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Caroline Souza Lima

Learning a Genre: A Study of Fractured Fairy Tales

Orientadora: Profa. Dra. Barbara Jane Wilcox Hemais

Rio de Janeiro, 2016.1.

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Monografia

Monografia apresentada ao programa de Pós-Graduação em Letras PUC - Rio como requisito parcial para a obtenção do título de Especialista em Letras.

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Examinadora: Profa. Mônica da Costa Monteiro de Souza

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ABSTRACT

Genre has a great impact on students when it comes to their development during literacy lessons (Bazerman, 2003). Students in classes taught from a genre-based approach are involved in lessons that are taken beyond grammar and lessons that encourage students' ownership and individuality. With this kind of preparation in mind, this paper holds the purpose of exploring and discussing the use of the fairy tale genre when teaching Literacy to a group of students at The British School – RJ[1] in Class 1, ages 8 - 9. The activities aimed at dealing with genre in such a way that students could recognise that the approach was useful for them during literacy lessons. Students' perceptions were examined through the analysis of their final writing activity.

Keywords: literacy lessons, genre studies, fairy tale genre

The British School has authorized the use of the name of the school in this monograph.

TABLE OF CONTENTS:

1. INTRODUCTION

The use of genre in lessons may be extremely important, especially to children that are starting on the literacy process in school, ages 8 - 9, since those types of lesson can empower students. Literacy lessons are key for students' development at The British School, these lessons concern areas that influence not only their writing production but also their oral production and reading comprehension. The practice of insights from genre studies in the classroom can provide students with ownership of their learning, and it can also be seen as an ally, as Hemais mentions, "the use of genre can be a reliable ally, taking the learning focus beyond grammatical and lexical devices of language"[1] (2012:239).

Considering that not many studies have addressed the use of genre in international schools within literacy lessons, this monograph will analyze how the use of genre can impact those lessons. To better handle this issue, I decided to look into my own lessons, which were planned so as to support the use of genre, and analyse students' outcome by the end of the process.

The aim of this research is to find out how teaching literacy with the focus on a specific genre can help my students and, additionally, guide me to understand which aspects of genre can be applied with some success in my classes. My work here concentrates on potentially empowering students with the tools to deal with the fairy tale genre and give them autonomy to perform written tasks proposed in class.

Therefore, this research has the following objectives:
- analyse how the teaching of a specific genre can affect a writing outcome;
- evaluate whether the lessons focus on genre as a complement or as a base for learning;
- discuss how the findings of the research can contribute for a better practice and improve the quality of lessons.

In the interest of meeting the objectives listed above, it is relevant to mention the research question that is the object of my study: "How does the explicit teaching of the

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[1] O uso de gêneros chega a ser definido como um aliado confiável, que leva o foco do ensino para além de pontos gramaticais e lexicais da língua.

fairy tale genre enhance the knowledge that Year 3 students at TBS-RJ[2] have of the genre when writing their own fractured fairy tale?"

The second chapter of this paper targets the literature review in which, in order to generate and refine the research ideas, some explanations about genre and the construction of written texts are discussed, as well as the relation between them.

The third chapter, the methodology, explains the method used during the process of data collection. The data were collected from the final written activity proposed in lesson 8, in which students had to create their own fractured fairy tale based on what they had learned.

The following chapter contains a detailed analysis of the written work students produced.

The fifth chapter shows the results and discussions that emerged after the development of the final writing activity.

To conclude, the sixth and final chapter gives the final considerations on the results of the analysis.

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[2] The British School Rio de Janeiro.

2. LITERATURE REVIEW

In this chapter, I will present the theoretical scheme of this research, with a summary of the work of authors that are concerned with both genre and textual analysis.

The study of genre in literacy lessons has the power to impact on students in terms of reading, writing, speaking and social actions. It is a tool that can either be standardizing and inhibiting or enriching and liberating, depending only on the course of action taken by the teacher and the involvement of the students. There are three ways of using genre pedagogically - explicitly teaching particular genres, teaching antecedent genres, and teaching critical genre awareness (Dolz & Schneuwly, 1997; Bazerman, 2003; Devitt, 2009; Hemais, 2012). As this paper aims to investigate the role genre plays in literacy lessons, it is hypothesized that the teaching of genre, (specific, antecedent or critical awareness), helps students shape their relationship with the language and worldviews.

The first part of this literature review consists of an overview of textual analysis. The second part attempts to demonstrate and support the hypothesis about genre teaching. Lastly, I summarise the three ways genres are dealt with in the ESL classroom. I also present their relevance for my research.

2.1. Textual analysis approach to language

The approach that grounds this study is textual analysis. This area of study began as a scientific method during World War II, being a project for analyzing the content of Nazi propaganda (Krippendorff, 1980). Afterwards, it advanced to a computerized program of text analysis: General Inquirer, developed at Harvard University by Stone and his colleagues (Stone, Dunphy, Smith, & Ogilvie, 1966). When referring to its definition, Shapiro and Markoff (1997) suggest a minimalist interpretation that defines textual analysis as "any methodological measurement applied to text (or other symbolic materials) for social science purposes" (Shapiro & Markoff, 1997:14). Later McKee (2002) refined the concept, saying:

> Textual analysis is a way for researchers to gather information about how other human beings make sense of the world. It is a methodology - a data-gathering process - for those researchers who want to understand the ways in which members of various cultures and subcultures make sense of who they are, and of how they fit into the world in which they live (MCKEEN, 2002:1).

This notion of a "data-gathering process" mainly takes into consideration ways in which people understand their world, taking into account the culture in which they are inserted.

Besides the importance of contextualization, it is important to mention the material this process focuses on. Textual analysis involves analysing texts, or textual elements of social events in social life. Moreover, Mckeen (2002) believes the word "text" is used because it has a post-structuralist implication for thinking about the production of meaning and understanding that different cultures make sense of the world in very different ways.

However, in the present research I analyse the relationship between writer and genre, where only one interpretation of social events in a specific culture is worked on, rather than having various interpretations in different cultures. The analysis was performed with a specific group of children enrolled at The British School.

2.2. Three traditions in genre

In 1996, Hyon identified three major traditions in genre studies as the New Rhetoric School, English for Specific Purposes (ESP) and the approach developed by the Sydney school, which can be seen as complementary, rather than competing approaches. Among these approaches to genre studies, ESP and Australian genre scholars have shown more tendency than the New Rhetoric Studies to teaching different genres explicitly and have thus been more interested in the construction of models and materials for teaching genre (Hyon, 1996).

As stated by Swales (1990), the ESP approach can be traced to "quantitative studies of linguistic properties of registers of a language" (Swales, 1990:2). This kind of approach to genres locates them within more specifically defined contents, which Swales (1990) first named 'discourse communities' where the genres' communicative purposes are more specific. A typical ESP analysis will begin by identifying a genre within a discourse community and defining the communicative purposes the genre is designed to achieve. In other words, Hyon (1996) explains that most ESP genre approaches for analysing texts move from context to textual analysis and, at the textual level, various levels of linguistic analysis are applied, from grammatical features to language patterns to larger structural patterns.

On the other hand, New Rhetoric genre researchers such as Devitt (2004) and Miller (1994) state that genre emerges from repeated social action in recurring situations that originate regularities in form and content. New rhetoric sees genre as "a conventional category of discourse based in large scale typification of rhetorical action" (Miller, 1994:37) that is, a form of social action. This means that genre can be understood as a frequently repeated social action by an individual or group for fulfilling their rhetorical purposes.

As for the Sydney School, their view of genre is based on the work of systemic functional linguists such as Halliday (1994) and Martin (1992). Systemic functional linguists consider language primarily as a resource for making meaning, rather than as a set of rules. As a response to students not being prepared to face a significant variety of texts, genre-based instruction was developed. In addition, there is a focus on teaching the social functions and contexts of texts, with an emphasis on the function of meaning of language in context (Hyon, 1996).

The Sydney school developed a Wheel (figure 1) as a means to guide genre-based classes. This genre-based pedagogy, known as The Learning Cycle, was originally developed as a tool for planning and teaching students from a critical perspective. It shows that there are many steps involved in deconstructing texts before moving into joint constructions.

Figure 1: The 'wheel' module of teaching and learning cycle (Callaghan & Rothery, 1988)

The TLC (Teaching and Learning Cycle) involves three phases: a modeling phase, a joint negotiation phase and an independent phase. During the modeling phase, the teachers provide direct instructions to students, and this involvement is seen as a crucial part of developing students' conscious awareness of the recursive features of linguistic patterns, ensuring they understand and can reproduce the conventional patterns of the text in question (Hyon, 1996). Then the teacher's role gradually decreases as the students become independent, being able to express their own meanings through the texts of their choice. Furthermore, the foundation of the TLC has been largely influenced by the work of Vygotsky (1978) and his scaffolding theory. This theory promotes the idea that learning occurs most effectively when learners interact with a more knowledgeable person such as a teacher, within the Zone of Proximal Development (ZPD). This is the zone where an individual needs assistance in order to develop (Vygotsky, 1978).

To conclude, there are considerable differences in the three genre traditions, regarding how the genre approach is implemented and understood in educational settings. Nevertheless, they all agree that equipping students with the knowledge of

genres is critical because it helps them understand their context to participate effectively in their community.

Considering the three approaches above, the one closest to my practice is the Sydney School. Therefore, as concerns classroom procedures, the Wheel was adopted to prepare the lesson plans, starting at the negotiating field checking students' previous knowledge in lessons 1 and 2. I then moved to deconstruction, lessons 3, 4 and 5, where students identified language features and the purpose of the genre. This was followed by joint construction, where teacher guided students on the activities in lessons 6 and 7. Finally, with independent construction, lesson 8, students wrote a text based on the genre taught and consulted with peers, lesson 9, so as to edit their texts.

2.3. Teaching genres

In a research article, Devitt (2009) addresses three specific topics. First, there are the limitations of explicitly teaching specific genres; second, a suggestion of an alternative in teaching antecedent genres; and third, a proposal for teaching genre awareness. The focus of the study was on exploiting the nature of genre as to enable students' critical understanding. Devitt hypothesizes that students who are part of a teaching environment where genre is inserted in context and their experiences are valued will have a strong and positive relationship with their learning. In contrast, the ones that are exposed only to genre as a means of reproducing a formula will have a higher tendency of inhibited creativity and lack of confidence.

When touching on the teaching of particular genres, the author states that genres carry the assumptions, values and beliefs of the groups in power (Devitt, 2009). Moreover, she mentions that genres are taught as rhetorical elements. Armed with the understanding of genre as actions in social context, Devitt says that: "To teach a particular genre is to teach that genre's context" (Devitt, 2009:338). Therefore, when it is contextualized and also embedded in our practice, the result that comes from the teaching can be much richer, but genre teaching can go in the other direction and be carried away with forms and norms, which are sometimes unquestioned. Being aware of the decisions we make as teachers and being conscious of how this will affect our students is the first and most important matter in genre pedagogy. As the author states: "Whether we use

genres consciously in the classroom or not, the genres we assign promote particular worldviews just as the topics we have them [students] read about do" (Devitt, 2009:339).

Throughout the article, the subject of genre as social and rhetorical action is addressed with both its advantages and potential pitfalls. In addition, the use of each genre pedagogy on its own is metaphorically analysed as a particle[3], with its wave[4] and field[5]. The author goes on suggesting that, if put together, the three pedagogical uses of genre can be contribute more effectively to writing assignments and courses (Devitt, 2009). This rests on the thought that genre pedagogies can be part of a larger critical education.

In the same line, Bazerman (2003) states that genres are not just forms, but forms of life, ways of being. The author also mentions the teaching of genre has been aided by developments in linguistics, rhetoric, psychology and sociology. Bazerman (ibid.) bases his argument on teaching genre in a way that students will understand beyond what is shown in the guidelines.

In this same article, Bazerman (ibid.) focuses on two main areas of writing: rhetoric and linguistics. He is concerned with teaching genre and how students become able to act and participate in those genres, taking into consideration the perception each student has of a specific text. Similarly to Devitt, when talking about teachers' awareness, Bazerman states that, instead of changing how students perceive the text, teachers should change the way they teach for students to better understand it (Bazerman, 2003).

Bazerman states that: "Once students feel part of the life in a genre, any genre that grabs their attention, the detailed and hard work of writing becomes compellingly real, for the work has a real payoff in engagement within activities the students find important" (Bazerman, 2003: 7). This shows that the author's main argument is ultimately that, instead of shaping students' brains to understand the text, teachers should shape the text so that it is understandable by every different student.

Taken altogether, both articles indicate the teaching of critical genre plays an important role in both teachers' and students' learning. It is important to understand that

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[3] A thing unto itself.
[4] A process.
[5] A context.

both authors embrace the idea of contextualization and awareness when talking about the study of genres, as it consequently improves students' development in class.

Based on the topic mentioned above, contextualization and awareness of the study of genre, Dolz & Schneuwly (1997) elaborate on the use of genre in the classroom and its importance to the teaching-learning process.

The authors propose a definition of genre as a "means of articulation between social practices and school objectives[6]" (Dolz & Schneuwly, 1997:61). Moreover, genres are understood as elements that are used according to the speaker's needs in different situations where the use of language applies. In the same context, Marcuschi (2008) explains that genre is a phenomenon of the use of speech in different social practices.

According to Dolz & Scheneuwly (1997), different genres are assembled by people according to the specific communication conditions they are experiencing, whether they are oral or written, and a context should be chosen by the participants so as to be understood. Furthermore, Dolz & Schneuwly (1997) explain the difference between language practices and social practices. Language practices are related to the behaviour of language according to social practices in general, which are understood as an environment to express language.

Moreover, the authors talk about the weaknesses of the use of genre in the classroom, referring to it as a: "purely illustrative approach, uncommunicative; no modelling of the structure or language; therefore, lack of teaching; absence of reflection on the progress and/or development[7]" (Dolz & Schneuwly, 1997:10). With that, they conclude the article suggesting a reform of the proposal of genre teaching in schools.

Similarly, Hemais (2012) refers to the use of genre in schools but focuses on their presence in English textbooks, materials used to support teaching in class. The author comments that, with respect to English textbooks, several issues arise, one being the authenticity of social life adaptations created in the textbooks. On the matter of harming the students' learning process, Hemais says that: "The adaptation of a genre loses its essential characteristics and might also, then, lose its relevance to the social knowledge

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[6] Meio de articulação entre práticas sociais e os objetivos escolares.
[7] Abordagem puramente representacional, não comunicativa; não modelização das formas de linguagem e, portanto, ausência de ensino; ausência de reflexão sobre a progressão e o desenvolvimento.

that the students could acquire"[8] (Hemais, 2012:238). The article also reflects on different aspects of the presence of genre in English textbooks such as its function in a teaching-learning environment.

Considering the articles by Dolz & Schneuwly (1997) and Hemais (2012), it is clear that genre study is considered paramount to the teaching-learning process in the classroom. These authors work with the idea of genre offering a solid structure for language usage and comprehension.

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[8] O gênero adaptado perde as características essenciais e talvez assim perca também sua relevância para o conhecimento social que o aprendiz poderia adquirir.

3. METHOD AND PROCEDURES

This chapter outlines the research paradigm which guided the research and the methodology used. It also presents the context of the research, the participants and procedures used for the lessons taught prior to the data collection, for the final analysis, and the final discussion.

3.1. Paradigms of research and methodology

The research was conducted within a qualitative paradigm with a textual analysis approach (McKeen, 2002), as the present research attempts to interpret the content, structure and functions of the messages contained in texts. It is relevant to mention that this research project is contextualized in a teaching situation.

Moreover, the focus is to provide a thoughtful and insightful reading that helps the audience to see the text in new and valuable ways. McKeen (2002:10) says that: "When we perform textual analysis on a text, we make an educated guess at some of the most likely interpretations that might be made of that text." Therefore, the results attained in the present research are open for deliberation on any occasion.

3.2. Context, participants and research procedures

In order to explain the question posed in the chapter of Introduction, the participants were invited to write, in English, their own accounts of a fairy tale. Data were collected from a group of students who were undertaking Year 3 of the British Educational system at The British School (TBS-RJ). There were nine lessons delivered, each involving different assignments, which ushered the students through the writing process. In each assignment, students were allowed to utilise a range of known fairy tales reflecting on their future story writing.

Apart from the class teacher, three assistant teachers were also in class to help the students with their writing process. One assistant teacher would work with and be responsible for five or six students. Students could consult with their assistant teachers and the class teacher regarding any problem concerning assignments. I was in the position of a class teacher of this group for three weeks, which allowed me to bring into play the lesson plans devised for teaching the fairy tale genre.

The lesson plans were structured following the Wheel teaching and learning cycle and the PPP[9] format, so that students would gain confidence to use both language and genre structure. Lessons 1 and 2 review students' previous knowledge of the fairy tale and its structure, in order to prepare them for future lessons. With these two lessons, I was able to see that they knew most traditional fairy tales and also that some had already read the original versions; moreover, they could easily identify the main features. Additionally, lessons 3 and 4 review the structure of specific stories and prompt students to apply and identify the classic features of the fairy tale. Along these lines, lessons 5 and 6 introduce students to the Fractured Fairy Tale, a story that changes one or more elements, that is, characters, setting, points of view or plot, of a well-known fairy tale (University of Manchester Primary PGCE, 2013), while comparing it with the original one. The last three lessons sealed the study as students had to plan and write their own version of a Fractured Fairy Tale and assess it against a given criteria. Students worked in their notebooks and took them home after the process had finished. The plans produced for these lessons are attached in Appendix 1 with the teacher's reflections recorded in them.

3.2.1. Participants

The participants in this study were eighteen Year 3 students who were enrolled in TBS-RJ. Table 1 below shows the participants' background information; it should be mentioned that the students' names have been altered in order to protect their identity. They had not had any knowledge that a study was being conducted at the time, since both the school coordinator and the class teacher thought the children were too young to understand the whole process. Therefore, their parents were notified through a note via email and had no objections to the study with their children being participants.

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[9] Presentation, practice and production.

Name	Nationality	Age
Julia	Brazilian	8 years old
Manuela	Brazilian	9 years old
Ana	Brazilian	8 years old
Alice	Brazilian	7 years old
Bruno	Brazilian	8 years old
Rodrigo	Brazilian	9 years old
Caio	Brazilian	8 years old
Felipe	Brazilian	8 years old
Alex	South African	8 years old
Elen	Brazilian	9 years old
Raquel	Brazilian	8 years old
Tom	English	8 years old
Carla	Brazilian	8 years old
Isabela	Brazilian	8 years old
Maria	Brazilian	8 years old
Fernando	Brazilian	8 years old
Eduarda	Brazilian	8 years old
Sérgio	Brazilian	8 years old

Table 1: Overview of participants' backgrounds

3.2.2. Data

Fairy tales were originally intended for adults and children. They were passed down orally to convey cultural information that influences behaviour, such as where it is safe to travel and where it is dangerous to go (Swales, 1990). As mentioned before, a Fractured Fairy Tale adds changes to well-known fairy tales. Different traditional fairy tales have been subject to these creative changes.

As explained above, the participants were asked to write their own Fractured Fairy Tale in class, taking into consideration all that was mentioned during the lessons taught; moreover, they were strongly instructed to use as many features of the fairy tale as possible in their writing.

For the analysis, first, nine texts were selected out of the 18 collected fairy tales. The texts were chosen at random seeing that nine is a significant number for analysis, so as to follow through with the analysis proposed in the present research. Once the selection was complete, the fragments were analysed qualitatively, in order to verify the occurrence of specific fairy tale features. The analysis focused on the following features:

1. Classic Fairy Tale beginning ("Once upon a time");

2. Good and bad characters (The Three Little Pigs/Big Bad Wolf);

3. Magic/something enchanted (witches/wizards/talking creatures);

4. Setting (in a far away land/forest/castle/village);

5. Problem and solution (having nowhere to live and need to watch out for the Big Bad Wolf/build a house that is strong enough to keep the wolf out);

6. Classic Fairy Tale ending ("Happily ever after").

The children's fairy tales are reproduced here without any editing; in other words, there have been no corrections, changes, or additions to the texts.

4. ANALYSIS OF THE DATA

In this chapter, the analysis of the students' production is presented, with preliminary considerations related to the listed and expected features. Then, the final data discussion is presented.

4.1. Framework for the analysis

The nine lessons focused on the structure of the genre so that the students could use the prompt of features given above on their final writing task. With the teaching and learning cycle provided by the wheel, the teacher scaffolded students towards the final goal so that they would be prepared for an independent construction. The nine texts used for the analysis are below, with the features represented by the use of different colours, as shown in Table 2. The use of all six features in a story would demonstrate a complete Fractured Fairy Tale.

Before starting the analysis, it is relevant to mention that both the first and third features are not included in the individual analysis but rather in a separate paragraph in the data discussion chapter. It is also important to mention the use of titles as an extra feature. Though it might seem to be a detail, it has a significant impact on how the story is perceived. A thorough analysis is also included in the data discussion chapter.

Feature 1	Beginning	Orange
Feature 2	Good and bad characters	Red
Feature 3	Magic/something enchanted	Pink
Feature 4	Setting	Purple
Feature 5	Problem and solution	Blue
Feature 6	Classic ending	Green

Table 2: Representation of features.

Bruno

> The Fish
>
> **Once upon a time** in a **faraway island** there lived **5 little fish and their mother**. One day their mother said "Sons you are getting older so now you need to make your own houses, but be careful with the big bad fisher." "Okay!", answered the 5 little fish at the same time. They all hugged their mother and went on their way. They made together a coral house, when they had finished they played catch. **Suddenly the big fisher started to fish**, he destroyed the whole house and when he would get the first little fish he put a small branch that just fell in the sea in front of him. The first little fish was safe. After that they made a small branches house and the fisher came again but now with a net. He threw it in the water destroyed the house but the 5 fish escaped again. The man was so mad, so mad that he broke the boat and went back home. The fish were too smart to be tricked, their mum warned them. When the fisher got home he called **the 4 best fishers in the world**, the first fisher lived in Thailand, the second was Australian and the third one lived in Zambia. When they got there **they tried to catch the fish** that big bad fisher couldn't . They all got furious so they did an extreme thing they put poison in the water but as the fish had a **magical titanium house it didn't have any effect**, so they gave up and the fish **lived happily ever after**.

In this text, Bruno creates a strong text structure to include all six specified features, as he sequences and relates the events of the story. The second feature, the characters, is represented by both good and bad main characters, as expected, and also by a secondary one. Bruno starts his story introducing the good characters, the five fish, who are part of the main set of characters, and their mother, a secondary character. Bruno constructs them with qualities such as wisdom (the mother teaches her children how to survive in the world), obedience (the little fish respect their mother's warning), affection (the little fish hug their mother), partnership (they decided to leave together instead of going their own separate ways), friendship (the fish play amicably) and resourcefulness (the five fish manage to outwit the fishermen). The bad characters are the fishermen ("fisher"), who are associated with violent, destructive, irritable and bad-tempered behaviour. In the end, however, the good wins over the bad characters.

The feature of the setting is mentioned only briefly in the first sentence of Bruno's story, and it is a typical fairy tale setting: "a faraway island." Moreover, it gives an unspecified or deliberately exotic feel to the context in which the story was being told; thus, evoking the sense of fantasy that is expected.

The next feature is the Problem and Solution, which is an important part of the storyline of the fairy tale. The situation is presented when the mother sends the five fish out into the world to start their lives and build their own house. The problem appears when the fisherman starts trying to destroy their house, and his actions become a threat to the five fish. There are several phases in the development of the problem, as when the fisherman destroys the house made of branches and then calls on the fishermen from Thailand, Australia and Zambia, whose final strategy was to use poison, with no success. It is interesting to notice that these characters are identified by their nationality, which is not a characteristic of traditional fairy tales. The last feature, the classic ending, comes after solving the problem at the end of the last sentence, "the fish lived happily ever after."

In addition, Bruno uses direct speech in his text (for example, "Sons you are getting older…"), thus exploring a different feature from the ones prompted. Whether this decision comes from his familiarity with other story genres (comic books, for example) or from experimentation, there is no real evidence, but having the characters speak makes the story vivid.

From the analysis, we can say that Bruno shows that he understands the main features of a fairy tale.

Ana

> The Three Little Wolves
>
> **Once upon time** there were **3 little wolves** that build their house of bricks. One day the **big bad pig** was **baking a birthday cake but he ran out of sugar**. The next day the big bad pig went to the house of bricks but when he knocked at the door the wolves got scared and went away to build a better house. So the pig didn't have sugar. Next day he saw a concrete house so he went to ask for some sugar but the wolves were afraid and ran away to build another house. This time they build an iron house, **the pig**

> **said that he needed a bit of sugar and this time the wolves saw that the pig was not bad and gave him some sugar**. He baked a cake and the next day he invited the wolves for a party and they **lived happily ever after**.

In this text, Ana includes most of the features but does not develop them very much. In addition, the events in the story are sequenced but there is little relation between them. The characters, which is the second feature, include the three wolves and the pig. Differently from the other text analysed, Ana's characters are not given any qualities, only a description that will classify them to be either good or bad characters in the story ("little wolves" and "big bad pig," who is actually not bad). Furthermore, these traits given to the characters are intensified by their actions. The good characters are displayed as harmless and easily scared (the three wolves being scared and running away, for example). The bad character, on the other hand, is firstly seen as bad just because of its description, which is proven to be wrong by the end of the story ("this time the wolves saw that the pig was not bad…" and "...the next day he invited the wolves for a party…"). Therefore, with this swift change in the wolves' perception of the character, they all manage to get along well in the end.

As Ana makes no mention of the fourth feature, the setting, we move on to Problem and Solution, the fifth one. The story starts introducing the good characters (the three wolves) and moves abruptly and without context to introduce the bad character (the big bad pig). In the same sentence Ana starts to talk about the main problem that will be developed in the story. It starts with the pig baking a cake and running out of sugar, and it develops as, on two different occasions, the pig goes to the wolves' house and they run away before even knowing what the pig went there for. This comes to a conclusion when, at the third attempt, the pig goes to the wolves' house to ask for sugar and they realize that he is actually a good pig and decide to help him. The notion of problem/solution is clear, despite it being developed quite quickly, focusing mainly on the pig going around to ask for sugar and the wolves running away before meeting him. Once again, the classic ending, the last feature, is represented by the traditional phrase, "they lived happily ever after".

Although she does not use all main features of a fairy tale, we can see that Ana shows a fair understanding of the structure.

Caio

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The Little Red Disaster

Once upon a time in a far away village there was a little girl called Little Red Riding Hood, because she always wore a red hood. The village that she and her mother lived was in the middle of an enormous forest. One day her mother told her to give some biscuits to her grandmother that lived at the other side of the forest and she warned her "Be careful, there is a wolf in the forest." "Ok! I will take my phone." she said.

LRRH was walking for an hour when Mr Wolf passed in front of her but she didn't notice him because she was on the phone. The wolf was blind and he notice that a young person was coming. He gave a big yawn and accidently LRRH fell in the wolf's mouth. A lady passed by and tried to hit the belly of the wolf with her purse but it didn't work. A woodsman was passing by and hit the wolf in the belly but it did not work. A magician was passing by and he made a magic. The magic was that he threw a meteor on the wolf's' belly and finally the wolf spit LRRH out.

Everybody felt happy but LRRH didn't, she was not paying attention. Later she got to grandma's house.

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Similarly to Bruno's text, Caio's text embodies a strong structure, in which he sequences and relates different events in the story, and includes most of the features that were prompted. This text presents the characters differently from the ones before; moreover, the student uses one main character, who plays the double roles of being both good and bad, and five other secondary characters who will support the main character's actions in some way. Caio starts the story with Little Red Riding Hood's (LRRH's) mother affectionately warning her about the forest and a wolf, and the story follows with LRRH disregarding the warning. The character answers back, "Ok!" but there is no mention recalling the warning throughout the text. Still at this point, we can tell that LRRH is a caring and resilient person, because she was asked to take biscuits to her grandmother and walked for an hour without complaining. Caio continues and introduces another

character, the one LRRH was warned about. This character is perceived as a serious figure of authority, and as one who should be respected ("Mr Wolf") and also as a harmless creature, since he was blind. Additionally, LRRH's disinterest is shown once more, when we read that the wolf was in front of her but she took no notice as she was busy with her phone. As the story goes on, Caio introduces the three other characters, who came to help solve the problem that developed in the narrative. All of these characters are described according to their stereotype: the lady carrying a purse, the woodsman being strong enough to hit the wolf, and the magician having the ability to cast spells. LRRH's character is once more described as one who does not pay attention or care about what happens around her; therefore, in the end she is the only character who is not happy with what happened and how it turned out, as apparently she has not realised the seriousness of the situation she went through.

The following feature, the setting, is clearly visible at two points of the story, one coming at the beginning ("once upon a time"), setting the time period the story takes place and the second coming later on when Caio specifies the geographical location ("village/forest"). Both are typical of fairy tales.

The Problem and Solution feature starts to develop after the main character is sent to deliver some goods to her granny, and from that point on we notice that LRRH is not concerned with what might happen while she walks in the forest alone. As a result of her distraction, LRRH is eaten by the wolf in an accidental yawn. The development of the problem is well developed, as Caio has different characters come along, in an attempt to rescue her, and one succeeds. A paramount element in the Problem is the cell phone. Caio chose to include this contemporary element in his story, and, instead of being an instrument for protection, it becomes the reason for LRRH's accident. Caio makes it clear in the end that even the wolf, who was the one suffering with the rescue attempts, was happy with the outcome. Still in the same line, Caio ends the story without adding the sixth feature, the classical ending. Instead, he acknowledges LRRH's wrongdoing throughout the story ("Everybody felt happy but LRRH didn't, she was not paying attention.") and gives it closure by stating she reached her destination.

Additionally, Caio makes use of speech in his text ("Be careful, there is…", for example), and goes beyond trivial dialogue so as to introduce the cell phone to the

context. Similarly to Bruno, there is no evidence of whether his decision comes from familiarity with genres or experimentation.

Overall, Caio shows that he understands the main features of a fairy tale.

Carla

> The Cool Goldilocks and The Bad Bear
>
> **Once upon a time** there lived a cool girl, **Goldilocks**. She loved to play on the swing and one day she went a little to high and **hurt her knee**. She went to the nurse but she **wouldn't give her ice**. Goldilocks went to every single house but no one would let her in. Until she went to the **bad bear**'s house and knocked, "Mr. Bear do you have some ice?" "No!!!", shouted baby bear. "Please I went to every house." "Just go to the mall." She went to the mall but **she couldn't find ice**. Suddenly she found **baby bear with some ice to give her**. They went home, became friends and **lived happily ever after**.

Once again, this text starts with the introduction of the characters, which are represented only by two main characters, no secondary ones. Carla uses adjectives and description to characterize her character. She starts by introducing the good character (Goldilocks), as a happy ("a cool girl") and playful child ("loved to play on the swing") and follows to the character who is entitled bad ("bad bear"), and offers little evidence to support this title. There is no clear description or attributes to this character besides the adjective *bad*. In addition, his profile is confusing, as one moment Carla refers to him as "Mr Bear", suggesting him to be a serious and stern older being and later refers to the same bear as "baby bear", which implies the opposite. In the end, the character, who is initially portraited as bad, has a change of heart and shows himself to be more sociable ("... they became friends…").

There is no mention of setting, feature four, in Carla's text. Moving to the next feature, Problem and Solution, it is clear that Carla has a very weak understanding of this feature, since the narrative pattern is developed poorly. The story starts to unroll as Goldilocks gets hurt and cannot get anyone to give her some ice for the bruise. Unexpectedly, as there is no background to whether they knew each other before this incident, Goldilocks goes to the bad bear's house to ask for ice. We find that, after refusing

her the ice and letting Goldilocks continue her quest, baby bear has a sudden and unexplained change of heart and decides to help her. After this unanticipated end, they become friends and continue living happy lives, as is seen by the use of a classic ending phrase, last feature, ("happily ever after").

In addition, Carla uses direct speech as a means to create interaction between the characters.

In the end of this analysis, we can say that since Carla includes few features and does not develop them very much, she does not seem to have a solid grasp of the genre.

Elen

Little Red Riding Hood's PROBLEM

Once upon a time in **a far away village** there was a **queen that was very mean** with people and everything. One day a villager who was called **Little Red Riding Hood**, she was a very happy girl whose best friend was the **Big Good Wolf**. In a very hot day LRRH and the wolf were walking on the street and she thought that it was time to tell the wolf that the Queen was her grandma. They were so different from each other that the wolf couldn't believe. Later the queen called LRRH to have lunch with her. On that afternoon LRRH went to have lunch with in the palace, **grandma said they were going to eat the wolf**. The queen invited all the villagers to kill the wolf. Then **LRRH shouted "No! He is my best friend!" They all stopped and forgot about the wolf** and they **lived happily ever after**.

In this text, Elen writes the story sequencing the events and includes five of the six features in it. Concerning her choice of characters, the second feature, Elen preferred to have two good characters and one bad one; therefore, the whole plot revolves around them. Differently from the other stories, the first character to be introduced is the evil one. Elen portrays the queen as a vile and malevolent person ("she was mean with people and everything"), but also as a relative of LRRH, one of the good characters. Elen next introduces the other two characters, LRRH and Big Good Wolf, who are both seen as happy, friendly and amicable creatures. Also, Elen intends to call attention to the inversion of the wolf's role, to being a good character, by putting "good" in his name. In the final

section of the text, Elen attributes LRRH's qualities as the reason for the queen's change of heart. Still, the change is quite abrupt and not very convincing.

The next feature, the setting, is briefly mentioned in the first sentence with the words, "in a far away village" to set the time period and also later on when Elen mentions a palace, where most of the action takes place in the story. Differently from these typical elements, Elen also uses the weather ("a very hot day") and the place where they walked ("on the street") as part of the setting, both of which are good examples of changes in a Fractured Fairy tale.

The Problem and Solution feature starts to be constructed with LRRH telling the wolf she is related to the evil queen, leaving the latter perplexed ("...the wolf couldn't believe.") The Problem-Solution develops as the queen invites LRRH to the palace and tells her they are eating the wolf for lunch. At this point, villagers are introduced as supporters of the queen's actions and decisions ("The queen invited all the villagers to kill the wolf.") Because of LRRH's plea, unexpectedly the queen and villagers stop and change their minds about it. This part of the storyline is not thoroughly developed. It does not establish a connection to the way the story was being written, since, with only one sentence ("No! He is my best friend!"), some of the characters change their behaviour and so does the direction of the story. Furthermore, Elen adds the classic ending, the sixth feature, as a means of closing the story, before anything could be added to the solution, such as what happened to the wolf after the final act or what the queen and villagers decided to do instead of killing the wolf. Furthermore, similarly to some of the other children, Elen makes use of speech in her text, showing the capability of using a different feature from the ones proposed.

From the analysis, we can say that Elen does not understand the use of the main features of a fairy tale, since she does not develop it fully.

Sergio

The Three Little Deer and The Big Bad Tiger

Once upon a time there was a happy **deer village** . In there everyone was happy, there was no danger, no sadness, lots of parties and everyone had friends and fun. One

of these days a **tiger** that was a mailman came in just to give a mail. But he was scary, tremendous, beautiful and witty and he was hungry. **He wanted to eat 5 deers, 2 houses, 7 humans in one gulp**. The tiger tried to eat the three deers but **they told him off**. After that the tiger went back to his job and they all lived **happily ever after**.

In this text, Sergio makes good use of four of the specified features. However, at some points he is contraditory. The second feature, the characters, is made up of a group of good characters and one bad character. Sergio starts by introducing the group of deer, describing them as extremely happy, contented and united ("In there everyone was happy...and everyone had friends and fun."). The bad character is a tiger who is described as fierce and impressive. Sergio gives this character a set of physical and personality traits that are not usual in a fairy tale ("tremendous," "beautiful and witty"); moreover, the character could have been made complex, but, since Sergio does not build the tiger with all these traits, they do not seem to have a deeper purpose in the story. In the end, Sergio contradicts his description of the tiger as he sets the character to give up easily, not by losing a physical confrontation, but by being vocally criticized ("they told him off").

The next feature, setting, is represented only by the word "village", which tells the reader where the story takes place.

Problem and Solution, the fifth feature, are not very well developed. Sergio tells the narrative quite abruptly and ends up losing the plot of his fairy tale. The situation presents itself when the mailman (tiger) came to the village to deliver a letter, but as he was hungry he decided to eat some of the deer, and houses and people as well. At this point, the story starts to lose its focus, as the tiger gives up easily after some deer tell him off; this seems quite an unreasonable solution for this story, as the tiger is described as a fierce and scary creature. Despite not eating the deer, the tiger still provides a happy ending ("... the tiger went back to his job and they all lived happily ever after."), which is mainly identified by the use of the traditional phrase of a classical ending.

With this analysis, we can say that Sergio includes most of the features but does not develop them very much. The lack of development is especially true for the Problem-Solution feature.

Julia

The Killer Girl

In a far away land there was a **farm** and in this farm there lived a **man and a woman** that wanted to have a friend. So they decided to bake a gingerbread man that **had a little bit of magic**. Then they started to bake , but when they saw in the oven it was a girl. The girl was not good, she was bad. **She got a sword and started to kill birds and cows until there were no animals in the farm**. No one besides the **fox** noticed. The baker went after **gingerbread girl** but the **fox** ran faster and **ate her**.

This story contains four of the six features prompted but it is very limited, as Julia restrains her text with little description and explanation. Differently from the other texts, this one displays characters with very specific functions so that the plot would work. This brings us to the second feature prompted, the characters. Julia introduces the good characters first (a man and a woman). They are not given names or any specific traits; moreover, the only hint in the text that refers to them being good is when the man (baker) goes after the gingerbread girl as a means of stopping her evil actions. The evil character (gingerbread girl) was created unintentionally by the good characters, as they wished to have more friends. Despite being short and abrupt ("The girl was not good, she was bad."), this character's description clearly states her qualities and the expectation of her behaviour for the story, followed by a sentence that shows her desire to kill ("She got a sword and started to kill…"). Finally, the last character, portrayed as the hero, is the fox, and he is implicitly described as sly, perceptive and brave ("No one besides the fox noticed."). In the end of the story, he is the one that manages to eliminate the evil character.

The setting, the fourth feature, specifies the location where the plot of the story will be developed, in this case a farm. Also, Julia prefered to start her story with the phrase "In a far away land" which is both a traditional opening for fairy tales and a means of stating the time period of the story.

The fifth and last feature, Problem and Solution, is initiated when, in search of a new friend, the two good characters decide to bake a gingerbread man, which, as it comes to life, appears to be magical. The next events of the story do not go as planned, and

what comes out of the oven turns out to be an evil gingerbread girl with a thirst for killing (she started to kill, until there were no more animals left in the farm). Moreover, the weapon, a sword, is one that would not be expected on a farm. Julia brings in an element that contradicts the traditional fairy tale, the sword being inconsistent with the setting, but reinforces elements of a Fractured Fairy tale. The solution comes when the baker runs after the evil character and the fox (portrayed as the hero) notices something is wrong, outruns the baker and eats the gingerbread girl. Julia does not include the sixth feature, the classic ending; instead, she ends the story with the fox's heroic act.

From the analysis, we can say that Julia includes just some features and struggles to develop them.

Alex

The Three Fat Fish and The Small Shark

Once upon a time in **a far away ocean** there were the **three fat fish** that **had to go live on their own**. The day they found some coral they decided to build a house out of coral. One day they were playing in the house when the **small shark** came and hit the coral house. Then they decided to build a house out of a stronger material, seaweed. So they started to build their seaweed house. One morning the **small shark was hungry and he decided to eat the fat fish**. The shark said, "Can I come in?" "No! Not by the hair of our finny fin fin!" The shark got angry and blew the house down but the fish escaped really fast.Then they made a house even stronger, starfish. Later on when they were sleeping the shark came in, they woke and ran away. Then the fish went on and built another house, a house of rocks. When the shark came he couldn't break the house, so he gave up and went away. With that the fish lived **happily ever after**.

This text includes five of the specified features and is very detailed in terms of description. Starting with the second feature, the characters, we notice that Alex described the three fat fish, the good characters, as independent (decided to go live on their own), collaborative (as they built all the houses together) and intelligent (using different, stronger, material to build the houses). Alex then describes the little shark, the bad character, as resilient (making three attempts to eat the fish before giving up),

mischievous (as he tried to trick the shark into letting him in), and strong (as he breaks the houses easily once he hits them). Moreover, Alex uses an adjective to characterize each character. The fish are fat and the shark is small, probably to set the deceitful tone for the character, since, despite being small, he could easily break things.

Similarly to Caio's text, Alex includes the fourth feature, setting, at the beginning of his text ("a far away ocean"), setting the time period of the story. In addition, Alex changes the word *land* to *ocean* so as to specify the geographical location of the story, an element of a Fractured Fairy tale.

The story's problem emerges when the shark first hit the house, and from then on it develops as the fish start building better and stronger houses. Still, the shark comes and tries to get in to eat the fish. This feature, Problem and Solution, is very well developed by Alex, as he describes in detail each of the shark's attempts to eat the fish. Moreover, Alex includes a direct connection with a well-known fairy tale ("Not by the hair of our finny fin fin!"). The story comes to its resolution when the shark gives up, after his frustrated attempts, and goes away. With this Alex uses a classical ending, ("The fish lived happily ever after.") to end his story.

Like other students, Alex includes different features from the ones prompted when he uses speech to support his plot. Still, there is no evidence of where his decision came from.

Overall, Alex includes most of the features in his fairy tale and develops them well.

Felipe

> The Wolf and the Puddin Man
>
> **Long ago** in a **far away village** lived a family of wolves.One day **they made a delicious pudin** and when they were going to get a fork and knife they saw an eye, two legs and arms on it. It **transformed** into a **Puddin Man**. **He started to run away saying, "Run, run as fast as you can. You can't catch me I am the Puddin Man!"** When people saw him they started to shout. Some of them called the **Devourer**, who is a man who eats a lot but is not fat. So he tried to eat him but the Puddin Man was really fast. But what Puddin Man didn't know is that the **wolf** was waiting for him with a

> trap, the **wolf ate him** and the village was happy again. They all lived **happily ever after**.

In this text, Felipe describes most parts of the story, creating a very smooth and connected plot. The story is presented with three characters, and, as in Julia's story, the characters are given limited functions. The first character introduced is the family of wolves, who are simply described as a family who worked together ("they made a delicious puddin"). The second character, Puddin Man, is the evil outcome of the wolves' cooking, when it transforms into an animated and unknown creature. A third character is introduced, this one with the function of being a hero who is seen as the salvation of the village ("Some of them called the devourer.") Lastly, Felipe introduces an unexpected character, the wolf, who ends up saving the village. The role switching of characters will be discussed on the Problem-Solution analysis. In the end, there is a change of roles, as the hero is not the one who saves the village.

Like other students, Felipe presents the setting, the fourth feature, to set both the time period ("long ago") and geographic location ("in a far away village"); similarly to Alex, Caio changes the word *land* to *village* so as to suit his plot.

The next feature, Problem and Solution, starts to be untangled once the wolves' pudding comes out transformed (The Puddin Man). As the story goes on, we find out that Puddin Man is terrorizing the city as he runs away ("When people saw him they started to shout"), and at this point the Devourer, portrayed as the hero, comes to eat the creature and save the city. Puddin Man outruns the Devourer and escapes his fate, only to be eaten later by one of the wolves, who was smart enough to create a trap for Puddin Man. It is important to point out that Felipe seems to be very familiar with this genre, as he is able to change the roles of the characters, making the wolf the hero instead of the Devourer, and still keep the plot of the story. Moreover, Felipe, like Alex, includes a direct connection with a well known fairy tale ("Run, run as fast as you can. You can't catch me I am the Puddin Man!"). Once again, there is the use of speech, an extra feature to the ones presented in class, and the classic ending, the sixth feature, is presented at the end of the text.

From the analysis, we can say that Felipe included all the features and developed them well.

4.2. Data discussion

The analysis of the students' writing made it possible to determine which elements of the Fairy Tale are recurrent, as shown in the graph below. The graph gives an overall view of the students' performance on the final task. Even though not all features were used in every written text, they still present elements that enable us to consider them as belonging to the fairy tale genre.
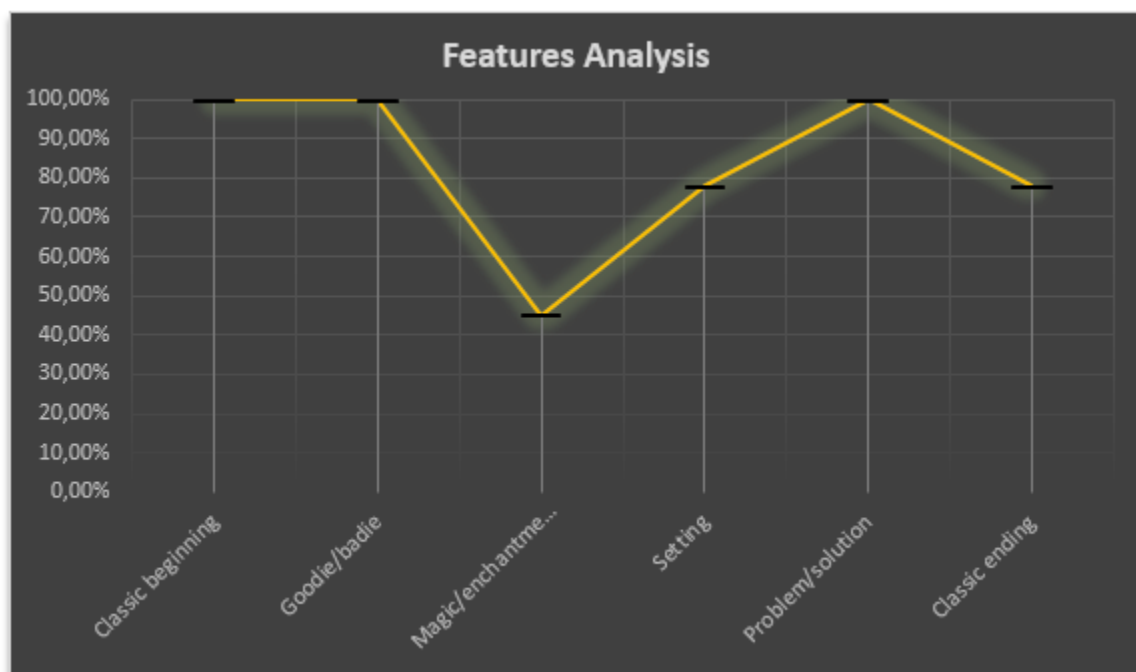
Graph 1: Features analysis

In the interest of this research, it is paramount to draw attention to two of the given features which, as mentioned before, were not analysed individually in each text. One for having the highest percentage of use and the other for having the lowest. The first feature, the beginning, is represented in all the texts by one of the following phrases: "Once upon a time", "Long ago" or "In a far away land"; perhaps the most familiar ways to begin a fairy tale. Therefore, with this feature, all nine students recreate a traditional pattern in their story. The least used was the element of magic (third feature), since only four of the texts

clearly include the use of magic or something magical. With their discrete presence, the magical elements do not play a large role in the stories. They are either introduced at a critical moment as a means of salvation, such as in Bruno's and Caio's stories, or as an acknowledgment of the transformation of something still into something animated, as in Julia's Gingerbread man and Felipe's Puddin Man.

As mentioned in the methodology chapter, lessons 1 and 2 were developed so as to review previous knowledge of fairy tales; moreover, according to the teacher's notes, students knew how to identify classic features of fairy tales easily. Therefore, based on the nine texts written by the students, it can be said that the process of genre teaching had an effect on Year 3 students' writing. However, it is clear that some of them have difficulty to include all the details throughout the text and still maintain the flow of the story. An example of this is Julia's text. She does not sequence the events in her story, instead she just writes them with no connection so as to comply with the prompted features, as shown in this fragment: "The baker went after gingerbread girl but the fox ran faster and ate her." It is an abrupt change as there is no introduction to this new character, who ends up being the hero. This can also be seen in other texts, where there is little description of the facts.

In a genre such as this, structure is most typically a recount in chronological order, where events retell what happened to a main character that came into contact with an enchanted world/creature. Taking this into account, all these young writers attempted to write, in chronological order, events that happened to a character and, when considering their background, succeeded, as all the texts show a story which develops according to a progression of events.

In addition, the prevalence of various features represents the writers' confidence in the topic they are addressing and their ability to use the features in different contexts, as they created their own Fractured Fairy Tales. There were other interesting features noticed in the texts. One was the presentation of believable characters, despite being fairy folk or even talking animals. They were shaped so as to make the reader care about them, whether they were the good-hearted heroes, scheming villains or even wise helpers. The other feature was the use of a title to illustrate the stories. It was clear that the students drew their inspiration from the theme of their stories, naming them either

after an important character or a pivotal event in the story. Floyd says: "A good title is like a good opening paragraph: it should be interesting. It should attract the reader's attention. At the very least, it should be appropriate to the rest of the piece" (Floyd, 2012:7). Fortunately, every title displayed in the nine texts above represent the stories the students meant to write. Julia, Elen and Caio, for example, evoke a major theme of their story with the titles ("The Little Red Disaster"/"Little Red Riding Hood's PROBLEM"/"The Killer Girl"), drawing inspiration from an event that happened, which captures the essence of their story. On the other hand, Bruno, Ana, Carla, Sergio, Alex and Felipe decided to name their stories after an important character(s) which provided a kind of simplicity to their title, for example: "The Fish" and "The Cool Goldilocks and The Bad Bear". Moreover, it helps if the name of the character is notable, such as in Felipe's case: "The Wolf and The Puddin Man". Overall, this was a chance for the students to flaunt their creativity.

Nonetheless, after my analysis I perceived that the students seem to be developing their own approaches to the use of genre features; therefore, they are showing and applying their previous knowledge into what was taught. In conclusion, the teaching of genre to Year 3 students has helped them to shape their texts with proper features and has given them freedom to include any previous knowledge on the subject.

5. FINAL CONSIDERATIONS

With the pedagogic benefits my students might have gained from the lessons related to the fairy tale genre, through activities implemented by the teacher and performed by the students, I expect to have potentially improved the teaching-learning experience along the same lines as Bazerman, who says: "It is up to us as teachers to activate the dynamics of the classroom so as to make the genres we assign alive in the meaningful communicators of the classroom" (Bazerman, 2003:24).

As mentioned before, a textual based analysis was the guideline to the approach adopted and the students' texts were the center of the analysis.

Throughout the activities proposed, most of the students participated in a motivated way, especially by showing interest in and curiosity about the exercises related to the Fractured Fairy tale, such as identifying features and comparing them to traditional fairy tales. During the research I expected to find in the students some increase of confidence towards not only identifying the features but also writing their own story including those features. In fact I could see evidence of their confidence in their reinterpretation of traditional fairy tales through the use of new elements. Some examples of this are the change of character roles as in Ana's writing (three little wolves and a big bad pig), addition of a modern element such as in Caio's story (cellphone) or elements that contradict the traditional fairy tale (a sword in a farm), in Julia's story for example. Perhaps this can be related to a growing sense of ownership of the genre, as students make conscious choices as to which elements to use so as to create a Fractured Fairy Tale.

The study has offered a positive perspective on genre teaching at an international school, working with young participants from ages 8 to 9. However, as a direct consequence of the chosen methodology, the study encountered a limitation, which needs to be considered. Due to the participants' age and to the school's rules, the students could not be interviewed during the process, so the analysis and results relied solely on the notes taken by the teacher and their writing.

This research contributed greatly to my ongoing development as an educator. All things considered, I hope to have contributed positively to the field of genre teaching and

hope to see other studies on genre in a similar context, such as explicit genre teaching to other age groups or for unfamiliar genres.

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7. APPENDICES

7.1. Appendix 1 - Lesson plans and reflections

Wednesday 11th November 2015   08:00-09:00

Lesson Plan	Reflection
Warm up: Excerpts from stories (fairy tales) will be placed around the hallway, chn will will try and guess which fairy tale each excerpt belongs to. They will check their answer by scanning the QR code.	They were very excited with the activity.
Main Teaching: Tch will check chns list of fairy tales and discuss what chn know about these stories. Talk about some of the characters and their actions.	They knew a great deal about fairy tales some even knew specific features.
Practice: **I do:** Tch will wcreate a slide (Explain Everything App) with her perspective of fairy tales. **We do it:** Chn will check writing for mistakes/misconceptions.	Chn had many ideas to add on.
You do it alone: In pairs chn will create a slide on Explain Everything (spidergram/ list/etc.) answering the question: What is a fairy tale for you?	They were very engaged, but couldn't put much into their work, as some got stuck with the App.
Plenary: Exit slip - What puzzles you when we talk about fairy tale?	There was a lot of discussion within their pairs and many questions were asked.

Thursday 12th November   12:40 – 13:40

Lesson Plan	Reflection
Warm up: List all known fairy tales. (Tch to record it on flip chart)	Chn knew about the mainstream ones, some knew about the original versions.
Main Teaching: Tch will talk about original fairy tale stories and read the questions from previous lesson. Invite students to identify some common characteristics of fairy tales. They might offer such ideas as: • Fairy tales often begin with the words *Once upon a time* or *Long, long ago.* • They usually include a good character and a bad character (evil). • They can include magic or something enchanted. • They frequently include a forest or castle in a fairy tale. • The plot usually involves some kind of problem, the problem is eventually solved, and the good people live happily ever after.	they were surprised with the answer for their previous questions (they thought those could not be answered). Chn could think of many features specially when refering to a known fairy tale.
Practice: **I do:** Tch will start a spidergram on features of FT. **We do it:** Chn will, in pairs, think of other things to add to spidergram.	Chn remembered most features taught and could explain/discuss its usefulness in a story.
You do it alone: LC: Chn will, in pairs, write 1 thing that fascinates them, 2 questions and 3 things they know about the fairy tales. C: Chn will write 5 features they can find on a fairy tale. – Mr. Andres MC: Chn will write/explain 5 features they can find on a fairy tale. - Independent	Great work on features, many decided to go further than proposed on the activity.
Plenary: Tch will give chn two fairy tales and they will compare its features using a Venn Diagram. (LRRH and Goldilocks)	Many chn said they felt confident enough and asked to work independently.

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Friday 13th November 2015   9:50-10:40

Lesson Plan	Reflection
Warm up: Word search related to fairy tale.	this helped them recall some features and characters related to fairy tales.
Main Teaching: Vocabulary Shared reading of The 3 Little Pigs. Talk about elements found in the story and relate it to the features established last lesson.	Chn could remember features from previous lessons and found it easy to identify parts of the story.
Practice: **I do:** Tch will start writing the 'formula' of the story, eliciting the features as she goes along. **We do it:** Chn, in pairs, will think of the magical element of the story and add to teacher's 'formula'.	Chn were very clear on which parts made the 3 Little Pigs story a traditional fairy tale.
You do it alone: LC – Chn will write the elements of the story. – Ms. Carol C – Chn will write the elements that make the 3 Little Pigs story possible. – Mr. Andres MC – Chn will write the elements that make the 3 Little Pigs story possible. - Independent Word bank – pictorial support	Group LC found it a bit hard to find features in a story, they needed some support. The other two groups worked very well, and prefered to work in pairs.
Plenary: Get chn to make freeze frames and develop actions for fairy tale archetypes.	Extremely exciting. Some chn asked to be a leader and choose an archetype for the game.

Tuesday 17th November   08:10 – 09:00

Lesson Plan	Reflection
Warm up: Find your pair – match characters from FT stories.	Fun activity, get them hooked.
Main Teaching: Vocabulary Recall yesterday's story and discuss what chn have noticed about the story. Talk about the 3 Pigs/Wolf and if the character has changed.	Chn remembered most parts of the story, and could talk about the characters differences.
Practice: **I do**: Tch will write some description about the 3 Pigs. **We do** it: Chn, in pairs, will think of other facts about the character.	Chn found hard to find traits for the pigs.
You do it alone: LC: Chn will write The Wolf's characteristics. – Ms. Carol C: In pairs, chn will write a character profile on the 3 little Pigs – Mr. Andres MC: Chn will write a character profile on the 3 little Pigs – Independent	Most chn chose to describe the wolf. When questioned some said that good characters are boring.
Plenary: Hot seating (Wolf and one Pig)	Chn asked the most intriguing questions to the Pig.

Wednesday 18th November 2015   13:30-14:30

Lesson Plan	Reflection
Warm up: Chn will go around the hallway and take a picture of a true statement about Fairy Tales.	Most chn managed to find the statements related to fairy tale.
Main Teaching: Vocabulary. Shared reading of the story The Three Little Wolves and the Big Bad Pig, up to page 21. Talk about the story and how it changed, find similarities and differences.	This was a very nice story. Chn were amazed with the changes in the story.
Practice: **I do:** Tch will create a Venn Diagram with differences and similarities on the two Fairy Tales, traditional and fractured. **We do it:** Chn will check writing for mistakes/misconceptions.	Chn were encouraged to go for 'WoW words' when describing
You do it alone: In pairs chn will write differences found in the characters from the original Fairy Tale and the fractioned one. Inside the silhouette characteristics from the original and outside characteristics from the fractioned.	Very nice to see that chn were still dazzled with the roles played by the characters.
Plenary: How would you continue the story "The Three Little Wolves and the Big Bad pig"?	Most answers were related to what is expected in a fairy tale. (They referred back to the features)

Thursday 19th November   12:30 – 13:30

Lesson Plan	Reflection
Warm up: What is the difference from a fractioned Fairy Tale and a traditional one?	Chn write things related to the features studied the previous week.
Main Teaching: Continue shared reading of the story The Three Little Wolves and the Big Bad Pig. Talk about fractioned Fairy Tales and the similarities and differences found when comparing to a traditional Fairy Tale.	Very engaged, many didn't think it possible to change a fairy tale and still keep its essence.
Practice: **I do:** Tch will create a list with 5 known Fairy Tales and write elements that would fracture it. **We do it:** Chn will check writing and help Tch with additional info.	Chn were very engaged they showed they understood.
You do it alone: Chn will work on Chrome Books http://www.readwritethink.org/classroom-resources/student-interactives/fractured-fairy-tales-30062.html They will choose one of the Fairy Tales and try to make necessary for it to became fractioned. LC: Chn will choose one Fairy Tale and try to change at least two things. – Mr Andres C: Chn will choose one Fairy Tale and try to change as many features as they like to make it a fractioned one. –Ms Carol MC: Chn will choose one/more Fairy Tale and try to change as many features as they like to make it a fractioned one. -Independent	They were extremely excited with the task. Some overdid the changes.
Plenary: Exit Slip What can you do to a traditional Fairy Tale so that it becomes a fractioned one?	As time was short, this task was done orally.

Tuesday 24th November 2015   8:10-09:00

Lesson Plan	Reflection
Warm up: Fractured or Not Chn will identify fractured Fairy Tales from a selection.	Chn knew theres was a difference and found it easy to identify. (Couldn't remember how it was called "fractured F.T.")
Main Teaching: Tch will go over the similarities and differences of a Fairy Tale and a fractured Fairy Take. Tch will also talk about elements that must be in a Fractured Fairy Tale. Chn will be divided into 4 groups, each group will be with a fractured Fairy Tale book so that then can analyse it. Groups will share their findings.	This part of the lesson was actually led by the chn, as they nominated a friend to be the scribe while they said the elements. All the groups managed to report on how and why their story was fractured.
Practice: **I do**: Tch will start writing her plan, eliciting that first we need to choose a traditional Fairy Tale to base the plan. **We do it**: Chn, in pairs, will think of one more change for the Tch plan.	Chn added on and also advised the teacher not to change too much.
You do it alone: Chn will be given a template for them to write their story plan. LC group will be given the option of writing as a group. Word bank – pictorial support	Chn had fun making their plans, but many chn had too many ideas and needed help to see which ones were best to use.
Plenary: Chn will pair up and orally tell their story, pairs to give feedback.	Nice seeing the chn asking for more details or a feature that was missing.

Wednesday 25th November   08:10 – 09:00

Lesson Plan	Reflection
Warm up: Re-read story plan.	Many added a few more details, and some decided to change it completly.
Main Teaching: Tch will go over expectations for the writing and display a checklist on the IWB.	Chn listed important features for this writing.
Practice: **I do**: Tch will start her story. **We do it**: Chn will check for mistakes and misconceptions.	Tch wrote her first paragraph and chn checked against the list previously made, without tchs input.
You do it alone: Chn will be given a template for them to write their story. LC group will be given the option of writing as a group.	Surprisingly chn were extremely excited and keen to complete the activity.
Plenary: Check writing.	As always some had to go back to finish incomplete ideas.

Thursday 26th November 2015   9:50-10:30

Lesson Plan	Reflection
Warm up: Re-read own fractured Fairy Tale.	Many chn added on as they noticed they needed more info for better understanding.
Main Teaching: Tch will go over expectations for the writing. Tch will go over features found in Fairy Tales, and then read the checklist.	Many chn pointed out the need to be kind and fair.
Practice: **I do**: Tch will check her own writing against the criteria. **We do it**: Chn will check for mistakes and misconceptions.	They all joined in the activity and were taking it very seriously.
You do it alone: Chn will check their own writing against the criteria, following the checklist.	Chn were very honest when checking.
Plenary: Peer assessment Tickled pink and green for growth.	Great activity to incentive their self-esteem, as they were all happy and giving fair and positive feedback.