



UNIVERSIDAD DE JAÉN
Facultad de Humanidades y Ciencias de la Educación

Trabajo Fin de Grado

“Warriors are the new princesses”. Addressing “Cinderella” from a feminist point of view

Alumno/a: **María José Palomares Garzón**

Tutor/a: Almudena Machado Jiménez
Dpto.: Filología Inglesa

Mayo, 2021

En primer lugar, agradezco a mis padres y hermana, que siempre han confiado en mí y han creído en mi trabajo. Por todo lo que me habéis dado, gracias. Y, por supuesto, a mi sobrino Víctor, que es mi felicidad diaria.

Por último, me gustaría agradecerle a todo el profesorado, particularmente, de la mención de inglés, por haberme ayudado en mi formación y sacar lo mejor de mí. Y, con especial atención, le agradezco a -Almudena Machado Jiménez por haber tutorizado mi trabajo y haberme animado no solo en el transcurso de este, sino a lo largo de todo el año académico.

Abstract

Literature is one of the most fruitful sources to teach and learn not only grammar or vocabulary, but also values. Children can identify through the different characters and plots that are developed in the story. In this manner, a didactic unit has been created for sixth-year students, which aims at raising awareness of the necessity of eradicating the stereotypes that society spreads, frequently associated with women and broadcasted by mass media. Consequently, the focal point of the criticism is concentrated on Disney classic films, which constantly perpetuates the role of the passive and careful princess or, on the contrary, the wickedness of the evil woman.

Key Words

Feminism, Cinderella, gender roles, Disney, Primary Education, literature, adaptation.

Resumen

La literatura es una de las fuentes más fructíferas para enseñar y aprender, no solo gramática o vocabulario, sino también valores. Los niños pueden identificarse a través de los diferentes personajes y tramas que se desarrollan en la historia. De esta manera, se ha creado una unidad didáctica para estudiantes de sexto curso, que tiene como objetivo concienciar sobre la necesidad de erradicar los estereotipos que la sociedad arraiga, frecuentemente asociados a las mujeres y difundidos por los medios de comunicación. En consecuencia, el foco de la crítica se concentra en las películas clásicas de Disney, que perpetúan constantemente el papel de la princesa pasiva y cautelosa o, por el contrario, la perversidad de la mujer malvada.

Palabras Clave

Feminismo, Cenicienta, roles de género, Disney, Educación Primaria, literatura, adaptación.

INDEX

1. INTRODUCTION	1
2. THEORETICAL FRAME	1
2.1. Differences between children's literature and adults' literature	1
2.2. How students can profit from children's literature	3
2.3. Evolution of tales and transition to Disney films	6
2.4. Cinderella's film: author and plot	8
2.5. Criticisms to Disney films and, specifically, Cinderella	10
3. ADAPTATION	14
4. LESSON PLANNING	15
1. Topic title	15
2. Type of syllabus	16
3. Justification	16
4. Background information & Contextualisation	16
5. Objectives	17
5.1. General objectives	17
5.2. FL specific objectives	18
5.3. Didactic objectives	18
6. Competences	19
6.1. General competences	19
6.2. Language CEFR	20
7. Contents	21
7.1. Area contents	21
7.2. Didactic contents	22
8. Transversality	23
9. Interdisciplinarity	24
10. Temporalization	24
11. Methodology	25
11.1 Methodological principles	25
11.2. Methodologies used	25
11.3. Attention to diversity	26
12. Development of lesson plan	26
13. Evaluation	34
5. CONCLUSIONS	35
APPENDIX	41

1. INTRODUCTION

In this work, a didactic unit for Primary Education is developed, in which literature plays a crucial role. For that, an adaptation of “Cinderella” has been created from a feminist point of view, which is applied in the classroom from an active methodology. In fact, it encourages cooperation, autonomy and participation. Hence, learners can also be shown principles and morals, since this adaptation presents alternative characters to the traditional ones and provides readers with a current perspective about the world. Therefore, this modern version expects students to reflect on the feminist movement and foster their critical thinking.

2. THEORETICAL FRAME

2.1. Differences between children’s literature and adults’ literature

To start with, it is convenient to clarify what literature is. This concept does not have a clear definition and, thereby, it is often linked to the action of writing legends and tales that are far from real. In other words, literature is always considered the result of what one can imagine and, consequently, write. Nevertheless, Eagleton (1998) ensures that it is necessary to stop considering literature as a novel and he claims that literature is a way of writing that is absolutely different from everyday language. Hence, literature transforms the usual language into more emotional language that awakens reactions in readers. In this manner, it is crucial to distinguish what children’s literature is. As Bortolussi (1985: 16) explains, it is aimed at children and some examples that could be mentioned are lyrical poems, riddles or ring-a-ring-a-roses. In addition, television programmes or films can be cited, as long as they are suitable for children (Cervera, 1989). As a matter of fact, it is worth remarking on a classification that this last author made in 1989. There are three types of literature: retrieved, created for children and instrumentalised. The first one is based on creations that were not thought to be read by children but, finally, they became the main audience over time. On the contrary, the second type of literature collects productions that were created exclusively for children and thought according to their features. Lastly, instrumentalised literature is used in a didactic way in order to teach young students notions of grammar, vocabulary or phonetics. As a consequence, it appears in every single book that pupils have and it tends to be the first approach to literature. Nevertheless, this kind of literature is characterised by its lack of creativity, due to the fact that it is limited to learn what is taught rather than enjoying the plot.

Now, it is essential to distinguish children's literature from adults' literature. It should be noted that both share some features, but children's literature uses words and pictures to illustrate what is happening in every scene. Furthermore, it often has a moral at the end of the tale so as to instil values, in spite of the fact that the didactic message is disguised. Clearly, children's interests are completely different compared to adults' preferences. Nevertheless, the books for children are chosen by adults, as parents are normally the figures that decide what to teach their children at home. Indeed, Valriu (1994) relays that fact by remarking how the audience has changed over the years and asserts the following statement:

Anyone who wants to tackle the complex world of children's literature today must start from the recognition that more and more adults are taking an interest in it. Teachers, fathers and mothers, writers, illustrators and literary critics united by the publishing industry that offers a wide spectrum of options, from the most classic works to the most recent innovations, going through all kinds of aesthetic and literary proposals (Valriu, 1994: 13).

Furthermore, the characters in children's literature are normally child figures, who confront bigger children, monsters or witches, among others (Demetriou & Ruiz, 2009). Likewise, tales must be short, since children have a limited span of attention and only when they approach adolescence, "they tend to focus on aspects of stimuli that are critical for task performance at the expense of processing extraneous information" (Hagen & Hale, 1973: 5). Similarly, when children's books are read aloud, they are preferred to be recited by women. The reason is that children associate their voices with their mothers and find that speech really charming (Cantero, 2014). Moreover, it can be found a dichotomy between both genders: on the one hand, women play a considerable role in children's literature, since most of the female characters embody feelings such as happiness, gentleness or sympathy, as Demetriou and Ruiz (2009) stress. On the other hand, men are often a symbol of the devil: bullies, fierce animals or psychopaths. However, when women start playing a more active role than usual, they are instantly considered evil. Some examples that can be illustrated are stepmothers, stepsisters or witches (Bruce, 2007). As a result, a distorted image of women is shown, either subordinated to male characters or demonised when they dominate the scene and are brought to the fore.

On the contrary, in adults' literature, not many pictures or drawings are present, due to the fact that visual support is not needed (Demetriou and Ruiz, 2009). In other words, adults

have already acquired the ability to keep reading without fixing their attention on visuals. Similarly, some other aspects are more relevant to highlight, such as social issues, violence, death, drugs, friendship, sex (Barrena *et al.*, 2006) or love, which appears in every single work (Murillo, 2019). In this way, young adults need to see their main worries reflected in books in order to feel heard and understood (Cart, 2008). Moreover, literature introduces “la realidad en forma de problemas dándoles la oportunidad de aprender y aplicar un modelo para su resolución basado en la identificación del problema, la búsqueda de posibles soluciones, la toma de decisiones [...] y la evaluación de lo ocurrido” (Judson, 1986: 35). The reason for that is that adolescence is a period when young adults endure a series of emotional and physical changes that can disorient them. Then, it is of utmost importance that no young adult feels isolated in order to avoid emotional upheavals (Coleman, 1980). By and large, several features can differentiate children’s literature from adults’ literature, but, even then, there is not a clear and exact separation between both (Demetriou & Ruiz, 2009).

2.2. How students can profit from children’s literature

First of all, it is worth considering that there are still sceptics who claim that children's literature does not exist. In fact, it should be outlined that “durante largo tiempo la literatura infantil ha tenido consideración escasa e incluso algo peyorativa. Se ha discutido su existencia, necesidad y su naturaleza” (Cervera, 1991: 9). However, more and more audiences are interested in children’s literature currently and people recognise that “lo que en otros tiempos fue género menor, a veces despreciable, se considera como obra de arte. Así los clásicos infantiles pueden valorarse con la misma medida que los clásicos tradicionales” (Bravo, 1959: 7). Then, literature is already appreciated as a fruitful resource whose production does not stop growing (Diez & Cubells, 1973). In this sense, there are more and more studies nowadays about children’s literature that can serve as a basis for creating more books. The world of literature is definitely experiencing a transition to a specific children's literature, which has emerged because of several factors that Cervera (1989) names. First, social factors are evident, as there is effortless access to any kind of information currently. Besides, it is necessary to satisfy the ability of production and distribution of editorials. Similarly, education seems to be a factor that exerts a giant influence because of the awareness of instilling values in children.

Then, Childhood and Primary schools have become some of the main institutions that can ensure that students feel passion for reading, as Morón underlines (2010: 1). Moreover, Llorens (2000) adds that even when pupils belong to families in which some values have not been acquired, schools can consolidate their attainment. In this way, children's literature can contribute to the development of ethical awareness and critical thinking, among others. For instance, topics such as death, time, religion or self-esteem can serve as a basis for children to think about relevant issues present in their lives (Morón, 2010). In this regard, as Tejerina (2008: 64) asserts, literature exploits the ability of reflection when it is devoted to controversial topics and moral dilemmas. In other words, these types of topics offer readers the opportunity to choose in a conflict and grow personally according to each one's principles. To illustrate it, fables can be mentioned, which have always been a reference for children. Fables are characterised by the heterogeneity of their public, regardless of the age or level of education (Llorens, 2015). Therefore, a considerable number of benefits of children's literature can be named.

Likewise, in children's literature humour is present, through which dramatic circumstances can be seemed more manageable. In fact, Polakof (1998) clarifies that humour is used in children's tales so as to assuage difficult situations and show these circumstances in a more unrealistic way. For example, in the version of "Cinderella" by Dahl in 1984, she finally chooses to marry a jam seller instead of Prince Charming, making the tale more comical:

Within a minute, Cinderella
Was married to a lovely feller,
A simple jam-maker by trade,
Who sold good home-made marmalade. (Dahl, 1984: 12)

In the same way, literature can transmit costumes, beliefs and values so that children can contribute to citizenship and reaffirm their identity. Likewise, children can identify with the characters of the tales, which develops the process of self-discovery and knowledge about their closest environment (Riquelme *et al.* 2013). Consequently, empathy is fostered, since children can endure what others are feeling just by reading and imagining their pain or cheerfulness. In this manner, children can suffer fear, betrayal or rage (Morón, 2010). Then, they are finally able to evaluate different and challenging situations and predict consequences. As a result, strong links between readers and literature are created and in

addition to identifying their emotions, students can adopt a more responsible role for the task (Gualdron, Rodríguez & Mayorga, 2016). For example, Figueroa (2008) recommends the use of thematic tales to teach explicatively emotions. In this way, through mediated reading in which the teacher is in charge of reading aloud, he or she provides students with the opportunity to explore the world (Riquelme & Munita, 2011). In conclusion, the most exciting part of literature is its influence on people's emotions and feelings, as Ortega (1949) mentions.

Continuing with emotions, it is crucial to investigate what children think or feel when they are reading. Particularly, there seems to be a tendency through which they instinctively assume that every single character in the work (or even the author) is a man (Wallowitz, 2004). Therefore, teachers and families must be really careful about what children are taught even unconsciously, due to the fact that it implies a hidden transmission of social representations (Moscovici, 1988). A very suitable way to eliminate these assumptions and social constructions is breaking a gender pattern in literature's adaptations, as Wallowitz (2004) ensures. Then, educating in feminism through literature is crucial, since "elimination of gender disparity in primary and secondary education is also picked up as a target identified as essential to fulfill" (Subrahmanian, 2005: 396). Actually, one of the most famous and influential media in children, The Walt Disney Company, released a film in 1979 that entailed its beginning to a feminist era. This film is called *The North Avenue Irregulars*, in which stereotypes and norms are radically broken, since "Diney's women were of all ages, and they certainly weren't overwhelmingly beautiful [...] men were identified as women (by their dress, mannerisms, or cowardly actions) and women were identified as men (by their resolute, if inept, actions)" (Holmlund, 1979: 122).

To clarify, feminism is the current movement that pursues equality between women and men. Actually, it is defined as "el conjunto de creencias e ideas que pertenecen al amplio movimiento social y político que busca alcanzar una mayor igualdad para las mujeres [...] Las mujeres buscan igualdad en todas las esferas de la vida y utilizan una amplia gama de estrategias para alcanzar este objetivo" (Fiss, 1992: 319). In this sense, the importance of children's literature must be stressed, as "si la literatura infantil no puede transmitir estos valores, estas utopías, deberíamos plantearnos con seriedad desde qué otro ámbito podemos educar para formar personas tolerantes" (Llorens, 2000: 4) . Therefore, as schools represent the most impressive conflicts in society (Camps, 1994), students must always apply a perspective of gender so that, in the future, they can obtain critical thinking of facts and contribute to their own personal development.

2.3. Evolution of tales and transition to Disney films

The concept 'tale' or 'fairy tale' was pronounced for the first time by Madame d'Aulnoy, who was a French writer that belonged to the Romantic period. In these ages, nature and imaginary characters were extremely important. Actually, it must be outlined that “folklore collections that synthesize into a single written text cultural tradition such as fairy tales, oral history, and popular beliefs (as told in homes and at social gatherings) have been compiled since the Middle Ages” (Canton, 2016: 116). According to the Royal Spanish Academy of Language (1997), tales are “historias cortas de eventos imaginarios, de naturaleza simple, con un propósito moral o recreativo, que estimula la imaginación y despierta la curiosidad”. In this way, curiosity plays a fundamental role in tales, since children feel inquisitive when they lack knowledge in topics of their interests. Therefore, this absence motivates them to keep on learning (Serrabona, 2008).

As one would expect, children's preferences will always depend on their age, personality or emotional situation, among others. Furthermore, Brasey & Debailleul (1999) add that tales are characterised by the imagination and fantasy elements that insert children in an enchanted universe. In this way, it becomes easier to endure the difficult situations that can emerge in life. Likewise, tales promote hope, since children are relieved in the sense of becoming what they wish and leave their fears and worries behind. Similarly, those people that treat others awfully will be punished, which offers children more confidence and patience (Bettelheim, 1997).

As for tales' characters, there are always people who symbolise the good and others who represent the bad. Normally, the good stand beats the bad one, which provides the child with that hope that has been mentioned above. In this way, the characters that behave well are rewarded with victory, whereas the bad ones finally disappear. Then, there is a happy ending, which has been really criticised, as life is absolutely different and not all situations have a solution. Thereby, ordinary people are not mentioned, but “instead, these stories are ahistorical, existing ‘once upon a time...’, and readers and audiences expect stock characters, random magic, reward and revenge, and ‘happily ever after’ ending” (Canton, 2016: 116).

Moreover, eroticism is another element that seems to appear more often now in tales, which emerged for the first time in the work ‘Pentamerone and the Arabian Nights’. However, it is never placed at the forefront, but it “is an underlying concern of fairy tales” (Jorgensen, 2008). The reason for its emergence is that it is what writers and editors wish, as well as other market forces. However, how could this eroticism affect the portrayal of women? Typically,

despite the fact that women, in the beginning, are seen as brave heroines, “they ultimately choose to be in a monogamous, heterosexual marriage, conforming to patriarchal norms.” (Jorgensen, 2008). Namely, women are seen as prudent beings whose final goal is to live with a man, who must be strong and powerful enough to save her from adversities. Furthermore, the male figures often belong to the upper class. Therefore, the interest for money and social status is always a chief matter to be addressed.

All children’s tales were such a success that they were immediately thought to be adapted to films by Walt Disney. In this regard, any kind of public could have access, since “one of the major sources of material for the Disney corporation has been children’s literature” (Chambers, 1996: 50). These tales were those that arose from the oral tradition and the first film that was released was *Snow White* in 1937 by Walt Disney. Actually, it led to gain plenty of spectators, regardless of their age, sex or maturity. From that, Disney started to create many films that, later, would be entirely classic works, such as *Beauty and the Beast* in 1991, *Pocahontas* in 1995 or *Mulan* in 1998. Besides, Disney did not hesitate to release its oldest and most famous films, like *Cinderella*, as home videos. Straightaway, the audience was advised to buy them before they were “put back in the vault” (Bruce, 2007: 1). In fact, it was highly successful, since these videos ran out at once. In conclusion, “the Walt Disney Corporation has enjoyed a lengthy reign in the realm of princess film production, helping to shape the ideals of femininity for millions of little girls both in America and around the world” (Stover, 2013: 3). Despite that success, Walt Disney has kept on perpetuating gender roles, through which children “have been taught to think and act according to their favorite princesses and/or princes, ultimately learning social cues” (Wiersma, 2000: 23). As regards women, they “are traditionally stereotyped as dependent on others to take care of them [...] Not only do some of the films indicate women need men to take care of them, there are also indicators of what some of the men think a woman or wife should be or do” (Wiersma, 2000: 85). For example, in *Cinderella*, the protagonist is guarded by her stepmother and stepsisters so that she does not leave the house. In addition to that, she does not even have the power to decide her marriage. As a matter of fact, this Disney film is one of the oldest publications and, as a result, the existence of stereotypes and sexism is more evident.

2.4. Cinderella's film: author and plot

“Cinderella” is a fairy tale that has several versions, but the most famous ones and those that are still in force were written by Charles Perrault (1697) and, later on, by Brothers Grimm (1812). The French author's version was called ‘La petite pantoufle de verre’ and succeeded all over the world, due to the fact that the other works vary considerably according to the country where the version was published. In fact, Disney published in 1950 a version of “Cinderella” whose source was Perrault’s work. For instance, the moment in which the pumpkin turns into a coach is only included in his version. Furthermore, his descriptions were particularly detailed and, actually, they occupied large and extensive pages. Firstly, “Cinderella” was written as a poem in 1694 and, later on, it appeared as a part of a collection that included other works, such as “Sleeping Beauty” or “Little Red Riding Hood” (Ohmer, 1993).

Hence, in Perrault’s version, Cinderella is a girl whose mum passed away and whose father is married to an evil woman. This woman, as well as her daughters, always tries to make Cinderella look stained, being treated repulsively. One day, a party is celebrated in the castle, where the Prince Charming attends to choose his next wife, in addition to large sums of guests. Cinderella is totally delighted, since she knows it can be an astonishing opportunity to meet him. However, the stepmother does not allow Cinderella to go, and this evil woman orders her to complete all the tasks at home whereas she attempts to marry her daughters to Prince Charming. Suddenly, a fairy godmother appears to calm Cinderella and fulfil her wish. As soon as she is at the party, she realises that, at twelve o'clock, it is the spell’s deadline and that she must not dawdle excessively. On her way home, she unknowingly loses one of her shoes in the road, which is fetched by those who accompany Prince Charming. As a consequence, a ceremony is planned in which he can try this shoe on all the women in the town. After many trials and effort, he can discern that it belongs to Cinderella and, therefore, she marries him and they live happily ever after.

Its author, Charles Perrault, was a French writer who was born in 1628 in Paris. His family belonged to the upper class and, consequently, he could have plenty of privileges. Since he was very young, he demonstrated his passion for literature and studies, and he finally became one of the royal civil servants, dedicating his works to the monarchy. As a matter of fact, Perrault's poem ‘El Siglo de Luis el Grande’ unleashed a wave of criticism in 1687 when it was released. Additionally, Perrault's life around the monarchy inspired him to concoct scenarios that had never been envisaged before. For instance, the tale “Sleeping Beauty”

(1697) was imagined on account of Ussel Castle, which is located in the south of Châtillon (France). Likewise, another tale that prevailed was “Little Red Riding Hood” (1697), whose version softened the most macabre details of the work, such as the invitation to eat the grandmother's corpse. Finally, Perrault perished in 1703 in Paris.

In the case of “Cinderella”, the story is based on the struggle among two groups: the characters that symbolise the good and the others who portray the bad, through which a child can distinguish the positive from the negative. On the one hand, the good stand is composed of both women and men, but they are totally different. The woman must be good naturally, but without losing their obedient personality (Tébar, 2017). Namely, the woman must always seek the well-being of others rather than hers, for instance, munificent fairy godmothers or submissive damsels. Conversely, the good man depicted in works is always an authoritarian person with a strong way of being. Even, men can also behave aggressively, which tends to be immediately normalised by the audience. In this regard, spectators begin having awareness of what being a man or a woman seems to mean: how to treat others, how to behave or how to think (Márquez, 2007). On the other hand, the bad stand is always composed of women as villains, such as wicked stepmothers or perverse witches (Fernández, 2011), which can lead to thinking the following statement:

No deja de ser llamativa esta presencia tan poderosa de las madrastras en los cuentos infantiles. Si la niña o la joven tienen al enemigo dentro de su círculo familiar, ¿cómo no se va a presentir toda una sucesión de peligros? [...]. Si Blancanieves o Cenicienta hubieran tenido madres en lugar de madrastras, sus historias no habrían tenido lugar (Puértolas, 2011:4).

However, a large number of modern adaptations of “Cinderella” are available nowadays, as it is an absolutely classic work. In these versions, the protagonist is radically different and some social cues are completely broken, although Cinderella cannot be considered an active woman yet. For instance, the work written by Marcy Sheiner, ‘Down in the Cinder’ (1996), which is based on eroticism and the interest of Cinderella for sexual pleasure. It, thereby, implied a great advance for society at the time. Furthermore, it is remarkable that despite the fact that “the stepsisters and Cinderella are necessarily (for the plot to work) presented as oppositional and essentialized” (Jorgensen, 2008), there is not a competition anymore between them. Actually, the stepsisters finally help Cinderella and consider her a worthy woman. Therefore, the cliché of women being enemies is nearly eradicated in this adaptation, although it cannot be considered sorority yet.

Concerning Cinderella's Disney version, it was released in 1950, through which Disney could, eventually, recover its earnings (Ohmer, 1993). Thus, this film entailed relief after an era of scarcity. As for the plot, it respects Perrault's essence, although it has some different features that are worth noting. For example, some cruel details disappear, since reality in Disney films is sweetened so that it can appeal to children's public (Belén, 2012). Moreover, as this mentioned scholar stresses (2012), animals that appear in the film (mice or birds) are an add-on of Walt Disney. They provide the story with more humorous scenes, as Polakof (1998) recommends. Nonetheless, the submission of Cinderella, the meanness of the stepmother and the strength of Prince Charming are still present. As a result, it implies a homogenisation of characters and plots, hiding the most macabre scenes and gathering other ones from other films.

2.5. Criticisms to Disney films and, specifically, Cinderella

Despite the fact that the first Disney film was released in 1937, it was not until 2001 that the franchise succeeded and had a great impact on all children (Orenstein, 2006). Throughout the years, Disney films have received a considerable number of criticisms, since they perpetuate stereotypes that are still trying to be eradicated in society. In this manner, the existence of these stereotypes and machismo in tales have been the central concepts to analyse. Indeed, women are always represented as pretty and quiet women who need to serve others. Furthermore, all women share the same feature: their love at first sight when they see Prince Charming for the first time, which transmits women's dependence on the figure of a man. Likewise, the woman in every single tale is in charge of the household tasks. As a consequence, their value seems to reside in cleaning, cooking or sweeping, among others. Even, women hardly ever appear away from home, since they must prepare themselves as perfect wives for their future husbands and lead the reproductive workload. For example, in the film *Snow White and the Seven Dwarfs* (1937), the dwarfs show how men can leave their houses and work effectively in the mine, whereas Snow White is totally devoted to completing the domestic tasks. Thus, it could lead to the conclusion that "these films set up false expectations of womanhood, as each female protagonist takes little action and relies upon her own beauty in pursuing her primary objective of finding and marrying her 'Prince Charming'" (Bruce, 2007: 2).

Not only are women represented as immobile beings, but they are also seen as evil characters when they play an active role. In other words, when the woman decides to change

her life or starts feeling self-confident, she is considered absolutely shameless and daring, since “if you want to be a strong, independent and charismatic woman, then you have to be, literally, the bad girl in the movie” (Torrijos: 2014). In fact, some examples could be noted, such as “the wicked stepmothers in Snow White and Cinderella, the evil fairy Maleficent in Sleeping Beauty, and Ursula, the ‘sea witch’ of The Little Mermaid” (Bruce, 2007: 2). Similarly, these evil women always try to fool the naive princess “for male approval” (Zipes, 1995: 36). Correspondingly, envy can be mentioned, due to the fact that beauty seems to be a motive to loathe another woman in tales. Hence, the woman must always be pretty so that she can be powerful and charming for others. Below, the representation of women in these films is perfectly described:

It represents a model of woman more linked to the social construction of sexual identities based on a clear relationship of oppression. In general, they share a common pattern of idealized beauty; a similar psychological profile based on joy and sweetness; as well as an attitude towards their environment connected to a Manichaeism essentialism, romantic love and their attachment to the private space (Aguado & Martínez, 2015: 54).

On the contrary, men have the right to have their ideas clear and perform according to them. Actually, they save the princess and are characterised by their power, strength and fearlessness. Then, the princess is the one who waits for Prince Charming to rescue her from danger. Hence, men are hardly ever weak or need someone’s help, which could make children think that men must not express their feelings or weaknesses. As for their position, men hold the public space performing their jobs perfectly, waging battles and showing their courage. Furthermore, the relationship between the princess and the prince is nearly non-existent beyond marriage, since men cannot listen to women and understand them. Namely, they play a machinist, toxic and selfish role. Then, why must a man be represented as a strong warrior or a powerful prince, and a woman as an innocent and passive princess?

Actually, a study made by Bruce in 2007 demonstrated that Disney films teach their audience how ‘correct’ women must behave. In this study, students had to answer several questions. One of them was the description of a ‘princess’, to which most of the pupils mentioned adjectives such as ‘polite’, ‘caring’ or ‘kind’. These descriptions were clearly influenced by the assumptions shown by Disney, in which women are “voiceless heroines who performed conventional gender behaviors like housekeeping and nurturing.” (Stover, 2013: 3) Therefore, Disney associates some values, like passivity and submissiveness, with

female characters (Leaper, 2000). Then, both young adults and children are somehow deceived because of false expectations in life. Furthermore, there seems to be a clear feeling about Disney films, as when students were asked about them in Bruce's experiment, they agreed with some comments, for instance, that they are 'for girls only'.

In the same way, others said that they "couldn't imagine any of the guys I know watching Cinderella voluntarily" or that "most guys don't like Disney movies" (Bruce, 2007: 9). As a conclusion, it is worth mentioning that it is a crucial reason to start instilling in children other more important qualities in order "to move towards social justice [...] to identify and transform the formation of customs, social habits, cultural content and guidelines of the normative background of our society." (Aguado & Martínez, 2015: 51). By and large, it could be argued that the patriarchy exerts a significant influence on Disney films, since women are subtly implicated in a world where they have no place at all.

Similarly, as for sexuality, Disney has reinforced the concept of heterosexuality and heteronormativity, since homosexual couples are disregarded (Martin & Kazyak, 2019). In other words, the princess always must fall in love with her corresponding prince. The same phenomenon occurs at home or school, where only heterosexual engagements are contemplated. Actually, it is even unusual to hear someone asking: 'Do you have a boyfriend? And what about a girlfriend?'. In this way, when a man appears in the story, he is directly assumed to be married to the heroine and, therefore, heterosexuality is taken for granted. Then, only monogamous couples are fostered and, consequently, another kind of love is totally neglected (Rubin, 1984). Furthermore, masculinity is highly appreciated in Disney films, due to the fact that men are always depicted as tough and insensitive people who do not externalise their emotions beyond sexual pleasure and desire. Hence, an inaccurate portrait of men is also constructed through the repetition of stereotypes and norms that society perpetuates.

One of the oldest and most classic films, *Cinderella*, was released by Walt Disney in 1950 when World War II had finished and after a recession (Chrisman, 2015). Therefore, this film entailed cheerfulness and hope by citizens and producers, after having lived an anguished period. Then, there were a hefty number of deaths and virtually no money (Ohmer, 1993). However, having analysed the work nowadays, professionals and critics have noted that it is no longer proper for children (Graves, 1999), as the values that this film transmits are not related to how society has evolved (Wiserma, 2001). Then, this film keeps receiving critiques and attacks, since it promotes uselessness and inertia by women, promoting gender role portrayals (Hubka *et al.* 2009). This problem keeps prevailing due to the fact that people,

especially children, still find it difficult to question that traditional tales may not necessarily be correct (Giroux, 1997). In this way, it is necessary to destroy what has been learned so far (that is not correct anymore) and start changing the mentality.

In *Cinderella*, the woman is seen as a being whose life only can be resolved by a man. As a matter of fact, all the female characters crave marrying Prince Charming or being saved by him, since he is the only one who can give their boring lives meaning, as popular tales narrated in the Middle Ages. Meanwhile, Cinderella takes care of household responsibilities to become the perfect wife for Prince Charming. In this manner, Cinderella does not even question why she must complete all the tasks herself, but she knows it contributes to her training as a woman. In fact, there is a part of the film in which a dialogue clarifies what the role of the woman is:

Gus: What am I doing with the scissors?

Jack: The needle is my tool.

Female mouse: These are tasks for women, look for more utensils.

Furthermore, Cinderella has the responsibility to have children so that Prince Charming's father can fulfil a dream. Therefore, the role of women revolves again around maternity and care, without having into account their decisions or opinions (Dawn *et al.* 2011). In fact, Herrera (2014) summarises those ideas below:

While for them (men) love and marriage involve voluntarily complementing their lives with a model of woman created in accordance with their patriarchal interests, for them (women) it functions as an 'anesthetic' that limits their possibilities of action and reaction in the face of hardship that they live.

Additionally, when the woman does not keep to the traditional features (like idealised beauty or their connection with the private space), she turns into the bad character in the film (Tébar, 2017). Thereby, the woman can be seen as two different models, the bad one who envies other women, or the good one who is too quiescent, as well as naive, and shows indifference for what happens throughout the story. In this separation, the fairy godmother can be found, who is always depicted as an elder woman that awards the woman (in this case, Cinderella) because of her good behaviour and manners.

Later on, after the classic era by Disney (*Snow White* or *Cinderella*), other more current works were released in the 80s and 90s, a period “strongly influenced by the feminist

movement externally and by the death of Walter Disney in 1966 in relation to the company” (Gómez, 2017: 62). For example, in *The Little Mermaid* (1989), the protagonist shows rebellion and initiative, since she starts breaking the rules set by her father and is not submissive anymore. On the contrary, she stands out because of her strong personality and bravery. Moreover, Ariel is the woman who, finally, rescues a man that falls into the water accidentally. In this manner, although Eric represents the classic figure of Prince Charming, the little mermaid breaks with the traditional and passive role of women. Therefore, although there is still much to change in these works, it can be seen that women prefer investigating by themselves rather than waiting for their handsome and ideal prince.

Besides, *Frozen* (2013) must be cited, since the protagonists show a considerable advance in this recent period. Ana and Elsa are women who decide by themselves and are not restrained at all. Similarly, men involved in the story are no longer considered as the typical figures of Prince Charming. Conversely, they also start questioning the sudden infatuation by the woman and the corresponding marriage. Not only is couple love reflected in this work, but sisterhood love is also highlighted. Thus, a new concept of love can be appreciated, which demonstrates that true love must be stated each day. Similarly, the film disregards romantic love, which has been remarked in every single work so far. As a result, the female role of evil is eradicated and social relationships regardless of gender start being well considered.

3. ADAPTATION

Once upon a time, there was a girl that was called Elif. She was very intelligent, brave and hard-working. Also, she was passionate about music and she played the violin. Since she was very little, she liked music and she wanted to be a very famous artist in the world. Her mother was ill and the sound that the violin produced was a pleasure to her. So, Elif usually played this musical instrument at home. She was a shy girl and she was afraid of playing the violin in front of others.

Suddenly, one day, Elif’s mother felt so ill that she advised her daughter: ‘Do not stop dreaming, fight for your love of music. I am proud of you’. Minutes later, unfortunately, her mother died. Elif was really sad, but she never wanted to stop playing the violin because it was the most important part of her life. Later, her father met a very powerful woman who was called Annelise. So, Elif was very excited to meet her for the first time and the girl played a piece of music with her violin for her. Annelise, who went with her son and daughter, was totally surprised and fascinated because that music was wonderful. Both the siblings and the stepmother wanted to listen to that music every day.

A few months later, her father had to travel to a really far country to work, so Elif stayed at home with her stepmother and half-sisters. The stepmother prepared a big surprise to

encourage Elif and play the violin in front of many guests. She invited very important people, like the Queen, and professional musicians. The little girl did not know anything about this party, but when she saw the Queen a few meters away, she thought it was an awesome idea to show her how good she was at playing the violin. But, firstly, there was dinner before that ceremony.

Everyone was having a great dinner: seafood, salads, turkey, big cakes... Instead, Elif was really attentive to the Queen and when the girl noticed that she was not there, she decided to look for her in any room. So, she left the dinner, went up the stairs and opened the doors, until she heard a very strange noise. It came from a far place; she lifted her dress and she ran. On the way to that sound, she realised that she lost her right shoe, but it did not matter. She continued on her way and she arrived at where the Queen was.

Who is it? - asked Elif behind the door.

Mmmm... Who are you? - asked The Queen too.

Oh! Nice to meet you! I am the violinist- Said she very excited- Can I come in?

I am afraid you can't. The door is locked- told her the Queen.

Really? Why? Do not worry, I can help you- Replied she decisively.

I can tell you later, maybe you can ask for help- said The Queen.

I can do it- Ensured she.

Bravely, Elif grabbed her violin arch and with its sharpest tip achieved to nearly unlock the door. Later, she ran fast and pushed it. Finally, she did it and, there, sat in an old chair, she found the Queen, who thanked the little girl kindly. After that, they started a conversation and talked about what happened. It was the Queen's servant, who wanted to extort the fortune from her. When Elif heard this story, she was very surprised, but, suddenly, she remembered that she had to look for her lost shoe.

However, she looked everywhere and it did not appear. Some days later, a photo of her shoe was on the news, besides its headline: 'A violinist kidnapped the Queen'. After that, the Queen, very angry, offered a press release and organised another ceremony to thank Elif in return. Once that everyone was at the party, the Queen returned the shoe to Elif and said aloud: "Dear citizens, I want you to know that this little girl you all can see is the responsible person for saving me from adversity. Look carefully at her, because she will be a very well-known artist soon". Finally, Elif played the violin and everyone enjoyed her music.

4. LESSON PLANNING

- **1. Topic title**

The title of the lesson planning is "Warriors are the new princesses".

- **2. Type of syllabus**

The following lesson plan is going to be developed from a multi syllabus approach, due to the fact that students will be taught notions of gender roles, as well as promoting grammar and language skills. In this manner, students will be able to develop passion for reading, which is the most important objective. Furthermore, they will learn how to detect stereotypes and inequality in order to eradicate them. Literature will be the main source so as to achieve that students get involved in the classroom, since it allows readers to enquire into emotions and feelings. Hence, literature is of utmost importance in this didactic unit, as it will be extremely useful for educating children from a gender perspective. Consequently, pupils will be able to reflect on such a relevant topic and start applying that knowledge in their closest relationships, such as classmates.

- **3. Justification**

The reason for which it is crucial to bring a feminist adaptation of such a traditional Disney film to the classroom is that students can begin debating many important subjects that still appear on the big screen and are still influencing their reasonings and thoughts. In other words, educating in feminism is essential in this age, since only in this way one can be free regardless of their gender¹. Specifically, this lesson plan focuses the central point on students from the sixth year, who must seek to achieve equality and discard any gender stereotype created by society.

Furthermore, as stated in the previous section, literature and games have been chosen to teach and coeducate in order to relate the contents taught, which can seem often unappealing, to their most personal lives. To illustrate it, they can associate the story of the adaptation that will be read in class with their personal experiences, preferences or interests. Consequently, learning becomes more ludic and entertaining, since children feel satisfaction and excitement when they feel protagonists or when playing.

- **4. Background information & Contextualisation**

This lesson plan is aimed at the sixth year of Primary Education, just when students are mature enough to reflect on significant issues and adopt a more sensitive approach to them. Likewise, they can start questioning what they have been taught so far and getting inside the feminist movement. In this classroom, there are twenty-four students, who are from eleven to twelve years old. Most of them attended Childhood Education. In broad terms,

¹ Sex refers to biological features in women and men, whereas gender is composed of norms that are commonly associated to both.

pupils have created a welcoming atmosphere throughout the year, and they tend to help each other when some hindrances arise. As regards special educational needs, one of the students presents Attention Deficit Hyperactivity Disorder (ADHD). Regarding his integration, he is one of the most loved classmates and has a large social circle, not only at school but also in his personal life.

The school where the didactic unit is applied is called ‘CEIP Nuestra Señora de Zocueca’, which is a State school located in Bailén (Jaén), a town with almost 18,000 inhabitants. Specifically, this school is found on the outskirts of the town, although it is surrounded by a sports centre, shops and restaurants. As for the population trend, Bailén has suffered a decrease in the birth rate, which also affects the school, as it only has one classroom per grade and there are fewer than 200 students enrolled. On the one hand, it arises from the decrease in the birth rate in the town as explained before, and, on the other hand, the coexistence of another school in the same area.

The socioeconomic context is medium, with people from several countries, such as Morocco, Rumania, China or India. Despite that, all of them have Spanish as their first language. Regarding the family structure, it could be said that it is diverse. For instance, single-parent families could be cited, in which the mother is the only figure for the family support. However, the traditional family still prevails. Most families work in the service sector as company employees, and in the fields. As for their cultural level, most fathers and mothers have basic studies, while the minority has completed intermediate or higher studies.

• 5. Objectives

5.1. General objectives²

a) Conocer y apreciar los valores y las normas de convivencia, aprender a obrar de acuerdo con ellas, prepararse para el ejercicio activo de la ciudadanía y respetar los derechos humanos, así como el pluralismo propio de una sociedad democrática.

b) Desarrollar hábitos de trabajo individual y de equipo, de esfuerzo y de responsabilidad en el estudio, así como actitudes de confianza en sí mismo, sentido crítico, iniciativa personal, curiosidad, interés y creatividad en el aprendizaje, y espíritu emprendedor.

c) Adquirir habilidades para la prevención y para la resolución pacífica de conflictos, que les permitan desenvolverse con autonomía en el ámbito familiar y doméstico, así como en los grupos sociales con los que se relacionan.

d) Conocer, comprender y respetar las diferentes culturas y las diferencias entre las personas, la igualdad de derechos y oportunidades de hombres y mujeres y la no discriminación de personas con discapacidad.

i) Iniciarse en la utilización, para el aprendizaje, de las Tecnologías de la Información y la Comunicación desarrollando un espíritu crítico ante los mensajes que reciben y elaboran.

² Objectives retrieved from ‘El Real Decreto 126/2014, through which the curriculum for Primary Education is set.

m) Desarrollar sus capacidades afectivas en todos los ámbitos de la personalidad y en sus relaciones con los demás, así como una actitud contraria a la violencia, a los prejuicios de cualquier tipo y a los estereotipos sexistas.

5.2. FL specific objectives

O.LE.2. Expresarse e interactuar en situaciones sencillas y habituales, utilizando procedimientos verbales y no verbales y atendiendo a las reglas propias del intercambio comunicativo para responder con autonomía suficiente y de forma adecuada, respetuosa y de cooperación y correcta en situaciones de la vida cotidiana.

O.LE.4. Leer de forma comprensiva textos diversos, relacionados con sus experiencias e intereses, para extraer información general y específica con una finalidad previa.

O.LE.5. Aprender a utilizar con progresiva autonomía todos los medios a su alcance, incluidas las nuevas tecnologías, para obtener información y para comunicarse en la lengua extranjera.

O.LE.8. Manifestar una actitud receptiva, de confianza progresiva en la propia capacidad de aprendizaje y de uso de la lengua extranjera.

O.LE.9. Identificar aspectos fonéticos, de ritmo, acentuación y entonación, así como estructuras lingüísticas y aspectos léxicos de la lengua extranjera, usándolos como elementos básicos de la comunicación

5.3. Didactic objectives

Communicative

- To reinforce writing skills through tasks that involve creativity and originality.
- To boost reading comprehension, applying some techniques such as predicting.
- To offer solid arguments to defend the ideas stated in the round table, respecting each one's turn and reflecting on other's commentaries.

Conceptual

- To identify how and when the past simple is used.
- To review the adjectives to describe people: intelligent, brave, long, short, tall, small...

Procedural

- To be able to analyse and compare traditional tales to modern ones.
- To be able to look for words in the dictionary, as well as using computers properly to delve into some information.

Attitudinal

- To become aware of the stereotypes that are still present in our society and fight for combating them.
- To adopt a positive attitude towards literature as a resource to enjoy and learn.
(values, norms, feelings)

- To develop critical thinking about relevant issues, close to their environment.
- To strengthen cooperation among classmates, as well as their communication and relationships.

- **6. Competences**

6.1. General competences

Primary Education curriculum is organised towards key competences. They are a combination of abilities, knowledge and ethical values that are useful to achieve effective actions. Consequently, these competences must be developed in this educational step. In accordance with Article 2.2 in 'El Real Decreto 126/2014', there are seven competences, and five of them are fostered in this lesson plan:

Linguistic competence, due to the fact that students will be able to learn some grammatical structures, such as the past simple. Likewise, reading and writing are the most important skills to reinforce. Hence, pupils will enhance their reading comprehension. As a result, they will write more solid arguments to justify their ideas. Similarly, students can boost their communication skills, not only with their classmates but also with the teacher.

Digital competence, as computers demand a further search for students in order to contrast information and resolve doubts.

Learning to learn, which entails knowing and managing one's learning process so as to make it more and more effective over time. Additionally, values like motivation and confidence are paramount, as students must be hard-working and constant to complete the tasks properly. In this manner, pupils will acquire long-term knowledge that will be fruitful forever.

Social and civic competence, which is highly related to general and own well-being. As a consequence, the learner must understand and analyse generally accepted behaviours by using critical thinking. Specifically, students will become aware of some stereotypes that must disappear in order to promote equality. In a similar way, this competence is linked to the sociolinguistic competence, which, according to Council of Europe (2010), is the use of the language framed in culture and society. As might be expected, learners must show respect to others' opinions and to turn-taking.

Sense of initiative and entrepreneurial spirit, since it requires the development of attitudes and values to become a more flexible society. Among them, imagination, self-esteem or interest can be cited. For instance, students should show interest in how to achieve equality and make a criticism to eradicate some negative and traditional roles associated with women, generally.

6.2. Language CEFR

The Common European Framework of Reference for Languages is a non-prescriptive document that provides assessors with a solid basis to evaluate students' proficiency in languages. Additionally, it enhances the design of didactic units or materials. In this document, three competences are found: linguistic, pragmatic and sociocultural competences. Within them, a larger number of competences can be seen. Below, the competences developed in this lesson plan are expounded:

Linguistic competence, as students will be able to strengthen their linguistic skills throughout the activities proposed. Within the linguistic competence, one can find several competences, such as the grammatical, semantic or lexical competence. With the use of the past simple, the grammatical competence is developed, as students will become familiar with the past simple form of the verbs. Likewise, they will review vocabulary related to descriptive adjectives (lexical competence). Furthermore, the phonological competence is fostered as long as students must use intonation, stress patterns and control their pace, pitch and volume (in the performance). Finally, the orthographic and orthoepic competences are of utmost importance. The first one is based on recognising punctuation marks, applying spelling conventions or identifying signs in the written form. The last one is devoted to how to read aloud, which involves knowledge about intonation and the ability to avoid ambiguity.

Sociolinguistic competence, through which students can enhance their relationships among their classmates, fostering cooperation and comradeship. In this sense, students must respect each other and create a welcoming atmosphere in the classroom so that no one feels isolated or awkward. For that, they must use politeness conventions, such as expressing gratitude or using hedges. Likewise, this competence implies developing a critical sense towards social phenomena, such as the feminist movement.

Pragmatic competence is also worked on, which refers to the organisation of the message and how it is used and sequenced. In this manner, two competences within pragmatic competence are going to be mentioned. With regard to discourse competence, students will produce coherent and cohesive sentences to practice the past simple (mainly in the board game). Likewise, it is worth noting the writings that pupils have to complete, such as a letter or the continuation of a story (predicting). For that, students must know the design conventions (the structure or how it is sequenced or signposted). Now, regarding functional competence, "the use of spoken discourse and written texts in communication for particular functional purposes" (Council Europe, 2010), it can be mentioned both microfunctions (answering, expressing emotions or asking) and macrofunctions (describing, narrating, arguing...).

- **7. Contents**

- **7.1. Area contents³**

- **Block 1: Comprehension of oral texts**

- **1.3.** Distinción de las funciones comunicativas principales: saludos y presentaciones, disculpas y agradecimientos, expresión de la capacidad, el gusto, el acuerdo o desacuerdo, el sentimiento, la intención. Descripción de personas, actividades, lugares y objetos. Narración de hechos pasados remotos y recientes. Petición y ofrecimiento de información, ayuda, instrucciones, objetos, permisos, opinión. Establecimiento y mantenimiento de la comunicación.
- **1.4.** Participación activa en representaciones, canciones, recitados, dramatizaciones, prestando especial atención a los relacionados con la cultura andaluza.
- **1.6.** Discriminación y aplicación de patrones sonoros acentuales, rítmicos y de entonación y reconocimiento de los significados e intenciones comunicativas.
- **1.10.** Reconocimiento, identificación y comprensión de elementos significativos lingüísticos básicos y paralingüísticos (gestos, expresión facial, contacto visual e imágenes).

- **Block 2: Production of oral texts: expression and interaction**

- **2.5.** Planificación y producción de mensajes con claridad, coherencia, identificando la idea o ideas principales y ajustándose correctamente a los modelos y fórmulas de cada tipo de texto.
- **2.6.** Conocimiento y uso correcto de las funciones comunicativas: saludos y presentaciones, disculpas, agradecimientos, invitaciones. Expresión de la capacidad, el gusto, la preferencia, la opinión, el acuerdo o desacuerdo, el sentimiento, la intención, descripción de personas, actividades, lugares, objetos, hábitos, planes, narración de hechos pasados remotos y recientes, petición y ofrecimiento de ayuda, información, instrucciones, objetos, opinión, permiso, establecimiento y mantenimiento de la comunicación.
- **2.8.** Utilización de estructuras sintácticas y conectores básicos para intercambiar información, preguntas, respuestas; afirmación, negación, interrogación; expresión de la posesión; expresión de ubicación de las cosas.
- **2.9.** Aspectos socioculturales y sociolingüísticos: convenciones sociales, normas de cortesía y registros; costumbres, valores, creencias y actitudes; lenguaje no verbal.

- **Block 3: Comprehension of written texts**

- **3.1.** Identificación del sentido general e ideas principales de un texto breve y sencillo contextualizado.
- **3.3.** Comprensión de la información contenida en mensajes escritos, infiriendo en el significado de términos desconocidos. Uso del diccionario.

³ Contents retrieved from ‘Orden de 17 de marzo de 2015’, which establishes the curriculum for Primary Education in Andalusia.

- **3.5.** Empleo de funciones comunicativas: saludos y presentaciones, disculpas, agradecimientos. Expresión de la capacidad, el gusto, el acuerdo o desacuerdo, el sentimiento y la intención. Descripción de personas, actividades, lugares y objetos. Narración de hechos pasados remotos y recientes. Petición y ofrecimiento de información, ayuda, instrucciones, objetos y permisos, establecimiento y mantenimiento de la comunicación.
- **3.6.** Lectura de textos de situaciones contextualizadas, cotidianas y habituales, relacionadas con sus intereses, experiencias y necesidades.
- **3.8.** Ensayo de estructuras sintácticas básicas para comunicarse por escrito, expresión de relaciones lógicas; frases afirmativas, exclamativas, negativas, interrogativas; expresiones de posesión; de tiempo (pasado, presente y futuro); de aspecto (puntual, durativo, habitual, incoativo, terminativos); de capacidad; de cantidad; del gusto y de sentimiento; preposiciones y adverbios.

Block 4: Production of written texts: expression and interaction

- **4.2.** Conocimiento y aplicación de estrategias básicas y ejecución para producir textos escritos breves. Uso del diccionario.
- **4.6.** Utilización de estructuras sintácticas básicas en elaboraciones de textos cotidianos, frases afirmativas, exclamativas, negativas, interrogativas; expresiones de posesión, de tiempo, de aspecto, de capacidad, de la existencia, de cantidad, de modo, de gustos, de sentimientos; preposiciones y adverbios.
- **4.8.** Uso apropiado de los aspectos socioculturales y sociolingüísticos aplicando los conocimientos adquiridos sobre sus producciones escritas

7.2. Didactic contents

- **Communicative skills:** In broad terms, this lesson plan develops the four skills (speaking and interacting, reading, writing and listening), as they are integrated and interdependent. Nonetheless, the most important skill is reading, since the activities originate in the basis of a piece of literature. In this manner, literature as the focal point implies recognising key ideas, familiar words or expressions.
- **Linguistic awareness and reflection upon the language:**

Functions: Students should be able to acquire some microfunctions and macrofunctions, such as describing, greeting, asking, narrating or explaining. In this manner, pupils can acquire the communicative competence and establish conversations properly. For example, applying their knowledge about when it is right to ask, answer or stop the dialogue.

Grammar: Students will learn how and when to use the past simple, identifying inductively the rules for its formation. Consequently, students will be able to narrate facts and stories with the past form of the verbs. Furthermore, these verbs will be

those that are commonly used in the reported speech, such as: said, told, answered or asked. Likewise, students will work on the interrogative form of the past simple.

Vocabulary: Concerning vocabulary, this didactic unit focuses on the review of descriptive adjectives in order to pinpoint how someone is or looks. The adjectives that will be reinforced are: long, short, tall, small, beautiful or blonde.

Pronunciation: Pronunciation will be trained as long as students read the adaptation aloud. Moreover, there will be a performance in which students must personify different feelings (anger, sadness or cheerfulness) and use stress, intonation and pace, among others.

- **Socio-cultural aspects and intercultural awareness:** Students will be introduced to children's literature in English throughout a modern version of "Cinderella". Thus, the importance of cultural and social aspects will be worked on. Then, it must be stressed that students will be able to reflect on the stereotypes that are present in our society, where machismo (in addition to sexism) is normalised and is still a problem.
- **Learning to learn:** The teacher will expect students to be persistent in their work and acquire significant knowledge that can be useful in their personal lives. Likewise, students can set goals so as to increase their self-confidence and benefit their academic formation.

- **8. Transversality**

Regarding transversality, coeducation in this didactic unit is paramount, due to the fact that students will be able to understand that women and men are equal and must have the same rights. As a consequence, coeducation will allow students to evolve as for the struggle against discrimination and inequality. Schools, thereby, must encourage these social changes by transmitting a series of knowledge, values and attitudes to students. Furthermore, it should be underlined that multicultural awareness is also raised, as the adaptation includes names for the characters that do not commonly appear in Spanish books. This phenomenon leads students to bear in mind that there are not superior races or cultures. In other words, they will be aware of the fact that they live in a multicultural world where, despite the different beliefs or thoughts, respect is essential. On the whole, through these minor details, teachers can go deep into human rights.

- **9. Interdisciplinarity**

This work will be mainly developed in the English subject, since students work on grammatical structures, vocabulary and a text written in this foreign language. However, all these lesson plans are connected to other subjects. First of all, the Spanish language and literature can be cited, with which the didactic unit shares very similar objectives. In other words, this work expects students to expand their literary knowledge and passion for reading. Additionally, the activities demand a notable improvement in their reading comprehension and writing skills, which are, undoubtedly, some of the most relevant objectives to achieve in the mentioned subject.

Similarly, the creation of the game implies the collaboration of Plastic and Visual Education, since some contents are achieved. To illustrate, it can be cited the following content: “2.2. Producciones plásticas de forma creativa, mediante la observación de entornos, individuales o en grupo, utilizando técnicas elementales y materiales cotidianos de su entorno”⁴. In this sense, students will use some materials to finally elaborate the board game. As for Ethical and Moral values, it is worth mentioning the project ‘Do not underestimate us’, through which students delve into the feminist movement. The reason for its creation was that it has been considered that students must widen their information about feminism not only on festive days, such as the 8th March, but also the rest of the year. Actually, this movement fights against problems that occur daily. Thus, the teacher of this subject will expand the information offered in this work and will go in depth in the study of equality.

- **10. Temporalization**

According to ‘El Real Decreto 126/14’, the third cycle has three English lessons per week. Thus, the didactic unit is composed of seven sessions scheduled, which will be taught from the 22nd February to the 8th March. Thus, the last session coincides with the 8th of March, which is a festive date when International Women’s Day is celebrated. The reason is that this version is based on the support of women among each other and the necessity of destroying some stereotypes and social norms to promote equality. In conclusion, this lesson plan is going to last two weeks, and seven lessons are going to be developed (fifty-minute sessions per week)⁵.

⁴ Content recovered from ‘Orden de 17 de marzo de 2015’, within the area of Plastic and Visual Education.

⁵ Timetable is available in appendix 1.

- **11. Methodology**

11.1 Methodological principles

Concerning the methodological orientations followed, it can be claimed that the methodology is active and motivating, as recommended in ‘El Real Decreto 126/14’. In this regard, the student constructs his or her personal knowledge. Consequently, the teacher will act as a guide and mediator in order to promote significant learning. Likewise, there is a good sequencing of objectives and contents, as well as suitable resources, such as a piece of literature, which is extremely important to spread the importance of literature. In the same way, the teacher will make sure that students respect turn-taking, in addition to listening to each one's opinion.

First, the activities will be addressed by paying attention to linguistic aspects, although always with notions of values, and, finally, these will explicitly become the focal point. Besides, some activities will be done in groups and the other ones will be individual, depending on the extension and difficulty that each exercise presents. Similarly, this didactic unit is based on critical thinking, as students must reflect on the relevance of equality. Concerning space, the ordinary classroom will be used, which is illuminated and composed of several devices that will be necessary, such as a digital board or computers. Furthermore, students will be organised in a semicircle so that communication is effective and there are no physical barriers among classmates. In this manner, the teacher makes sure that all of them keep in contact. In the case of group activities, they will be divided into four groups and, thereby, there will be six components in each.

11.2. Methodologies used

As for the methodologies used, the lesson planning focuses on constructivist methods, through which students play an active role and are able to offer solutions by working in groups⁶ and connecting their previous with the new knowledge (Pranab, 2015). Specifically, Content-Based instruction is used, in which “the activities of the language class are specific to the subject matter being taught, and are geared to stimulate students to think and learn through the use of the target language” (Brinton *et al.* 1989: 2). In other words, students are taught contents but they also acquire the target language naturally, integrating the four skills (Madrid & García, 2001). Likewise, topics must be relevant and they must be within student's interests, in addition to implying educational importance. By and large, with this methodology, students mount their communication and relationships while they are learning (Pavlenko & Lantolf, 2000). Similarly, Cooperative Learning (CL) has been used, since it combines group interaction and autonomous learning, promoting self-esteem and a sense of responsibility (Johnson & Johnson, 1999). Consequently, it fosters children's learning, encouraging critical analysis and academic performance (Jacobs, 2004). Likewise, Slavin (1980) expounds that when children work productively in groups, they enthusiastically help each other.

In addition to that, humanistic methods can be cited, which are based on the relaxation of students. They are no longer contemplated as machines, but humans. Hence, the student “is

⁶ These groups have been created from a sociogram made in the class, as well as continuous observation. Therefore, students are well-balanced and under the same conditions.

no longer seen as learning in isolation and in competition with others” (Curran, 1972: pp. 11-12). Besides, it chiefly emphasises their desire to learn as well as their preferences and the feelings that are boosted in the process of learning (Rahman, 2013). Concretely, Community Language Learning is present, due to the fact that the teacher is in charge of creating a welcoming atmosphere so that children can feel comfortable and safe. In other words, a community among all the classmates is promoted, in which they can interact with each other and stress is reduced. Thus, according to Rardin *et al.* (1988), the teacher should allow students to talk when they feel safer. In this sense, students can use their mother tongue to feel safer and express the ideas that they cannot convey in the foreign language. Likewise, the teacher does not pay too much attention to students’ mistakes, since they are considered a new opportunity to keep on learning. Therefore, whenever a student gets stuck, the teacher will act as a resource. Furthermore, it has been demonstrated that this methodology increases motivation, since in Samimy’s experiment (1989), motivation correlated positively with the communicative competence. Thus, neither student will be humiliated, but helped as long as it is necessary.

11.3. Attention to diversity

Regarding the attention to diversity, the teacher will be especially careful with the student with Attention Deficit Hyperactivity Disorder. First, it is essential to control his tasks in order to check that he is really learning. Additionally, the exercises will be divided into small parts so that the student does not feel awkward or overwhelmed. Besides, it is worth stressing that the teacher must set concrete norms to monitor his or her behaviour. Finally, another adaptation will be to change the statement of the activities so that they are clearer. For example, instead of saying “Read the questions and match each question with the correct answer. Look at the form of the verbs”, the statement should be changed to “Match each question with its answer”. Likewise, the teacher will repeat the information provided as many times as necessary. In broad terms, the teacher should be satisfied if this student has assimilated the plot and basic features of the characters of the adaptation.

• 12. Development of lesson plan

➤ LESSON 1:

1.- Warm-up, practice and revision: 15 minutes

First of all, students will be given the title of the work (“Warriors are the new princesses”) so that they can start imagining what it can be about. Below, a brainstorming activity will be created, for which students will think of words that can be related to this work. All of them will be written on the blackboard. Then, the teacher will be an organiser, since he or she will be in charge of telling students how the activity must be developed or when to stop, among other functions. Furthermore, the teacher will tell pupils what the protagonists’ names are and, taking it into account, they will have to imagine their appearance. This part is

interesting to check whether students have stereotypes referring to how girls and women must always be pretty, slender and conventional. For that, they will have to describe them physically, for example, ‘Elif has brown hair and dark skin’, as well as they can even try to draw.

2. Presentation: 15 minutes

Before starting reading, the teacher will say aloud the words that are still unknown or that are difficult to pronounce so as to make the reading easier. First, all the class will make a collective reading (one of the students is reading while the others are listening) so that the teacher makes sure that the words are well-pronounced. Later, each student will make an individual reading to enhance their comprehension and reflect on the plot. The piece of text that will be read goes from “once upon a time” to “listen to that music every day”.

In this way, after reading the text, students must compare what they thought the main ideas were with what they really are. Likewise, the teacher will show them drawings of the protagonists of the story that are used in this didactic unit⁷. Then, they will realise whether their expectations are similar to reality or not. Moreover, now that they are aware of how the girls are, they can start describing them looking at the drawings provided. Therefore, the teacher will be an organiser again.

3. Production: 15 minutes

Below, pupils will be offered one sentence from the next paragraph and they will have to write what will happen next. That sentence will be: “a few months later, her father had to...”. For that, dictionaries will be available in class, in addition to computers. At least, they will have to write one paragraph (40-60 words approximately). In this last part, the teacher will act as an organiser and prompter, suggesting how they can continue the story in the most engaging way possible. Moreover, as the past simple is a structure that students learnt the previous year, the teacher can suggest its use (especially, regular verbs), along with other structures (present simple, be going to...).

Skills developed: Reading and writing
--

⁷ These drawings can be seen in appendix 6.

➤ LESSON 2:

1. Warm-up: 5 minutes

The teacher will draw several elements on the blackboard and will ask students whether they are related to the story or not, and why. For instance, he or she can draw a violin, for which students must explain that it is the musical instrument that Elif plays.

2. Presentation: 10 minutes

For this part of the lesson, students will keep on reading the next two paragraphs (from “a few months later” to “where the Queen was”). Once the reading is finished, the teacher will write on the blackboard three sentences where the past simple can be easily identified:

- Elif stayed at home with her stepmother and half-sisters.
- She invited very important people, like the Queen, and professional musicians.
- She thought it was an awesome idea to show her how good she was at playing the violin.

From that, the teacher will point at the verbs so that they can notice that there is something similar in the first two verbs (“stayed” and “invited”), as -ed is added. On the contrary, students can notice that there is an irregular verb in the last one. As students were briefly taught the past simple the previous year (in the fifth year), the teacher will have to deep in regular verbs as well as irregular ones. In order to create immersion conditions of learning, the rule will be taught implicitly, letting the student be aware of how the past simple is formed. In this manner, the teacher will make two lists on the blackboard: a list with some regular verbs that appear in the text and another list with irregular verbs, acting as a controller (since some explanations will be given).

3. Practice: 5-10 minutes

So as to work on the interrogative form too, the teacher will mix the questions and the answers up and students will order them depending on the subject and verb of each sentence. Hence, they have to know what each verb means and match each question with its corresponding answer.⁸ In this section, the teacher will be an assessor, since it is crucial to give students feedback and correction so as to promote accuracy.

⁸ The concrete exercise is available in appendix 3.

4. Production and revision: 25 minutes

Students will be organised in groups of six members. As there will be four groups, one of them will have to create interesting questions about the story and the others will have to design a board (the task of each group will be chosen randomly through the web page ‘Échalo a Suerte’). On the one hand, the questions must be answered by making reference to each character’s personality, facts or important information about the plot. Therefore, the most original questions will be chosen. On the other hand, the board must be composed of several squares similar to pachisi⁹. In this sense, the teacher can act as a tutor to prompt students how to focus the questions or how to create the board, and give them general guidance without being intrusive. The questions, obviously, must contain the past simple to practice and internalise its form. For example:

Who saved the Queen? (Elif)

What did the Queen organise? (a surprise)

Who kidnapped the Queen? (her servant)

Similarly, students can also benefit from questions that require a longer answer (“Why did she...?”). For every correct answer, the student will move up as many squares as the dice designates. Besides, each square must be varied, with possible setbacks or forward moves, so that the game is more entertaining and exciting for children.

Skills developed: Reading, listening and speaking
--

➤ LESSON 3¹⁰:

As a warm- up (5-10 minutes), the teacher will ask pupils to tell what they read the previous day in class to revise the past simple. One of the groups will start and once they have finished, the next one has to remember what the previous group has said and, in addition to that, they must provide new information. For example:

Group 1: We were in class and we read an entertaining story.

⁹ In the event that this activity is prolonged excessively, students will continue with the creation in Plastic and Visual Education.

¹⁰ It is worth explaining that this lesson is not composed of a clear structure like the others, due to the fact that students will play the game created, which will be useful for practising, producing and revising.

Group 2: We were in class and we read an entertaining story. It was about a girl called Elif. She wanted to be an artist.

Group 3: We were in class and we read an entertaining story. It was about a girl called Elif. She wanted to be an artist. Everyone loved her music because she played the violin really well.

Thus, students will remind each other of the story, as well as trying to include the past form of the verbs that they have learnt. In any case, the teacher can also act as a resource providing that students get stuck or do not know how a word is said in English, as Harmer (2007) suggests.

Below, the teacher will propose starting playing the board game. As explained in the previous lesson, the board will have many squares where students can fall, depending on the number that the dice indicate. For each turn, the group (there will be four groups) must answer a question about the story that will include the past simple. Hence, there must be effective communication among classmates to reach the same goal. Providing that the answer is correct, the group will be able to continue, but if it is not, their position will remain the same or they can even go backward, depending on the square. In this regard, the teacher will be a controller and an observer so that students obey every norm.

Skills developed: Reading and speaking.
--

➤ **LESSON 4:**

1. Warm-up and revision: 5 minutes

The teacher, as a controller, will remember the story so far and will mention some features of the characters that were cited in the game the previous session. Moreover, students will play a game about irregular verbs with the digital board. In this game, there will be several cards, and each one will have its pair, but the cards will not be visible until someone clicks on them. For example, students must find the past form of the verb “say” (said). Therefore, the objective of this game is to review irregular verbs, which may be more difficult to remember for children, and match them with their infinitive¹¹

¹¹ The game can be played through the link available in appendix 7.

2. Presentation: 10 minutes

Next, the teacher will make pupils curious about the end of the story. Firstly, students will bet on what will happen in the story to make expectations about it. For that, the teacher can be a prompter. Later on, they will read the piece of the text that goes from “who is it?- asked Elif” to “everyone enjoyed her music”.

3. Practice: 15 minutes

To practice pronunciation (concretely, in the past form) there will be an improvised performance. Some pairs will be chosen randomly, and they will rehearse a part of the dialogue between the Queen and Elif. Likewise, some of the students will secretly give these two participants stage directions to stage. In this manner, the role play can be performed angrily, breathlessly or disgustingly, among others. Meanwhile, the rest of the class will try to guess the feeling that is transmitted¹². Therefore, the teacher will be an observer and an assessor as long as it is extremely necessary to correct some students.

4. Production: 20 minutes

Later, students will be asked to write a letter for the Queen as if they were Elif in order to thank her for celebrating the ceremony and appreciating her talent in front of all the citizens. For that, students will have dictionaries at their disposal, which have been used from the beginning of the year. This is an interesting way to show students how women help each other in this story¹³, in contrast to other ones. In this sense, the teacher starts raising awareness of the necessity of a fresh end, in which the ‘princess’ is no longer dependent on the rescue of the Prince Charming. In this part, the teacher will be a tutor, as he or she will suggest some aspects related to the letter, for example, how to organise the paragraphs or some ideas to tackle in the letter.

Skills developed: Reading, writing and speaking
--

¹² Students, thereby, participate all the time although they are not the protagonists of the performance.

¹³ The importance of friendship can be mentioned too.

➤ LESSON 5:

1. Warm- up and revision: 2 minutes

Once the whole adaptation is completely understood, students will be able to express their opinions briefly about the story in English. Moreover, the teacher can start making some questions (as a prompter), mainly leading to how different this story may be from the others. In this manner, the teacher will ask whether some parts of the story remind them of another one. Pupils, in addition to that, can tell advantages and aspects to be stressed in the story, which will be written on the blackboard for the following day.

2. Presentation: 10 minutes

For this part, the teacher (as an organiser) will play a trailer from the film *Cinderella*. After watching the trailer¹⁴, students will have to reflect on the similarities and differences, which must be written on their personal notebooks.

3. Practice and production: 35-40 minutes

In groups, students will discuss the matter, remarking on the similarities and differences. Once the main points have been stressed, the teacher will propose pupils think about how to change another classic Disney film, *Snow White and the Seven Dwarfs*, eradicating all the stereotypes that have been eliminated in the modern version of “Cinderella”. For that, it is necessary to write just key ideas to present later. Finally, students, organised in six-component groups, will prepare a round table so as to expound their ideas. Especially, students would have to manage without the passive princess, the adorable Prince Charming or the evil stepmother, among others. In any case, providing that students lack arguments, the teacher can act as a guide, but always allowing them to think critically on their own.

Skills developed: Writing, speaking and listening
--

➤ LESSON 6:

1. Warm up: 5 minutes

Again, the teacher, acting as an organiser, will start the class by explaining the whole story, but, this time, remarking every single detail: each character’s personality, the circumstances that emerge, the rescue of the Queen and so on. The objective is to remember

¹⁴ The link to access the video can be found in appendix 5.

students so that they can play the last game under the same conditions.

2. Presentation and production: 30-35 minutes

As this session will be celebrated on the 8th March, there will be an open house so that students' relatives can attend class. In this manner, some grandfathers and grandmothers, in addition to fathers and mothers, will be included in the classroom. They will be able to tell their experiences (in Spanish) and how his or her gender has made them either get benefits or, on the contrary, be damaged. In this sense, it is extremely interesting to compare the different versions according to gender and age. The reason is that, many years ago, everything was completely different. Whenever necessary students can raise their hands to enquire, but always respecting each one's speech. As a result, students can be aware of the adverse situations that women have undergone and will be able to recognise the importance of achieving equality and fostering sorority. In this part, the teacher will be an observer, but also a controller. On occasions, some aspects will be stressed or it will be necessary to diminish the level of noise.

3. Revision and practice: 5-10 minutes

The teacher will create a 'Quizizz'¹⁵ a questionnaire to review contents that were taught previously. Particularly, this game includes funny images and motivating sentences, along with points depending on the time spent on the question. Therefore, students must answer the questions in the fastest way possible in order to gain more points than the rest of participants. Likewise, apart from containing contents about the story, it will also include some questions related to the use and formation of the past simple. In this manner, the teacher will be an observer.

Skills developed: Reading

➤ LESSON 7:

Particularly, this session will have two parts:

In the first part (30 minutes), students, in groups, will create a poster in which they will include two sections: what I believed versus what I know now. On the one hand, students must think about what they used to think about Disney films before this didactic unit. On the other hand, they must clarify what they tend to think right now. Consequently, students will

¹⁵ The link to access Quizizz is available in appendix 4.

reflect on the clichés that society has made them accept unconsciously. In this manner, they will be able to be aware of how mistaken they were. For these creations, pupils can write positive messages in order to raise awareness among the struggle to achieve equality in our society. Likewise, the teacher can be a tutor, since students may need some help to focus their posters.

For the second and last part (20 minutes), each group will be showing their posters to each class and will explain what they have reflected on them (in their mother tongue). The teacher will be an observer, as students are the protagonists of their own creations. However, he or she can also be a prompter in order to stress the most important information. As a consequence, every single student in the school will feel a part of this project and they will become aware of the necessity of achieving equality. Finally, these drawings with positive messages will be displayed in the school so that every single student can look at them and consider this necessary struggle.¹⁶

Skills developed: Speaking and writing

- **13. Evaluation**

The criteria to assess students will be as follows:

The student...

- Remembers the vocabulary linked to the field of adjectives in order to describe people.
- Becomes familiar with the past simple: how and when it is used.
- Acquires values through literature, such as and sorority among women.
- Identifies the stereotypes and norms that are still in society.
- Is able to read effectively both loudly and in silence, improving pronunciation and reading comprehension.
- Plays an active role in class and shows a positive attitude, as well as respect to others' ideas and cooperating.

As for the assessment tools, direct observation is used as a method. In this sense, the teacher must pay attention to students' behaviour, such as interest, attitude, participation or comradeship. For that, a rubric will be used, which will indicate objectively what has to be achieved (70% of the mark)¹⁷. Moreover, continuing with the continuous assessment, student's notebooks and creations (for example, the last poster) will be evaluated through a

¹⁶ Materials can be found in appendix 2.

¹⁷ The rubric is available in appendix 8.

scale. Then, the teacher will always offer feedback to students by making positive comments and/or suggesting other possible alternatives (as a prompter) without being intrusive. Thereby, this scale will be 30% of the mark.¹⁸

5. CONCLUSIONS

This work expects children to be committed to school, working in groups and learning not only English, but also acquiring values. In this manner, this lesson planning has been created in order to offer children a new perspective about classic Disney films, which exert a giant influence on students' thoughts and behaviours. Therefore, the analysis of these films in the classroom hopes to eradicate all the gender roles associated with both women and men and to promote critical thinking about such a relevant topic in society. Consequently, children will know what true equality is and will start implementing this knowledge to all the spheres of their lives. Moreover, students will have learnt grammatical structures and language aspects, such as social conventions, which are also crucial in order to develop the communicative competence. As a conclusion, this work uses literature so as to raise awareness among students about the feminist movement and improve their skills in English as a foreign language.

¹⁸ The scale can be seen in appendix 9.

6. BIBLIOGRAPHY

- Aguado, P. & Martínez, G. (2015). ¿Se ha vuelto Disney Feminista? Un nuevo modelo de princesas empoderadas. *Área abierta*, (15)2, pp. 49-61. Retrieved from <https://revistas.ucm.es/index.php/ARAB/article/view/46544/46082>.
- Barrena, P. et al. (2006). Panorama actual de la literatura juvenil. In: Sotomayor, M. V. (ed.), *Personajes y temáticas en la literatura juvenil*. Madrid: Ministerio de Educación. Secretaría General Técnica, pp. 115-126. Retrieved from <https://sede.educacion.gob.es/publiventa/PdfServlet?pdf=VP12104.pdf&area=E>.
- Belén, C. (2012). *De la variedad Grimm a la homogeneidad Disney*. Universidad General de la Plata, Argentina. Retrieved from http://www.memoria.fahce.unlp.edu.ar/trab_eventos/ev.1594/ev.1594.pdf.
- Bettelheim, B. (1997). *Psicoanálisis de los cuentos de hadas*. Barcelona: Ed. Crítica. Retrieved from http://www.heortiz.net/ampag/mitos/bettelheim-pa_cuentos_de_hadas.pdf.
- Bortolussi, M. (1985). *Análisis teórico del cuento infantil*. Alhambra, Madrid.
- Brasey, E. & Debailleul, J. (1999). *Vivir la magia de los cuentos*. Madrid: EDAF.
- Bravo, C. (1959). *Historia de la literatura infantil española*. Madrid: Revista de Occidente.
- Brinton, D. et al. (1989). *Content-based Second Language Instruction*. Boston: Heinle and Heinle Publishers.
- Bruce, A. (2007). The Role of the "Princess" in Walt Disney's Animated Films: Reactions of College Students. *Studies in Popular Culture*, (30)1, pp. 1-25. Retrieved from <https://docplayer.net/8603178-The-role-of-the-princess-in-walt.html>.
- Camps, V. (1994). *Los valores de la educación*. Madrid: Anaya.
- Cantero, F. (2014). *La voz de la madre*. La web para ser mejores padres. Retrieved from <https://www.solohijos.com/web/la-voz-de-la-madre/>.
- Canton, J. (2016). *The Literature Book. Big Ideas Simply Explained*. Great Britain, DK Penguin Random House.
- Cart, M. (2008). *The Value of Young Adult Literature*. Retrieved from <https://alair.ala.org/handle/11213/15093>.
- Cervera, J. (1989). En torno a la literatura infantil. CAUCE, *Revista de Filología y su Didáctica*. (12), pp. 157-168. Retrieved from https://idus.us.es/bitstream/handle/11441/21795/file_1.pdf?sequence=1.
- ____ (1991). *Teoría de la Literatura Infantil*. Bilbao: Ediciones Mensajero.
- Chambers, D. (1996). The "Disney Touch" and the Wonderful World of Children's Literature. *Elementary English*, 43(1), pp. 50-52. Retrieved from <https://www.jstor.org/stable/41385938?seq=1>.
- Chrisman, K. (2015). Cinderella: The Ultimate (Postwar) Makeover Story. *The Atlantic*. Retrieved from

<https://www.theatlantic.com/entertainment/archive/2015/03/cinderella-the-ultimate-powstwar-makeover-story/387229/>.

- Coleman, J. C. (1980). Friendship and the peer group in adolescence. In J. Adelson (Ed.), *The handbook of adolescent psychology* (pp. 408- 431). New York: Wiley.
- Council of Europe (2018). *Common European Framework of Reference for Languages: Learning, Teaching, Assessment, Companion Volume with New Descriptors*. Cambridge: Cambridge University Press. Retrieved from <https://rm.coe.int/16802fc1bf>.
- Curran, C. A. (1972). *Counseling Learning: A Whole Person Model for Education*. New York, NY: Grune and Stratton.
- Dahl, R. (1984). *Revolting Rhymes*. London: Penguin.
- Dawn et al. (2011). *Gender Role Portrayal and the Disney Princesses*. Arizona State University. Retrieved from <https://fliphtml5.com/wmuo/ohda/basic>.
- Demetriou, E & Ruiz, J. (2009). *Child's Play: An Introduction to Children's Literature for Teachers of English as a Foreign Language*. Granada: Grupo Editorial Universitario.
- Eagleton, T. (1998). *Una introducción a la teoría literaria*. México, Fondo de Cultura Económica, pp. 11-28. Retrieved from <https://estudiosliterariosunrn.files.wordpress.com/2010/08/eagleton-terry-una-introduccion-a-la-teoria-literaria.pdf>.
- Figuerola, M. (2008). Building Emotional Literacy: Groundwork to Early Learning. *Childhood Education*. (84)5, p. 301.
- Fiss, O. (1992). ¿Qué es el feminismo? *Doxa*, (14). Retrieved from <https://dialnet.unirioja.es/descarga/articulo/5109773.pdf>.
- Giroux, H. A. (1997). Are Disney movies good for your kids? In S. R. Steinberg & J. L. Kincheloe (Eds.), *Kinderculture: The corporate construction of childhood*, pp. 53–67. Boulder: Westview.
- Gómez, I. (2017). Princesas y príncipes en las películas Disney (1937-2013). Análisis de la modulación de la feminidad y la masculinidad. *Filanderas. Revista Interdisciplinar de Estudios Feministas* (2), pp. 53-74. Retrieved from <https://papiro.unizar.es/ojs/index.php/filanderas/article/view/2309/2051>.
- Graves, S. (1999). Television and prejudice reduction: When does television as a vicarious experience make a difference? *Journal of Social Issues*, 55, pp. 707–725. Retrieved from <https://spssi.onlinelibrary.wiley.com/doi/abs/10.1111/0022-4537.00143>.
- Hagen, J. & Hale, G. (1973). *The Development of Attention in Children*. Educational Testing Service, Princeton, N.J. Retrieved from <https://files.eric.ed.gov/fulltext/ED082813.pdf>.
- Harmer, J. (2007). *The Practice of English Language Teaching* (4th ed.). Harlow: Pearson Education Limited. Retrieved from https://www.academia.edu/23486893/the_practice_of_English_language_Jeremy_Harmer.

- Herrera, C. (2014). *El amor romántico como utopía emocional de la posmodernidad*. Retrieved from <https://haikita.blogspot.com/2009/12/el-amor-romantico-como-utopia-emocional.html>.
- Holmlund, C. (1979). *Tots to Tanks: Walt Disney Presents Feminism for the Family*. Duke University Press, pp. 122-132. Retrieved from <https://www.jstor.org/stable/466401?origin=crossref&seq=1>.
- Hubka, D. et al. (2009). Child maltreatment in Disney animated feature films: 1937–2006. *The Social Science Journal*, 46, 427–441. Retrieved from [doi:10.1016/j.soscij.2009.03.001](https://doi.org/10.1016/j.soscij.2009.03.001).
- Jacobs, G. (2004). Cooperative learning: Theory, principles, and techniques. *ResearchGate GmbH*. Retrieved from <https://files.eric.ed.gov/fulltext/ED573881.pdf>.
- Johnson, D. & Johnson, R. (1999). *Learning together and alone: Cooperative, competitive, and individualistic learning*. Boston: Allyn & Bacon
- Jorgensen, T. (2008). Female Agency in Eroticized Fairy Tales. *Marvels & Tales*, 22(1), pp. 27-37. Retrieved from <https://www.jstor.org/stable/41388856?seq=1>.
- Judson, S. (1986). *Aprendiendo a resolver conflictos en la infancia*. Barcelona: Editorial Lerna.
- Leaper, C. (2000). The social construction and socialization of gender during development. In P. H. Miller & E. Kofsky Scholnick (Eds.), *Toward a feminist developmental psychology* (pp. 127– 152). Florence: Taylor & Frances/Routledge.
- Llorens, R. (2000). Literatura infantil y valores. *Puertas a la lectura*, 9(10), pp. 75-78. Retrieved from <https://dialnet.unirioja.es/descarga/articulo/206248.pdf>.
- (2015). Fábulas, educación literaria y didáctica de los valores: Leo Lionni. *Tropelías. Revista de Teoría de la Literatura y Literatura Comparada*, 23, pp. 61-72. Retrieved from <https://papiro.unizar.es/ojs/index.php/tropelias/article/view/995>.
- Madrid, D. & García, E. (2001): Content-based Second Language Teaching, en E. García Sánchez (ed.): *Present and Future Trends in TEFL*, 101-134. Universidad de Almería: Secretariado de publicaciones. Retrieved from <http://www.ugr.es/~dmadrid/Publicaciones/Content%20Based%20L2%20teaching-CLIL.pdf>.
- Márquez, C. (2007). Los cuentos de hadas y la representación social del rol de género en niñas y niños: ¿princesas o brujas? Universidad de Colima. Retrieved from http://bvirtual.ucol.mx/descargables/733_cuentos_de_hadas.pdf.
- Martin, K. & Kazyak, E. (2009). Hetero-romantic love and heterosexiness in children's G-rated films. *Gender and Society*, (23)3, pp. 315-336. Retrieved from <https://core.ac.uk/download/pdf/188064951.pdf>.
- Morón, M. (2010). Revista Digital para Profesionales de la Enseñanza. *Los beneficios de la Literatura Infantil*. Andalucía: Federación de Enseñanza de CC. OO. De Andalucía (1-6). Retrieved from <https://www.feandalucia.ccoo.es/docu/p5sd7247.pdf>
- Moscovici (1988). Notes towards a description of social representations. *European Journal of Social Psychology*, 18(3), pp. 211- 250. Retrieved from

https://www.researchgate.net/publication/227778646_Notes_Towards_a_Description_of_Social_Representations.

- Murillo, F. (2019). *La narrativa Juvenil (con unas reflexiones sobre la narrativa juvenil española actual)*. Universitat de Girona. Retrieved from https://dugi-doc.udg.edu/bitstream/handle/10256/16856/MurilloGomezFatima_Treball.pdf?sequence=1&isAllowed=y.
- Ohmer, S (1993). That Rags to Riches Stuff: Disney's Cinderella and the Cultural Space of Animation. *Film History*, 5(2), pp. 231-249. Retrieved from <https://www.jstor.org/stable/27670722>.
- Orden de 17 de marzo de 2015, por la que se desarrolla el currículo correspondiente a la Educación Primaria en Andalucía. *Boletín Oficial de la Junta de Andalucía*. BOE núm. 60, de 27 de marzo de 2015. Retrieved from <https://www.juntadeandalucia.es/boja/2015/60/1>.
- Orenstein, P. (2006). What's wrong with Cinderella? *New York Times Magazine*. Retrieved from <http://www.nytimes.com/2006/12/24/magazine/24princess.t.html>.
- Ortega, J. (1949). *Biología y Pedagogía*, El Espectador. Madrid.
- Pavlenko, A., & Lantolf, J. P. (2000). Second language learning as participation and the (re)construction of selves. In *Sociocultural Theory and Second Language Learning*. Oxford: Oxford University Press. 155-177
- Polakof, D. (1998). *La importancia del humor en la Literatura Infantil*. Boletín A.U.L.I., 32, Pág.18.
- Pranab, B. (2015). Effectiveness of Constructivist Teaching Method: An Experimental Study. *International Journal of Research in Social Sciences and Humanities*, 5(1), pp. 69-76. Retrieved from https://www.researchgate.net/publication/327594672_Effectiveness_of_Constructivist_Teaching_Method_An_Experimental_Study.
- Puértolas, S. (2011): *Malas de cuento, Babelia*.
- Rahman, M. (2013). 'Humanistic Approaches' to Language Teaching: from Theory to Practice. *Stamford Journal of English*, 4(0). Retrieved from <https://doi.org/10.3329/SJE.V4I0.13491>.
- Rardin, J.P. et al. (1988). *Education in a New Dimension*. East Dubuque, IL: Counseling-Learning Publications.
- Real Decreto 126/2014, de 28 de febrero, por el que se establece el currículo básico de la Educación Primaria. BOE núm. 52, de 1 de marzo de 2014. Retrieved from <https://www.boe.es/buscar/pdf/2014/BOE-A-2014-2222-consolidado.pdf>.
- Riquelme, E. & Munita, F. (2011). La lectura mediada de literatura infantil como herramienta para la alfabetización emocional. *Estudios pedagógicos*. 27(1), pp. 269-277. Retrieved from <https://scielo.conicyt.cl/pdf/estped/v37n1/art15.pdf>.
- Riquelme, E. et al. (2013). Reconocimiento facial de emociones y desarrollo de la empatía mediante la Lectura Mediada de literatura infantil. *Cultura y Educación*, 25(3), pp. 375-388.

- Rubin, G. (1984). Thinking sex: Notes for a radical theory of the politics of sexuality. In *Pleasure and danger*, edited by Carol Vance. Boston: Routledge.
- Samimy, K. K. (1989). A Comparative Study of Teaching Japanese in the Audio-Lingual Method and the Counseling-Learning Approach. *The Modern Language Journal*, 73(2), 169-177.
- Serrabona, J. (2008). Los cuentos vivenciados: imaginación y movimiento. *Revista Interuniversitaria de Formación de Profesorado*, 22(2), pp. 61-78. Retrieved from <https://dialnet.unirioja.es/descarga/articulo/2707396.pdf>.
- Slavin, R. E. (1980). Cooperative Learning. *Review of Educational Research: SAGE Journals*, 50(2), pp. 315-342. Retrieved from <https://journals.sagepub.com/doi/pdf/10.3102/00346543050002315>.
- Stover, C. (2013). Damsels and Heroines: The Conundrum of the Post-Feminist Disney Princess. *A Journal of Transdisciplinary Writing and Research from Claremont Graduate University*, (2). University of Southern California. Retrieved from <https://core.ac.uk/download/pdf/187683108.pdf>.
- Subrahmanian, R. (2005). Gender equality in education: Definitions and measurements. *International Journal of Educational Development*, 25(4), pp. 395–407. Retrieved from https://www.riapeers.com/sites/default/files/uploads/pages/collection_of_data/2019-04/Gender%20equalityin%20education.pdf.
- Tébar, M. (2017). *Diferencias de roles de género en la literatura infantil: los cuentos de los hermanos Grimm*. Universidad de Jaén. Retrieved from http://tauja.ujaen.es/bitstream/10953.1/5673/1/Tbar_Oller_Melissa_TFG_Educacin_Infantil.pdf.
- Tejerina, I. (2008). Coordinadas teóricas y contextuales de la educación literaria ante el desafío intercultural. En Tejerina Lobo (coord.) *Leer la interculturalidad* (pp. 38-87). Santander, España: Consejería de Educación del Gobierno de Cantabria. Retrieved from <https://dialnet.unirioja.es/servlet/articulo?codigo=6084998>.
- Torrijos, P. (2014). Mary Poppins: Una feminazi en Disney. *Jot Down*. Retrieved from <https://www.jotdown.es/2014/01/mary-poppins-una-feminazi-en-disney/>.
- Valriu, C. (1994). *Història de la literatura infantil i juvenil catalana*. Barcelona: Pirene educació.
- Wallowitz, L. (2004). Gendered Messages in Literature and Media. *The English Journal*, 93(3), pp. 26-31. Retrieved from https://www.csun.edu/~bashforth/305_PDF/305_ME2/305_Language%26Gender/GenderedMessagesInLiteratureAndMedia_EJ_2004.pdf.
- Wiersma, B. (2000). The Gendered World of Disney: A Content Analysis of Gender Themes in Full-length Animated Disney Feature Films. *Dissertation Abstracts International*, 61, 4973. Retrieved from <https://openprairie.sdstate.edu/etd/1906/>.
- Zipes, J. (1995). Breaking the Disney Spell. Ed. Elizabeth Bell, Linda Haas, and Laura Sells. *From Mouse to Mermaid: The Politics of Film, Gender and Culture*. Indiana: Indiana University Press. (pp. 21-42).

APPENDIX

- **Appendix 1**

TIMETABLE		
Session	Duration	Day
1	50 min.	Tuesday, 22/2/22
2	50 min.	Wednesday, 23/2/22
3	50 min.	Thursday, 24/2/22
4	50 min.	Tuesday, 1/3/22
5	50 min.	Wednesday, 2/3/22
6	50 min.	Thursday, 3/3/22
7	50 min.	Tuesday, 8/3/22

Figure 1: *Timetable for the lesson planning.*

- **Appendix 2**

As for the materials used, they will be as follows:

Lesson	1	2	3	4	5	6	7
Materials	Writing materials, the text, computers and dictionaries	Writing materials, the text, cardboard and a laminator	Writing materials and the board game	Writing materials, the text, computers, dictionaries and the digital board	Writing materials, a computer, a video and a digital blackboard	Writing materials, computers and an online questionnaire	Writing materials

Figure 2: *Materials used for every session.*

- **Appendix 3**

Read the questions and match each question with the correct answer. Look at the form of the verbs:

Did Elif know the surprise?	Yes, they had.
Did the guests have dinner?	Yes, she looked.
Did the guests accompany Elif?	No, she didn't.
Did Elif look for the Queen at the ceremony?	No, they didn't.

Solution:

Did Elif know the surprise? → No, she didn't.

Did the guests have dinner? → Yes, they had.

Did the guests accompany Elif? → No, they didn't.

Did Elif look for the Queen at the ceremony? → Yes, she looked.

- **Appendix 4**

<https://quizizz.com/admin/quiz/60880c210d3580001c22c2dc>

- **Appendix 5**

Walt Disney Studios. (2014). *Disney's Cinderella Official US Trailer*. [Video]. Available in <https://www.youtube.com/watch?v=20DF6U1HcGQ>

- Appendix 6



Figure 3: *Drawing of Annelise.*



Figure 4: *Drawing of Elif.*

- **Appendix 7**

<https://matchthememory.com/irregularverbspastsimple>

- **Appendix 8**

Category	Super	Good	Average	Need to improve	Percentage
Participation and attitude	The student is really committed to homework and plays an active role.	The student's interventions are good, in addition to his or her level of participation.	The student tends to participate only in topics of his or her interests.	The student finds it difficult to participate.	5%
Behaviour and attention in class	The student is well-behaved and respectful.	The student's behaviour is good overall.	The student's behaviour is often good, despite some distractions.	The student interrupts the development of the lessons.	5%
Cooperation	The student shows a very positive attitude when working in groups.	The student normally enjoys working in groups, mainly with his or her friends.	The student feels comfortable in groups only when it deals with a topic of his or her preferences	The student is not engaged in his or her group and, therefore, he or she opts for doing other tasks.	15%

Phonetic aspects	Pronunciation is excellent, making use of intonation, speech, rhythm and pace according to each situation.	Pronunciation is good overall although he or she sometimes forgets to employ intonation.	Pronunciation is average, with not many mistakes but, on occasions, he or she gets stuck in certain words.	Pronunciation is not legible and, thereby, it is difficult to understand the speech.	20%
Interest in equality	The student is curious to know more and more about equality and ask s interesting questions about the matter.	The student definitely becomes aware of that problem and shows sensitivity.	The student normally tends to feel interested in how to achieve equality.	The student gets bored when addressing this topic and even disregards it.	25%

Figure 5: *Rubric to assess students.*

• **Appendix 9**

The student...	Super	Good	Average	Can improve	Percentage
Is creative in his or her creations, and the activities are well-organised and solved.					6%
Is aware of the stereotypes and norms that are still in society and reflects on the importance of accomplishing equality.					6%
Understands the concept 'equality' and knows how to achieve it.					6%
Has a good and clean presentation, as well neat writing.					6%
Writes sentences that are grammatically correct and uses suitable vocabulary.					6%

Figure 6: *Scale to assess students.*