golden plate, and drink out of your little cup, and sleep in your little bed - if you will promise me this I will go down below, and bring you your golden ball up again."

"Oh yes," said she, "I promise you all you wish, if you will but bring me my ball back again." But she thought, "How the silly frog does talk. All he does is

to sit in the water with the other frogs, and croak. He can be no companion to any human being."

But the frog when he had received this promise, put his head into the water and sank down; and in a short while came swimming up again with the ball in his mouth, and threw it on the grass. The king's daughter was delighted to see her pretty plaything once more, and picked it up, and ran away with it. "Wait, wait," said the frog. "Take me with you. I can't run as you can." But what did it avail him to scream his croak, croak, after her, as loudly as he could. She did not listen to it, but ran home and soon forgot the poor frog, who was forced to go back into his well again.

The next day when she had seated herself at table with the king and all the courtiers, and was eating from her little golden plate, something came creeping splish splash, splish splash, up the marble staircase, and when it had got to the top, it knocked at the door and cried, "Princess, youngest princess, open the door for me." She ran to see who was outside, but when she opened the door, there sat the frog in front of it. Then she slammed the door to, in great haste, sat down to dinner again, and was quite frightened. The king saw plainly that her heart was beating violently, and said, "My child, what are you so afraid of? Is there perchance a giant outside who wants to carry you away?" "Ah, no," replied she. "It is no giant but a disgusting frog."

"What does a frog want with you?" "Ah, dear father, yesterday as I was in the forest sitting by the well, playing, my golden ball fell into the water. And because I cried so, the frog brought it out again for me, and because he so insisted, I promised him he should be my companion, but I never thought he would be able to come out of his water. And now he is outside there, and wants to come in to me."

In the meantime it knocked a second time, and cried, "Princess, youngest princess, open the door for me, do you not know what you said to me yesterday by the cool waters of the well. Princess, youngest princess, open the door for me."

Then said the king, "That which you have promised must you perform. Go and let him in." She went and opened the door, and the frog hopped in and followed her, step by step, to her chair. There he sat and cried, "Lift me up beside you." She delayed, until at last the king commanded her to do it. Once the frog was on the chair he wanted to be on the table, and when he was on the table he said, "Now, push your little golden plate nearer to me that we may eat together." She did this, but it was easy to see that she did not do it willingly. The frog enjoyed what he ate, but almost every mouthful she took choked her. At length he said, "I have eaten and am satisfied, now I am tired, carry me into your little room and make your little silken bed ready, and we will both lie down and go to sleep."

The king's daughter began to cry, for she was afraid of the cold frog which she did not like to touch, and which was now to sleep in her pretty, clean little bed. But the king grew angry and said, "He who helped you when you were in trouble ought not afterwards to be despised by you." So she took hold of the frog with two fingers, carried him upstairs, and put him in a corner, but when she was in bed he crept to her and said, "I am tired, I want to sleep as well as you, lift me up or I will tell your father." At this she was terribly angry, and took him up and threw him with all her might against the wall. "Now, will you be quiet, odious frog," said she. But when he fell down he was no frog but a king's son with kind and beautiful eyes. He by her father's will was now her dear companion and husband. Then he told her how he had been bewitched by a wicked witch, and how no one could have delivered him from the well but herself, and that to-morrow they would go together into his kingdom.

Then they went to sleep, and next morning when the sun awoke them, a carriage came driving up with eight white horses, which had white ostrich feathers on their heads, and were harnessed with golden chains, and behind stood the young king's servant Faithful Henry.

Faithful Henry had been so unhappy when his master was changed into a frog, that he had caused three iron bands to be laid round his heart, lest it should burst with grief and sadness. The carriage was to conduct the young king into his kingdom.

Faithful Henry helped them both in, and placed himself behind again, and was full of joy because of this deliverance. And when they had driven a part of the way the king's son heard a cracking behind him as if something had broken. So he turned round and cried, "Henry, the carriage is breaking."

"No, master, it is not the carriage. It is a band from my heart, which was put there in my great pain when you were a frog and imprisoned in the well." Again and once again while they were on their way something cracked, and each time the king's son thought the carriage was breaking, but it was only the bands which were springing

from the heart of Faithful Henry because his master was set free and was happy.

4. *Rapunzel,* *Rapunzel*

INTRODUCTION

"Rapunzel, Rapunzel," set around the turn of the century, is about a young girl's struggle with independence.

When a witch catches a man stealing rapunzel plants from her garden to help his wife, the witch forces him to promise her the child he and his wife are about to have. When the child reaches the age of twelve, the witch imprisons her alone in a high tower. She uses the girl's long hair to climb up and visit every day. But a young man learns to use the same means in order to visit Rapunzel at night. Discovering this, the witch cuts off Rapunzel's hair, banishes her, and uses the hair to trick the boy. He is blinded and wanders for many years until he is reunited with Rapunzel and her tears enable him to see again.

INTERPRETING THE STORY

"Rapunzel, Rapunzel" centers around the relationship of a young girl and her "mother" (the witch). The witch loves the girl, but loves her too much: she feeds Rapunzel like a bird and uses the long hair to "reel" the girl in to her. She also imprisons Rapunzel just when the girl is reaching physical maturity and should be forming other relationships. (The witch is considerably older, which highlights the generation gap.) But the girl herself is rather childish at the beginning of the story (when we first see her in the tower, she is singing a child's song to her doll). She brings on her own banishment by telling the witch about her new friend, the boy. This shows that she still must learn to bear the consequences of her actions, which is an important part of growing up. Her behavior also seems to indicate the mixed feelings that any adolescent has about branching out from home.

The boy, too, must grow through suffering (which he does by wandering blind in the wilderness) in order to have the reward of finding Rapunzel again.

The story is filled with important symbols. Rapunzel's hair is a symbol of her growth and maturity, but

it is also the thing that binds her. She must cut it (or it must be cut) for her to be free. The tower shelters her in her adolescence, but it also isolates her from others. In the film, the plants and the dark lighting give a feeling of burgeoning life and development through nature.

SUGGESTED LESSON PLANS (Grades 2-3)

SUBJECT OF THE LESSON: The Use of Fantasy in Literature

This lesson is intended to help students learn the difference between fantasy and reality.

FOCUS FOR STUDENTS

Explain that there are many "pretend" things in the story. Ask the students to watch for examples of things that could not really happen. These things are known as "fantasy."

FOR DISCUSSION AFTER VIEWING THE FILM/VIDEO

- What did you like about the film? What did you dislike? How did it make you feel?
- What things happened in the story that could not really happen?
- How do you know that these things aren't real?
- Did it make it harder to follow the story because some parts seemed real and some parts didn't?

TO FOLLOW UP

- Have students try to tell the story without including the fantastical parts. What things have to be changed?
- Ask each student to choose a book from the school or public library that contains elements of fantasy. Have the students report to the class on which parts of the stories were fantasy and which parts were real.

- Invite students to tell the class their favorite stories containing fantasy. Ask them to explain why they like these fantasy elements so much.

SUGGESTED LESSON PLANS (Grades 4-6)

SUBJECT OF THE LESSON: The Use of Fantasy in Literature

This lesson is aimed at helping students understand that fantasy is an important element in some stories.

FOCUS FOR STUDENTS

Explain that the story or film the students are about to read or see contains numerous elements of fantasy. Ask the students to try and determine why those fantastical elements are necessary to the story.

FOR DISCUSSION AFTER VIEWING THE FILM/VIDEO

- What did you like about the film? What did you dislike? How did it make you feel?
- What were some of the fantastical parts of the story?
- What role did these fantastical parts play in the telling of the story?
- Were they a necessary part of the story?

TO FOLLOW UP

- Ask the students to tell the story leaving out one, two, or three of the fantastical situations (examples: the hair used as a ladder, the witch's powers, and Rapunzel's healing tears). Can the story be the same if told this way?
- Choose a well-known story that includes fantasy, such as one of the Superman stories. Have students write an adventure for the hero in which no elements of fantasy are allowed. Can Superman accomplish anything—is he really Superman—without these fantastical elements?
- Have students keep a log of the television shows they watch during the week, and put an asterisk next to each show that has fantasy in it. In discussing the students' lists at the end of the week, ask them why they are attracted—or not attracted—to fantasy.

SUGGESTED LESSON PLANS (Grades 7-9)

SUBJECT OF THE LESSON: The Use of Fantasy in Literature

This lesson is intended to help students realize that fantasy can apply to individual elements of a story but not necessarily to the whole.

FOCUS FOR STUDENTS

Ask the students to watch for fantastical elements in the story or film and to think about whether the story or film as a whole is a fantasy.

FOR DISCUSSION AFTER VIEWING THE FILM/VIDEO

- What did you like most about the film? What did you dislike? Why?
- What parts of the story or film were fantastical? How did you decide this?
- Did this make the whole story or film a fantasy? If not, why not? How did you decide this?
- How do you distinguish between elements of fantasy and total fantasy?

TO FOLLOW UP

- Divide the class into two groups, and hold a debate on this question: Do elements of fantasy in a story mean that the story has no "reality?"
- Ask the class to create a story which is based on fact—but to which they add fantastical elements. Discuss with the students whether adding these elements makes their story move into the realm of fantasy.
- Have students compile a list of movies, television shows, and books that are based on true events but have been changed somewhat. Ask them how they can determine whether these programs or books retain their reality or become fantasy.

SUGGESTED LESSON PLANS (Grades 10-12)

SUBJECT OF THE LESSON: The Use of Fantasy in Literature

This lesson is intended to help students understand how fantasy can be related to life.

FOCUS FOR STUDENTS

Ask the students to watch for how the fantastical elements of the story or film serve as symbols for realistic conflicts.

FOR DISCUSSION AFTER VIEWING THE FILM/VIDEO

- What did you like most about the film? What did you dislike? Why?
- What purpose(s) did fantasy serve in the film? Was there a realistic situation underlying the fantasy of the story? If so, what was it?
- Did some of the fantasy elements in the story or film symbolize elements of real life? What were

RAPUNZEL



There were once a man and a woman who had long in vain wished for a child. At length the woman hoped that God was about to grant her desire. These people had a little window at the back of their house from which a splendid garden could be seen, which was full of the most beautiful flowers and herbs. It was, however, surrounded by a high wall, and no one dared to go into it because it belonged to an enchantress, who had great power and was dreaded by all the world. One day the woman was standing by this window and looking down into the garden, when she saw a bed which was planted with the most beautiful rampion - rapunzel, and it looked so fresh and green that she longed for it, and had the greatest desire to eat some. This desire increased every day, and as she knew that she could not get any of it, she quite pined away, and began to look pale and miserable.

Then her husband was alarmed, and asked, what ails you, dear wife. Ah, she replied, if I can't eat some of the rampion, which is in the garden behind our house, I shall die. The man, who loved her, thought, sooner than let your wife die, bring her some of the rampion yourself, let it cost what it will. At twilight, he clambered down over the wall into the garden of the enchantress, hastily clutched a handful of rampion, and took it to his wife. She at once made herself a salad of it, and ate it greedily. It tasted so good to her - so very good, that the next day she longed for it three times as much as before. If he was to have any rest, her husband must once more descend into the garden. In the gloom of evening, therefore, he let himself down again. But when he had clambered down the wall he was terribly afraid, for he saw the enchantress standing before him. How can you dare, said she with angry look, descend into my garden and steal my rampion like a thief. You shall suffer for it. Ah, answered he, let mercy take the place of justice, I only made up my mind to do it out of necessity. My wife saw your rampion from the window, and felt such a longing for it that she would have died if she had not got some to eat. Then the enchantress allowed her anger to be softened, and said to him, if the case be as you say, I will allow you to take away with you as much rampion as you will, only I make one condition, you must give me the child which your wife will bring into the world. It shall be well treated, and I will care for it like a mother. The man in his terror consented to everything, and when the woman was brought to bed, the enchantress appeared at once, gave the child the name of rapunzel, and took it away with her.

Rapunzel grew into the most beautiful child under the sun. When she was twelve years old, the enchantress shut her into a tower, which lay in a forest, and had neither stairs nor door, but quite at the top was a little window. When the enchantress wanted to go in, she placed herself beneath it and cried,

rapunzel, rapunzel,

let down your hair to me.

Rapunzel had magnificent long hair, fine as spun gold, and when she heard the voice of the enchantress she unfastened her braided tresses, wound them round one

of the hooks of the window above, and then the hair fell twenty ells down, and the enchantress climbed up by it.

After a year or two, it came to pass that the king's son rode through the forest and passed by the tower. Then he heard a song, which was so charming that he stood still and listened. This was rapunzel, who in her solitude passed her time in letting her sweet voice resound. The king's son wanted to climb up to her, and looked for the door of the tower, but none was to be found. He rode home, but the singing had so deeply touched his heart, that every day he went out into the forest and listened to it. Once when he was thus standing behind a tree, he saw that an enchantress came there, and he heard how she cried,

rapunzel, rapunzel,

let down your hair.

Then rapunzel let down the braids of her hair, and the enchantress climbed up to her. If that is the ladder by which one mounts, I too will try my fortune, said he, and the next day when it began to grow dark, he went to the tower and cried,

rapunzel, rapunzel,

let down your hair.

Immediately the hair fell down and the king's son climbed up. At first rapunzel was terribly frightened when a man, such as her eyes had never yet beheld, came to her. But the king's son began to talk to her quite like a friend, and told her that his heart had been so stirred that it had let him have no rest, and he had been forced to see her. Then rapunzel lost her fear, and when he asked her if she would take him for her husband, and she saw that he was young and handsome, she thought, he will love me more than old dame gothel does. And she said yes, and laid her hand in his. She said, I will willingly go away with you, but I do not know how to get down. Bring with you a skein of silk every time that you come, and I will weave a ladder with it, and when that is ready I will descend, and you will take me on your horse. They agreed that until that time he should come to her every evening, for the old woman came by day. The enchantress remarked nothing of this, until once rapunzel said to her, tell me, dame gothel, how it happens that you are so much

heavier for me to draw up than the young king's son - he is with me in a moment. Ah. You wicked child, cried the enchantress. What do I hear you say. I thought I had separated you from all the world, and yet you have deceived me. In her anger she clutched rapunzel's beautiful tresses, wrapped them twice round her left hand, seized a pair of scissors with the right, and snip, snap, they were cut off, and the lovely braids lay on the ground. And she was so pitiless that she took poor rapunzel into a desert where she had to live in great grief and misery.

On the same day that she cast out rapunzel, however, the enchantress fastened the braids of hair, which she had cut off, to the hook of the window, and when the king's son came and cried,

rapunzel, rapunzel,

let down your hair,

she let the hair down. The king's son ascended, but instead of finding his dearest rapunzel, he found the enchantress, who gazed at him with wicked and venomous looks. Aha, she cried mockingly, you would fetch your dearest, but the beautiful bird sits no longer singing in the nest. The cat has got it, and will scratch out your eyes as well. Rapunzel is lost to you. You will never see her again. The king's son was beside himself with pain, and in his despair he leapt down from the tower. He escaped with his life, but the thorns into which he fell pierced his eyes. Then he wandered quite blind about the forest, ate nothing but roots and berries, and did naught but lament and weep over the loss of his dearest wife. Thus he roamed about in misery for some years, and at length came to the desert where rapunzel, with the twins to which she had given birth, a boy and a girl, lived in wretchedness. He heard a voice, and it seemed so familiar to him that he went towards it, and when he approached, rapunzel knew him and fell on his neck and wept. Two of her tears wetted his eyes and they grew clear again, and he could see with them as before. He led her to his kingdom where he was joyfully received, and they lived for a long time afterwards, happy and contented.