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INTO THE WOODS

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1. INTRODUCTION

Childhood is a stage where children are open to the world and the simple can be imbued with magic, fantasy and reality merge. This happens with the fantastic stories, stories before going to bed, animal fables; in short, with children's literature. In fact, a childhood without stories would be like an irreparable condition.

As well as Alice enters into the White Rabbit's hole and begins to experience various emotions ranging from crying to laughing, going through different scenarios and situations, the reader and critic, with the same sense of wonder of Lewis Carroll's character, approaches the wonderful world that books can offer.

Reading, listening reading and writing are actions that the child needs to develop his literary, linguistic and creative abilities. It is essential that child approaches and learn classic stories, which were transmitted for many years, from generation to generation, to become the story we all know nowadays.

Ultimately, the aim of this Master's thesis is to make a study about the influence that children's literature has on the human being, both children and adults. In addition we will analyze the origin of fairy tales, how they help children to deal with their psychological conflicts, cultures introduce in fairy tales, and curious facts like the role of stepmother and the futility of father. We will also see the modifications that have been throughout history, their hidden messages, different versions that we can find of the same story and the main authors who started children's literature. In this case we will analyze the fairy tale *Little Red Riding Hood* from the point of view of different authors and times and numerous interpretations of the story.

Finally, we will end this study with the design of a didactic unit based on the aforementioned fairy tale where we will introduce children into the world of reading through this folktale. To carry out this lesson, I will use as a case study a real context in an English school.

In conclusion, in this studio we will see the importance of children's literature as one of the basic educational tools in the formation of the child, integration, and socialization. Specifically, it focuses on using the story as a motivator, useful and facilitator of learning of children, hence the project ends with the design of a teaching unit with the purpose of work in the elementary classroom.

2. CHILDREN'S LITERATURE

In all children's literature with rare exceptions - there is nothing that enrich and satisfy both, the child and the adult, as popular fairy tales.

However, through these stories you can learn much about the deep problems of human beings, and the right solutions to their difficulties in any society, from other stories accessible to the child's understanding. Through the centuries, to be repeated again and again, stories have been refined and have come to pass obvious and hidden meanings. They have come to simultaneously address all levels of the human personality and to express themselves in a way that reaches the uneducated mind of the child and the adult sophisticated.

But first of all, what is a children's book? It is not simply a book written for children. Books written for children also reach an adult audience and we must bear in mind that some of the tales we know were not primarily written for children.

It is not easy to define what literature is for children. Graciela Perriconi defines it as *“an act of communication, aesthetic, between a receiving child and adult emitter, which aims is the sensitivity of the first and it must correspond to the requirements and needs of the readers”*.

But this definition leaves questions such as: Is only the child the receptor of children's literature? Who are the judges who decide about it? Will be the adults?

Lynch-Brown, C. and Tomlinson Essentials in their book Children's Literature define Children's literature like *“is good quality trade books for children from birth to adolescence, covering topics of relevance and interests to children of those ages, through prose and poetry, fiction and non-fiction.”*

Literature helps children to understand the world in which they live:

Literature helps children to understand themselves, to understand others, the world in which they live and the aesthetic values of the written language. When children read, they often assume the role of one of the characters. Through thoughts, words and actions of that character, the child develops an idea of his own character and values. When the children assume the role of the character interact indirectly with the other characters. In the process, they learn something about the nature of the conduct and the consequences of the personal interaction. Thanks to this exploration the children can understand better the world in which they live and their relationship with it. (History, Literature in the Lives of Children, Environment, Awards)

But, fairy tales were not written originally for child public, were created as adult entertainment. So in many fairy tales we can find primitive exhibitionism or rape. Most of these tales have been deleted or modified due to the content was about incestuous desires and other inclinations that parents do not want their children to read.

Finally, in the twentieth century, fairy tales became in children's literature thanks to peddlers who traveled from town to town selling books. These books contained folk tales, legends and fairy tales edited to attract the less educated people. In the XIX century the famous Brothers Grimm publish their famous collection of fairy tales. But they did not write any books, they only collected the stories had been circulating for centuries by Central Europe. They modified some fairy tales to make them more appropriate for young readers and for commercial interests. Many of this

fairytale of them have continued modified. Thus, stories containing blatant sexual references were softened and stories became eligible for child-sensitive.

Fairy tales are historical documents. They have evolved over many centuries and have taken different forms in different cultural traditions.

In each new stage of civilization, in each new historical epoch, the symbols and configurations of the tales were endowed with new meaning, transformed, or eliminated in reaction to the needs, conflicts of the people within the social order. The aesthetic arrangement and structure of the tales were derived from the way the narrator or narrators perceived the possibility for resolution of social conflicts and contradictions or felt change was necessary. (Fairy Tales and the Art of Subversion, Jack Zipes)

Moreover he affirms that: *“Folktales and fairy tales have always been dependent on customs, rituals, and values in the particular socialization process of a social system”*.

So, fairy tales are somehow historical documents and provide a close approximation of how was like the life in those historical periods. For Zipes, folktales come mainly from the plebs, particularly agricultural workers underclass. So, in the stories we find the perception of ordinary people in their social environment: *“Originally the folk tale was an oral narrative form cultivated by the common people to express the manner in which they perceived nature and their social order and their wish to satisfy their needs and wants”*.

2.1. Characteristics of children's literature

Children's literature has a linear plot; though the evolution of children's literature has implant a little more complex plots with different planes of time, several narrative voices and secondary plots though not too complex for young readers. Other characteristic is that time and place are usually timeless, established by references such as "Once upon a time", "Long time ago", among others. Some fairytales contains simple images to draw attention of the smallest.

The style is not refilled or rhetorical, is usually very agile and dynamic. The use of dialogue with a direct narrative style is very frequent and humoristic resources like nonsense and hyperbole are employed.

2.2. Functions of children's literature

Folktales not only help the child grow their literary and linguistic level, but also, through their metaphors, teach and introduce the reader into the world of imagination, stories with conflict, happy endings and mixtures between reality and fantasy.

In addition to identify with the stories, the child may be part of the story, being a character, change endings, add members, strengthen their self-esteem and develop their imagination.

Do fairy tales have a didactic value? Some people think that fairy tales give lessons of behavior and tips of how to succeed in life. Children's literature transmits to children learning values that allow the configuration of their moral consciousness: manifests the subjectivity of the issuer, his emotions and feelings. For example in the ending of the tale *Little Red Riding Hood* we can read this moral:

“Children, especially attractive, well bred young ladies, should never talk to strangers, for if they should do so, they may well provide dinner for a wolf”.

A common way how fairy tales teach social standard is by threats. In *Off With Their Heads! Fairy tales and the culture of Childhood*, Maria Tatar investigates pedagogy in fairy tales and identifies two narrative models: cautionary tales and exemplary stories. She observes that in some reward certain types of behavior while in others there is a punishment. Through pedagogy fear, tries to argue that fairy tales use fear, punishment and coercion to intimidate children and eliminate curiosity and tenacity, teaching conformity, obedience and discipline.

The very genre cautionary tale, while often warning of quite legitimate dangers, usually really aims to deter children from being too inquisitive about the world they inhabit and deviating in any way from behavioral norms. Using intimidation, cautionary tales persuade children to obey the laws set down by parental authority, celebrating docile and conformity while discouraging curiosity and willfulness. (Off With Their Heads! Fairy tales and the culture of Childhood, Maria Tatar)

Another function is psycho-social because a close communication between child and teacher and child to child is established, contributing to the formation of reading's habits and the preparation and development of a good reader. In addition to teaching values, fairy tales have an aesthetic function; awake the creativity in the child and the pleasure in reading as a pleasant activity.

Red Riding Hood, for example, encourages children to listen to his mother and not to talk with strangers. But, it is uncommon that a girl does not talk to strangers because she has read the story. Tales like Perrault, end with a moral, however these morals are not suitable for kids. It could only be applied to adult life. The best way to instill lessons to kids is through fables or stories intended to provide useful advice.

3. FAIRY TALES

3.1. Meaning of fairy tales

Fairy tales, what is the meaning of these ancient stories? Is there any deep meaning in them? Fairy tales help children to deal with annoying inclinations. There are hidden meanings in these fairy tales which are ignored by children but adults can understand perfectly. Everybody had a favourite fairy tale which affects the emotional chord being a child. But, why fairy tales trigger intense reactions years after we met them? What can we find behind its appeal?

Why fairy tales are so engaging? Sheldon Cashdan answers this question in his book *The Witch must die*. He affirms that there are stories full of adventure and excite the imagination: persecutions to death, innocent children saved from death... The initial appeal of the story is entertaining but, why they endure so many years? The reason is the help given to children to deal with the internal conflicts they find during their growth. But beyond that, fairy tales are true dramas that reflect the events taking place in the inner world of the child. That is the main reason why fairy tales endure. Fairy tales are magical adventures, but also help children to deal with conflicts that are part in their daily lives.

3.2. Success in fairy tales

Tolkien affirms that the essential aspects of a fairy tale are fantasy, overcoming, escape and relief; overcoming deep despairs, escape from a great danger and, above all, relief. Speaking of happy ending, Tolkien emphasizes the fact that it is something we find in all the stories of complete tale: *"No matter how fantastic or terrible they are the adventures, the child, or the person who hears them, takes a breath, his heart soars and is about to mourn, when it occurs the "final change"*.

Sheldon Cashdan says that these stories begin where the child is, in its psychological and emotional being. In his book he thinks that there are strong internal impulses in a way that the child may unconsciously understand, and provide examples of solutions, both temporary and permanent, to the pressing difficulties. The message transmitted by fairy tales to children is that the fight against serious difficulties in life is inevitable, is an intrinsic part of human existence; but if one does not flee, it comes to dominate all obstacles rising at last victorious.

He affirms that fairy tales tend to pose an existential problem. Practically in all these stories, both good and evil take form in certain characters and their actions, in the same way that is also ubiquitous in real life. This duality poses a moral problem and requires a hard battle to resolve it.

According to Cashdan, child identifies with the hero of the story. He writes in his book that through this identification, the child imagines that suffer, beside him, succeeding with him. The child makes such identifications by itself, and internal and external struggles of the hero left in him printed the footprint of morality. The characters of fairy tales are not ambivalent, are not good and bad at the same time, as

we are all actually. Polarization dominates the mind of the child and is also present in fairy tales.

Introducing the child to completely opposite characters helps him understand more easily the difference between both. If such characters were represented like in real life would be impossible, with all the complexities that characterize real beings.

At this time, the child already has a base that allows him to understand that there are big differences between people, and that, for this reason, is obliged to choose what kind of person wants to be. The polarizations of fairy tales provide this basic decision on which all subsequent development of personality is retained.

Cashdan explains in his book *The Witch must die* that the child is not identified with the good hero due to his kindness. This identification is because the hero status attracts him deeply and positively. If this fantastic character turns out to be a very good person, then the child decides that he also wants to be good. At the same time the child is having fun; the fairy tale helps him to understand himself and encourages the development of his personality. According to Cashdan, in some fairytales, the Wolf is an evil animal because it wants to destroy. The wickedness of the Wolf is something that the child recognizes within himself: his desire to devour, and its consequences.

Donald Haase says that fairy tales do not have a uniform meaning, it consist of chaotic symbolic codes that are very ambiguous and inviting various interpretations. The longevity of fairy tales and transmission between societies is thanks to this interpretive flexibility of symbols: "*this wide applicability implies that instability in the tales' symbolic associations and core values accounts for their stability in the world-wide canon*" (Haase, *The Reception of Grimms' Fairy Tales*, p 236). Jack Zipes adds in his book some of the conditions that at the root of the folktales:

The oral folktales were those symbolic acts in which they enunciated their aspirations and projected the magic possibility in an assortment of imaginative ways so that anyone could become a knight in shining armor or a lovely princess. They also presented the stark realities of power politics without disguising the violence and brutality of everyday life. Starvation and abandonment of children, rape, corporal punishment, ruthless exploitation- these are some of the conditions that at the root of the folktales. (*Fairy Tales and the Art of Subversion*", Jack Zipes, page 7)

3.3. Structure of the tales

According to Cashdan in his book *The Witch must die*, there are four parts in fairy tales. First of all there is a crossing: the first part of the route leads to the heroin or to the hero to a far land where magic events happen and there are strange creatures. The Voyage of the story to unexplored places is equivalent to an inner journey. The reader enters into unexplored regions of the self. And like the hero or heroine, the reader is forced to deal with fighting and threats in the psyche.

Each crossing contains an implicit message for young readers: to grow, one needs to explore, examine and risk. Childhood is a stage where everything is unknown: The childhood is a stage where all is unknown: fear to the darkness, concerns in the school, anxiety by making new friends... To have psychological growth children have to take risks.

In many fairy tales, the unknown is symbolized by a forest. In the tale of little Red Riding Hood, the Wolf lives in the woods. This symbol represents a step in the path of self-knowledge. The city represents the correct order, the light ... and the forest represents the dark, the cruel chaos. The forest is also a symbol of fear of the unknown. And that is why the story of Red Riding Hood mainly in a forest.

The second part is a meeting with a diabolical presence. This meeting with the evil presence of history forces children to confront their own inclinations undesirable projected on the witch.

The third part is the conquest. This part constitutes the emotional core of the tale. Only destroying the evil part of the fairy tale (the witch) we can be sure that the bad parts of the self are eradicated and only prevailing the good parts.

Finally the fairytale ends with a celebration where is announced the victory and from which everyone lives happily. In the fairy tale, the section final of the trip is the happy ending. These happy endings are so important that one wonders if the tales with sad endings are fairy tales.

Some stories end tragically like the mermaid becoming foam, so the Disney studios changed the original story and put a happy ending with the purpose of not disappoint viewers and was a blockbuster. Cashdan explains in his book the benefits of a happy ending. For him, from a psychological position, a happy ending means that the positive forces of the self have won. Once the witch has been eliminated and that the parts of self that embody have been defeated, the child ceases to be tormented by doubt and guilt. The self is transformed, purified, and the reader feels more confident. So the children return again and again to these stories because whenever witch dies, the child's confidence is restored. Fairy tales are famous for their happy endings, there is no tragic end. Once the witch dies everyone live happily ever after.

3.4. Influence on children

First of all we should know the exact nature of these conflicts. According to Bettelheim, sexuality in fairy tales is the driving force of all elements of the plot. For adults it is easy to associate sex when they read about a girl who gets into bed with a wolf, but it is unlikely that children associate it with the sex. Sex is a subject that is far from being an important part in the lives of kids. Children are more concerned to please their parents, to make friends and do things well in school. Ego psychology focuses on

the aspects of personality that threaten to undermine the intimate relationship of the child with people around him.

According to Sheldon Cashdan, all fairy tales addresses a weakness of self. (Cinderella envy, White vanity, Hansel and Gretel to know when it's enough...) We discovered that fairy tales deal of vanity, gluttony, envy, greed, lying, gluttony or laziness, the seven deadly sins of childhood. This explains why children react to them with great emotional fervor and why some fairy tales become in our favourite. A story like snow white may have a special meaning for a girl who is facing problems of appearance and attraction, issues that deeply affect children.

Similarly, families in which there is an intense rivalry between siblings, tend to let yourself be dragged by stories like Cinderella. For children, the abandonment is a threaten constant. Young children worry that their parents sell or give away if they are bad. And also are often with inclinations that they cannot understand or control, that's why read them fairy tales, reassures children.

What is the psychological work being carried out a fairy tale? The answer is resolving struggles between positive and negative forces. Cashdan affirms that fairy tales resolve the struggles offering children a stage on which may represent their internal conflicts. For example defeat the wicked queen represents the triumph of internal positive forces. Through the fairy tale, children solve the tensions that affect how they perceive themselves. Fairy tales are the psychodrama of the childhood. Cashdan says in his book: *"This is why fairy tales are so captivating. Not only do they entertain, they tap into powerful feelings that might otherwise remain hidden"*.

A major player in these dramas is the witch. It is an evil Queen or a vengeful stepmother who is a mortal threat to the hero or heroine. In all the tales of fairy, the witch personifies them traits undesirable of the or against which fight them children. In these tales, the witch frequently takes the form of a wicked stepmother. Modern critics complain about the negative portrayal of the stepmother in fairy tales.

3.4.1. The role of the Mother in fairy tales

The early death of Mothers in fairy tales deserves some consideration, and so does the portrayal of Fathers as weak or good-for-nothings. Cashdan says that young children start with the separation from the world in good or bad feelings. For them, the mother role is essential because she is their main food source and they think that she is perfect since can satisfy all their needs. The mother represents for them what is good in the world. But the mother cannot always give everything she wants to their son, so children make a separation between the good and the bad mother. This situation create them anxiety and confusion. These conflicting maternal experiences explain why the female characters appear so prominently in the stories.

And so there are more witches than wizards and fairy godmothers than fates godparents. *"Fairy tales are essentially maternal dramas in which witches, godmothers and other female figures function as the fantasy derivatives of early childhood splitting"* (The Witch must die, Cashdan). In addition he says that fairy tales help to relate them with their negative trends of the self and pay tribute to the central paper that

mothers play in the genesis of the self. For him, definitely, fairy tales are about women and the important role played in the consciousness of the self in children.

The death of the mother is an ordinary incident in fairy tales. Some start with the death of the mother and others present this event as traumatic as in *Bambi*. In tales, after the mother dies, she always helps her child. Although the death of a parent is a traumatic event, the promise that the mother extends beyond the grave secure children will always be a force to guide them and care for them, even if they are alone in the world.

The explanation for the absence of the mother in fairy tales is due to the historical reality. Until the nineteenth century, childbirth was one of the main causes of mortality. Thus, it was not unusual to find children motherless. The change of the biological mother by a stepmother, a common event in fairy tales, is also based on historical facts. The demands of farm life forced men to quickly replace their deceased wives for women who could take care of children and home. The output of the mother is reinforced because it forces children to confront themselves with a cruel and dangerous world.

In the absence of a mother or a protector, the hero or heroine must extract themselves resources that would not have taken if the mother had been close. The death of the mother sets the stage for further confrontation with the witch.

That is why the male figures are a minority in fairy tales, where the Prince has a secondary role only with the purpose to give the story a happy ending. In fairy tales, the father is always hunting or is aware of the danger that to his children.

3.4.2. The role of the Witch

The witch has a very impressive role since it is the character who framed the battle between good and evil. Witch can kill and return to death, making potions, altering the lives of people...

For Cashdan, for a fairytale succeed and carry out its psychological purpose, the witch must die because the witch has the role of sinful self. In some tales is required the force to kill the witch while in others craftiness is enough. In the event that a witch is very powerful there is always a fairy godmother who takes a hand. At the end of the story the child matures and emerges victorious.

But why in some stories the death of the witch is violent and not opting to banish it or enclose it in a Dungeon? Why must she die? Cashdan explains that the underlying purpose in a fairy tale is to clean the reader feeling sinful and shameful thoughts. *“If the psychological purpose of the story is to scourge every last bit of badness from the self, the reader needs to know that the death of the witch is through and complete, even if it means exposing young readers to act of violence”*.

But there is also another reason, and it has to do with the way of understanding the death for children. Young children have difficulty to understand the purpose of death. The apparent logic is to save pain and provide a ray of hope of a return, but if the

child does not interpret death as an end, possibly the witch could reappear. So the best thing is a death with no return.

But, what happens with the witch? Will change in the future her situation in the universe of fairy tales? It is probably. One thing is certain: She will not disappear. The witch is an immutable part of self. The character of the witch, the place that she occupies in the psyche, suggests that she will continue to be a force against which we must fight. But it is possible that she may not always die. As fairy tales evolve, it is probably that the agreement with the witch be more significant than the elimination. To grow and mature, children are gradually learning that efforts to eradicate the evil side of self will be doomed to failure, and remove the witch can have tragic consequences.

3.4.3. Magic items

In fairy tales, dolls and other enchanted objects or animals protect the hero or heroine from the evil and help them. Such objects not only introduce a supernatural element into the story, also help to correct the balance of forces between the child, or the child, and an all-powerful adversary. At the same time, these items represent the child's natural desire to connect with a loving force.

Magic items usually appear when the hero or heroine needs help. Children who read or hear fairy tales intuitively recognize the connection between the magical items of these stories and transitional objects of their own lives. Things made of fabric are not far away from the protective blankets and other similar devices to which children feel a special attachment.

3.5. Fairy tales for adults

But, what happens with adults? What will future fairy tales offer to older audiences?

Marina Warner, thinks so. She argues in her book *From the beast to the blonde* that fairy tales are and will continue being important functions for adults. She says that fairy tales help us to imagine a different life. Cashdan affirms that the destruction of the witch is not an act of vengeance or cruelty, simply reminds us that sinful tendencies are part of the daily life and we must fight them if we want a fairy tale ending in our life.

Is it clear that fairy tales not form part only of the life of children, but also the lives of adults. The images and fairy tales are introduced regularly in our thoughts and conversations, and function as metaphors of our most fervent wishes and hopes. Facing with threats of the environment and global conflicts wonder if it is possible to live happily ever after.

But fairy tales are more than useful metaphors to describe the aspirations of adults. For Cashdan, they fantasize with change us for another, we spend much money in being more attractive... and although we do not kill someone for that reason or to usurp identities, we dream we fantasize. Basically, fairy tales have an effect on us, adults, thanks to the influence exerted in our adolescence, because is in childhood where

the seeds of virtue are sown. Tales for adults about the unfolding admit that life is more complex: good and evil are intertwined and it is not easy to disentangle them. The nature of the world is such that the clear separation between good and evil is usually misleading. Often the good is intertwined with evil, something that children warn when they grow and they are forced to system gives rise with the inevitable dilemmas of life.

Red Riding Hood is the best example of how things changed during those two hundred years. Now, we will see three major authors who promoted children's literature and through the story of *Little Red Riding Hood* different versions of them. At the end we will see the main symbols of the story.

4. CURRENT LITERATURE

As we enter the twentieth century, our ideas about fairy tales and meaning for children must necessarily change. Fairy tales have always been a product of the culture of the time. So it is not surprising that in recent years has appeared a whole genre of feminist stories:

The better to eat you with, my dear!" cried the wolf, and he sprang out of bed, swallowing poor Little Red Riding Hood and her basket of food whole. The greedy wolf was so full and tired with both Grandmother and Little Red Riding Hood in his stomach that he climbed back into the old woman's bed and fell asleep, snoring loudly.

As the wolf slept, Little Red Riding Hood cut open the wolf from the inside to free herself and her grandmother. When they were almost free, the wolf could no longer sleep through the agony. He writhed in pain as Little Red Riding Hood made the final cut, and she and her grandmother crawled out from inside the wolf. Unfortunately, the large hole in the wolf that Little Red Riding Hood and her grandmother emerged from did not kill the wolf, though he was weakened. Little Red Riding Hood turned and stabbed the wolf in the heart, making sure he was no longer a threat to her or her grandmother.

When the wolf was finally dead, Little Red Riding Hood hugged her grandmother and gave her the wildflowers she had picked earlier. Little Red Riding Hood was so happy to see her grandmother safe, and feeling better, but she was horrified that she had put her grandmother in danger. She apologized as she cried into her grandmother's skirt, and promised that she would never again talk to strangers, and she would never stop on the way to Grandmother's house. (Kylie Hammell, *The Grimm Fairy Tales Rewritten With Feminist Perspectives*, Honors College, Pace University)

Instead of providing passive and submissive heroines, fairy tales with feminist proclivities presents a bold, witty and sassy heroine, who probably will rescue the prince before the prince rescues her. Even in some contemporary fairy tales there is not a prince. A fairy tale does not need a passive, a savior prince or a malevolent old hero in to make sense, although many contemporary tales still include a witch. In these stories the heroines have sense of humor, think freely and, most importantly, they choose according to their own interests.

Classic fairy tales penetrate into our inner. For this reason stories like Snow White, Sleeping Beauty and Hansel and Gretel are not going to be replaced by more culturally or culturally most relevant stories. XXI century fairy tales will not replace the

eighteenth and nineteenth century's fairy tales. Few stories are able to thrill and entertain us at the same time that affects us so deeply.

Although the classic tales of our childhood will continue to spread its magic spell, is probably that change the means by which it is disseminated. Remember that originally fairy tales were transmitted orally by rapporteurs. Narrated at family gatherings and on the verge of children's beds, spread by word of mouth and were part of everyday social conversation.

Over time, writers like Basile, Perrault and the Brothers Grimm recorded and collected in books these stories, which were transmitted through the written word. But even this has changed. In the last fifty years, fairy tales have evolved into a visual form, due largely to the pioneering work of Walt Disney and his studio.

As we move into the twenty-first century, fairy tales gradually will pair with computer technology. The combination of the fantasy of the 18th and 19th centuries and 21st century technology offers infinite variations to these ancient excursions within the self that we call "fairy tales".

5. LITTLE RED RIDING HOOD

Although Walt Disney never did a movie with the other classic tales, Red Riding Hood is an icon of popular culture and, in many cases, has influenced urban society the belief that wolves are dangerous to humans. Unlike other stories like *The Jungle Book*, where the wolves are caring for children, protect them and give heat until they can fend for themselves, this story introduces us to an intelligent and cruel wolf.

5.1. Charles Perrault

Some of the protagonists of the popular fairytales who we know did not eat partridges at the end of the story. Or to eat them, they choked several times. That is the case of Red Riding Hood, Cinderella or Sleeping Beauty original, according to the French writer.

Six years before his death, he published under the name of his son a brief volume of stories that would lay the foundations of the current children's literature. He puts on paper eight oral stories, cruel and bizarre stories of heroes buffeted by a thousand annoyances that finally reach happiness. And he read aloud at Versailles.

The stories of Charles Perrault were discussed at literary meetings, planted in the children desire to achieve happiness, to overcome setbacks, fear of evil. Then arrived Disney, regained its crudest stories and, after deciding they were not suitable for all audiences, varnished with a double layer of sugar. Charles Perrault imagined the glass slipper of Cinderella, Sleeping Beauty distaff, the wolf Riding Hood. But their stories are not like the reader has always believed they are.

He inaugurated the literature written for children and gave an ethical approach. Charles Perrault wrote morals that pointed at the end of each story, some aimed at children's eyes and other, full of irony, to the adult, and through their stories, the reader can get a fairly accurate idea of how society worked in the Old Regime: inequality between powerful and humble, servitude and pomp of court banquets (Cinderella), the birthright or the misery of the field (Tom Thumb).

5.1.1. Little Red Riding Hood by Charles Perrault

In what is probably the best known version of the story, Charles Perrault writes the most blatantly aggressive and sexual history as Little Red Riding Hood gets naked and jumps into bed with the wolf elements. The story of Little Red Riding Hood - the girl who wears a red hood and meets a wolf across the forest - has a long tradition multicultural and an origin enigmatic. Now I will do a deep analysis of the version of Little Red Riding Hood (1697) by Charles Perrault. Thus we will see the hidden messages behind this innocent story and sexual discourse inside it because many people see in this story the sexual initiation of a girl. So this fairy tale has sexual content as rape, maturation and loss of virginity.

In short, it is a story for women about women. When Perrault writes in the seventeenth century the story of Little Red Riding Hood, introduces several changes. In older versions of the story, the wolf symbolized a demon and he becomes a metaphor for seducing men. He also adds a moral with the purpose to have an educational value. He warns girls of the danger that might let the sweet wolves to their rooms. Perrault makes Little Red Riding Hood a role model for girls, teaching them the importance of inhibiting the natural sexual impulses through a tale of warning. At the end of the story, we can see how little Red Riding Hood is eaten by the Wolf.

Once upon a time there lived in a certain village a little country girl, the prettiest creature who was ever seen. Her mother was excessively fond of her; and her grandmother doted on her still more. This good woman had a little red riding hood made for her. It suited the girl so extremely well that everybody called her Little Red Riding Hood.

First of all, the hood of the girl has a hidden meaning. J. E. Cirlot writes, "network [is] the Color of the pulsing blood and of fire, for the surging and tearing emotions" ("Colour" 53). The red color symbolizes the maturity of the child, menstruation, change of child to adult, is associated with female sexuality. When she leaves home, Riding Hood is innocent, but the red hood alludes to the initiation of sexual maturity that occurs during their journey through the forest and is caused by their meeting and relationship to the wolf.

One day her mother, having made some cakes, said to her, "Go, my dear, and see how your grandmother is doing, for I hear she has been very ill. Take her a cake, and this little pot of butter." Little Red Riding Hood set out immediately to go to her grandmother, who lived in another village.

In this story we see three women, daughter, mother and grandmother, three generations of women. Little Red Riding Hood represents innocence, virginity, the immaculate pure soul, kindness but also inexperience and lack of maturity. The mother is sensible and tells his daughter not to deviate from the path to Grandma's house.

As she was going through the wood, she met with a wolf, who had a very great mind to eat her up, but he dared not, because of some woodcutters working nearby in the forest.

The wolf does not "eat" her at that time, meaning "eat" for rape, because he knows there are hunters prowling the forest and they can see him.

He asked her where she was going. The poor child, who did not know that it was dangerous to stay and talk to a wolf, said to him, "I am going to see my grandmother and carry her a cake and a little pot of butter from my mother."

"Does she live far off?" said the wolf

"Oh I say," answered Little Red Riding Hood; "it is beyond that mill you see there, at the first house in the village."

"Well," said the wolf, "and I'll go and see her too. I'll go this way and go you that, and we shall see who will be there first."

In this section we can see the inexperience and innocence of Red Riding Hood. She disobeys her mother, deviating from the path (of moral path), she moves away from the path of virtue. The wolf incites the girl saying, "Let's see who gets there first!" turning the issue into a competition. However, Red Riding Hood stops to see the butterflies flutter or make corsages: this lack of competitiveness is clear symbol of the burgeoning youth indicate that Little Red Riding Hood was not a child but a teenager. Thus, the wolf becomes an icon representing the libidinous man who wants to conquer this teenager, tempting and urging her to deviate from the established path and pushing her to the adventure.

The wolf ran as fast as he could, taking the shortest path, and the little girl took a roundabout way, entertaining herself by gathering nuts, running after butterflies, and gathering bouquets of little flowers. It was not long before the wolf arrived at the old woman's house. He knocked at the door: tap, tap.

"Who's there?"

"Your grandchild, Little Red Riding Hood," replied the wolf, counterfeiting her voice; "who has brought you a cake and a little pot of butter sent you by mother."

The good grandmother, who was in bed, because she was somewhat ill, cried out, "Pull the bobbin, and the latch will go up."

The wolf pulled the bobbin, and the door opened, and then he immediately fell upon the good woman and ate her up in a moment, for it been more than three days since he had eaten. He then shut the door and got into the grandmother's bed, expecting Little Red Riding Hood, who came some time afterwards and knocked at the door: tap, tap.

The wolf eats Grandmother. The term “devour” or “eat” is interpreted as rape. So wolf rapes grandmother and then he puts her clothes to fool little Red Riding Hood and do the same with her.

“Who's there?”

Little Red Riding Hood, hearing the big voice of the wolf, was at first afraid; but believing her grandmother had a cold and was hoarse, answered, “It is your grandchild Little Red Riding Hood, who has brought you a cake and a little pot of butter mother sends you.” The wolf cried out to her, softening his voice as much as he could, “Pull the bobbin, and the latch will go up.” Little Red Riding Hood pulled the bobbin, and the door opened. The wolf, seeing her come in, said to her, hiding himself under the bedclothes, “Put the cake and the little pot of butter upon the stool, and come get into bed with me.”

Here we can see a clear sexual reference. Little Red Riding Hood gets naked and gets into bed with the Wolf.

Little Red Riding Hood took off her clothes and got into bed. She was greatly amazed to see how her grandmother looked in her nightclothes, and said to her,

“Grandmother, what big arms you have!”

“All the better to hug you with, my dear.”

“Grandmother, what big legs you have!”

“All the better to run with, my child.”

“Grandmother, what big ears you have!”

“All the better to hear with, my child.”

“Grandmother, what big eyes you have!”

“All the better to see with, my child.”

“Grandmother, what big teeth you have got!”

“All the better to eat you up with.”

*And, saying these words, this wicked wolf fell upon Little Red Riding Hood, and ate her all up. (Charles Perrault, *Histoires ou contes du temps passé, avec des moralités: Contes de ma mère l'Oye* (Paris, 1967))*

When Wolf says: "All the better to eat you up with." He does not eat her literally. As we have already said, the message indicates that the concept "eat" is a metaphor, is not a biological necessity, but a sexual appetite. At the end the wolf gets what he wants. As little Red Riding Hood has disobeyed her mother this is her punishment.

At the end of the story of Perrault, the moral warns young readers:

Children, especially attractive, well bred young ladies, should never talk to strangers, for if they should do so, they may well provide dinner for a wolf. I say "wolf," but there are various kinds of wolves. There are also those who are charming, quiet, polite, unassuming, complacent, and sweet, who pursue young women at home and in the streets. And unfortunately, it is these gentle wolves who are the most dangerous ones of all.

5.2. The Grimm Brothers

Translated into more than 160 languages in the world, tales of the Brothers Grimm are a true classic of German literature.

Jacob and Wilhelm Grimm were famous from its collection of fairy tales drawn from the Germanic oral tradition. The largest of the brothers, Jacob, brought his vision of academic philologist, while the smaller, Will, added a poetic and literary style to the accounts. Both wrote "Tales of children and household" in 1812 and "German Folk Legends" in 1816. Through versions of the Brothers Grimm, we can imagine the world of the nineteenth century. The fairy tales Brothers Grimm tales have the principle of an eye for an eye, a tooth for a tooth. Ultimately, one must pay for his sins. Only destroying the evil of history the reader can dominate his undesirable trends.

In its version in the nineteenth century, the Grimm brothers eliminate the violent ending introducing the hunter, a patriarchal heroic male figure to save the girl and grandmother, reinforcing the didactic nature.

Bruno Bettelheim makes an analysis of the version of Grimm brothers and says that is a story of female maturity, and is about the resolution of an internal psychological conflict. The girl resolves the conflict and she mature when she learn to recognize the danger of desire and the importance of fulfilling her responsibilities. Grimm's version also allows examining the feminine genius, because is the heroine and her grandmother, instead of the woodcutter, who conceive how to outwit the wolf.

5.2.1. Little Red Riding Hood by Grimm Brothers

However, the version of Red Riding Hood Grimm is about unhealthy nature of gluttony. The story not only ensures that the wolf is punished for his improper conduct, it presents a wolf also punished for glutton. In both cases, the irresponsible behavior is the focus of the story. The Perrault's version of Little Red Riding Hood starts with an innocent girl who is walking through the forest to visit her grandmother. Wolf directs the attention of the child to the beautiful flowers that grow in the forest and when she is distracted, he moves towards grandmother's house. As soon as he arrives, the wolf eats grandmother and waits for Little Red Riding Hood arrives. When she arrives, the wolf gobbles also. However, the version of the Grimm does not end here. Shortly after the double murder, a hunter passes near the house and, hearing snores, he decides to

investigate. He discovers the sleeping Wolf in Grandmother's bed and deals with the Wolf.

A huntsman was just passing by. He thought, "The old woman is snoring so loudly. You had better see if something is wrong with her." He stepped into the parlor, and when he approached the bed, he saw the wolf lying there. "So here I find you, you old sinner," he said. "I have been hunting for you a long time." He was about to aim his rifle when it occurred to him that the wolf might have eaten the grandmother, and that she still might be rescued. So instead of shooting, he took a pair of scissors and began to cut open the wolf's belly.

After a few cuts he saw the red cap shining through, and after a few more cuts the girl jumped out, crying, "Oh, I was so frightened! It was so dark inside the wolf's body!" And then the grandmother came out as well, alive but hardly able to breathe. Then Little Red Cap fetched some large stones. She filled the wolf's body with them, and when he woke up and tried to run away, the stones were so heavy that he immediately fell down dead.

The three of them were happy. The huntsman skinned the wolf and went home with the pelt. The grandmother ate the cake and drank the wine that Little Red Cap had brought. And Little Red Cap thought, "As long as I live, I will never leave the path and run off into the woods by myself if mother tells me not to."

Soon afterward the wolf knocked on the door and called out, "Open up, grandmother. It's Little Red Cap, and I'm bringing you some baked things."

They remained silent, and did not open the door. Gray-Head crept around the house several times, and finally jumped onto the roof. He wanted to wait until Little Red Cap went home that evening, then follow her and eat her up in the darkness. But the grandmother saw what he was up to. There was a large stone trough in front of the house.

"Fetch a bucket, Little Red Cap," she said to the child. "Yesterday I cooked some sausage. Carry the water that I boiled them with to the trough." Little Red Cap carried water until the large, large trough was clear full. The smell of sausage arose into the wolf's nose. He sniffed and looked down, stretching his neck so long that he could no longer hold himself, and he began to slide. He slid off the roof, fell into the trough, and drowned. And Little Red Cap returned home happily, and no one harmed her.

Grimm brothers take away all sexual allusion or transgression of the story and introduce the hunter who helps women to escape and get revenge wolf, giving it a happy ending more suited to the recipients of his works: Educated children. Although the version of the Brothers Grimm does not have a moral at the end of the story, it contains an implicit moral education in the text, which tries to teach children to obey their parents.

5.3. Symbology in Little Red Riding Hood

In the version of Charles Perrault appear four characters: the mother, Riding Hood, the Wolf and the grandmother; in the version of the Brothers Grimm is added one more, the hunter.

5.3.1. Symbology of objects

Cap: The cap is an essential element in the story because it is the girl's identity. How we have seen previously, the red color of the cap symbolizes menstruation; the girl grows up and becomes woman. But not all authors think the same way; Husson thinks that it is the midday sun (Cooper 1986).

Basket: In the version of Perrault, Little Red Riding Hood brings her grandmother a basket with butter and a cake that are considered offerings to the deity (González Marín, 2005). By contrast, the basket of the Brothers Grimm contains a cake and a bottle of wine; the mother repeats the protagonist that should not broke the bottle of wine, so she can referees to virginity (Bettelheim, 1978).

5.3.2. Symbolology of characters:

Little Red Riding Hood: In Perrault's version, Little Red Riding Hood is presented as an innocent girl whose value is identifying is her red cap. In short, Riding Hood is presented as an innocent to the point of not knowing that the wolf can hurt her.

Grandmother: in the case of Perrault the wolf eats her in the story and that is all. In the case of the brothers Grimm she has an important role, because when the woodcutter gets free it from the guts of the wolf, she and her granddaughter get away with the second wolf of the story.

Mother: Another character that appears in this story is the mother of Little Red Riding Hood, in both versions is secondary. In the version of Perrault, the mother did not warn of the dangers that can her daughter find on the road to the village, while in the version of the Brothers Grimm mother only tells the child what not to do.

Huntsman: The Brothers Grimm add a new tale character in the story, the figure of the hunter, symbolizing the father figure who saves the protagonist and her grandmother.

Wolf: This tale has influenced in the popular belief that wolves are dangerous and hurt humans, unlike other stories such as the jungle book where wolves care for a child. Among all the beasts that appear in fairy tales, the wolves are represented with the most voracious appetites. Red Riding Hood is a story about gluttony, although in this case the wolf has replaced the witch. In this tale about an innocent child who unconsciously runs to disaster when she goes to visit her grandmother, the hungry wolf eats not only a human being, but two. Really does it? It depends on the version you read.

Bettelheim in his famous fairy tales psychoanalysis says that the Wolf is not only the masculine seductive; it also represents all primitive and asocial tendencies that exist within each of us. The death of the Wolf, (a wolf witch costumes) guarantees a real happy ending. But not as happy as in Japanese version.

5.4. Other versions of Little Red Riding Hood

5.4.1. Little Red Riding Hood: A Japanese version

In the Japanese version of Little Red Riding Hood, the wolf survives. Heroin puts on the stomach of the Wolf nothing more than enough stones to cause him a stomachache, but insufficient to kill him. Later, it sews him again. As wolf has learned the lesson, he is allowed to live. In another variant, the Wolf apologizes to little Red Riding Hood and promises to be good.

Cultural variations in fairy tales confirm that there is an interaction between fairy tales and customs and interests of the societies in which they are integrated. Japanese educators believe it is important to teach children as soon as possible to be compassionate members of society.

In a newspaper article of The New York Times we can read that in the modern Japan the social harmony is a fundamental value, and is expected that fairy tales transmit it. Therefore, it would be inappropriate that Red Riding Hood avenge wolf or behave spitefully. In Japan, a happy ending requires the witch or wolf apologize to the victim for transgression.

5.4.2. Little Red Riding Hood version by James Thurber (1894-1961)

The Little Girl and the Wolf of James Thurber, is a version of Little Red Riding Hood very different from we are accustomed.

"One afternoon a big wolf waited in a dark forest for a little girl to come along carrying a basket of food to her grandmother. Finally a little girl did come along and she was carrying a basket of food. "Are you carrying that basket to your grandmother?" asked the wolf. The little girl said yes, she was. So the wolf asked her where her grandmother lived and the little girl told him and he disappeared into the wood. When the little girl opened the door of her grandmother's house she saw that there was somebody in bed with a nightcap and nightgown on. She had approached no nearer than twenty-five feet from the bed when she saw that it was not her grandmother but the wolf, for even in a nightcap a wolf does not look any more like your grandmother than the Metro-Goldwyn lion looks like Calvin Coolidge. So the little girl took an automatic out of her basket and shot the wolf dead".

(Moral: It is not so easy to fool little girls nowadays as it used to be.)

The image of the little girl with red hood defending herself with a gun is very different from the traditional image of the sweet and innocent Little Red Riding Hood found in storybooks for children.

According to Jack Zipes, tales of Perrault and the Brothers Grimm are examples of repressive socialization of sexuality that punishes Little Red Riding Hood: *"Little Red Riding Hood reflects men's fear of women's sexuality- and as well of their Own. The curbing and regulation of sexual drives is fully Portrayed In this bourgeois literary fairy tale on the basis of deprived male needs. Red Riding Hood is to blame for her own rape. The wolf is not really a male but the natural and social Symbolizes Urges non-conformity".*

6. DISNEY

It is clear that Disney movies have a big impact on children who are growing up. These fairy tales that Disney remade have been around for many years and their origin was as oral stories. In some tales they changed the original morals while in others they changed the plots of the tales. The films are very different from the original tales, and now we will see why Disney has altered these stories so exceedingly.

For example in the Grimm Brother's original version of Cinderella we can see a great change from Disney movie. Disney completely cut out scenes that were unsuitable for children to make it young audiences appropriate. Furthermore they changed up the role of some characters in the movie, but what is the reason for this change? Perhaps Disney only wanted to create their version of the story or their purpose was to fit in the messages they want kids to take from the tale. Cinderella step being a story of reward and punishment based on behavior to a story of needing a man in order for your life to live happily ever after. The differences found in the film add in a lot more gender stereotyping and has changed the values that children take from the story.

In the little Mermaid each character popularly plays the same role but there are some differences between the Disney movie and the original version. In the film they change the deal with the witch, the relationship with the prince and the ending of the Hans Christian Andersen tale. Disney cut out these parts and added one of their classic happy ending stories because the ending of the original version was unsuitable for children. On the other hand, Andersen left us with a sad moral, he wanted to show us that we do not always get what we wish, no matter how much we want it or how hard we try.

Fairy tales are supposed to teach us values and life lessons, whereas that Disney's version gives us a superficial idea that always can happen good things to good people and a false hope that we are going to have a happy ending. As we can see from these comparisons, Disney makes a lot of changes when they adapt classic fairy tales into films. It is understandable that Disney wants to make these tales child appropriate, seeing as their target market is children, and they have the need to make the tales suitable for children viewing. In some cases, they do not change the main message of the fairy tales, Disney makes an adaptation. In conclusion, Disney changes the tales in order to put the values that they think are important because Disney has a lot of influence in children.

7. DIDACTIC UNIT

7.1. Justification

The story is a fun and educational tool very useful because it gets awake the interest and motivation in students in addition to awake the imagination and fantasy. We can work these aspects in the educational field, and from which, we can work the integral development of the child. To this end, the use of the tales as a teaching tool aims to achieve through literature, fantasy, play, communication and expression that the child finds in him a means of learning.

This teaching unit will bring children to the world of reading, through the folk tale "*Little Red Riding Hood*". It is clear that we are not going to explain kids that the wolf is actually a violation, but we will take this traditional tale from different versions of different authors and from different points of view. The child loves this story because it represents a child who is facing a danger, and how he exceeds the danger and emerges victorious so it is a motivation didactic unit.

7.2. Center context

Nowadays I live in Cotgrave (Nottingham). Almost every day I attend as a listener to a class of children who are 10 year olds and try to help the teacher in his work. For this reason I have thought to do this didactic unit in this context, with these children in Cotgrave C Of E Primary School.

This Primary School is located in Cotgrave, *a town and civil parish in the borough of Rushcliffe in Nottinghamshire, England. It is located about 5 miles south-east of the centre of Nottingham.* (Wikipedia:Cotgrave)

There is great diversity in the classroom; it has many immigrant students and students with special educational needs. The cultural level is medium level except some students who have the support of professionals in the center.

7.3. Description

This teaching unit, entitled "*Into the woods*" is aimed at upper primary, namely the fourth year, consists of a total of 25 students in class, of which 11 are boys and 14 are girls. We are faced with a heterogeneous student body, in which not all students have the same level of reading fluency and expression, but overall no major difficulties.

Students mostly have an intellectual level within the average for his age, but a student who needs help in some subjects, attends every day to support classroom. This student with learning disabilities is present in language subject with their classmates.

7.4. Time, frequency and duration of classes

The duration of the Literature class is one hour, twice a week. On Wednesday, the class is located after playtime, and Friday before recess.

7.5. The environment

The classroom is very spacious with lots of brightness, and the arrangement of the tables is individually and in rows facing the blackboard and the teacher's desk. The classroom has electronic devices like a computer, a blackboard, a whiteboard and a slide projector. In the back of the room there is a cork with student's drawing. In addition, the class is nicely decorated with drawings and works that children have made.

7.6. Objectives

OBJECTIVES	
GENERAL	SPECIFIC
1. "Understanding and express themselves orally and in writing accordingly". 2. Understanding oral and written texts. 3. "Using language to interact and express themselves adequately in the social and cultural activity". 4. "Using reading as a source of pleasure and personal enrichment, and other relevant approach of the literary tradition to develop reading habits". 5. Removing literary stereotypes.	1. Analyzing the contents of some short texts of literature (stories) 2. Learning new vocabulary. 3. Knowing important authors of children's literature. 4. Reading habits. 5. Understanding different versions of a story and different viewpoints. 6. Awakenning the imagination and fantasy of the child and introduce him into a fantasy world. 7. Enriching their vocabulary favoring

6. Understanding different point of views.	the expression and listening comprehension. 8. Awakening curiosity of our students to continue reading these stories. 9. Sensitizing children about literary texts, prioritizing the pleasant reading. 10. - Promoting the valuation of folktales as artistic works belonging to the universal cultural. 11. Understanding morals.
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7.7. Contents

CONTENTS
1. Important authors of children's literature: Grimm Brothers and Charles Perrault. 2. Traditional stories like Little Red Riding Hood, the 3 little pigs and the wolf and the little kids. 3. Stereotypes in fairytales. 4. Morals

7.8. Basic competences

BASIC COMPETENCES
We work the following competences: 1. Competence in linguistic communication 2. Knowledge of and interaction with the physical world 3. Data processing and digital competence 4. Social and civic competence 5. Cultural and artistic competence 6. Learning to learn 7. Autonomy and personal initiative (Royal Decree 1513/2006, BOE 293)

7.9. Methodology

METHODOLOGY
The type of evaluation will be continuous or training, where the teacher will evaluate the class during the teaching unit. Daily work, writing activities, participation, effort, involvement, motivation and, above all, the improvement process that will take over the unit is taken into account.

7.10. Materials and resources

MATERIALS AND RESOURCES
Resources and materials used for the realization of the teaching unit will be: • MATERIALS: A crossword, videos such, pencils, mural, socks. • RESOURCES: - Conventional blackboard. - Whiteboard with a slide projector. - Computers.

7.11. Evaluation

EVALUATION
Evaluation criteria: The evaluation will be made by direct observation and some written tests. The observation will be through an evaluation rubric (Table 1) to observe and record the progress of our students, taking into account the evolution of the same and the written tests will be by some written exercises. In the final evaluation the teacher will consider the results both kinds of evaluation. Written tests will be the written activities that students will make in classroom: • A table to fill it comparing the two versions of <i>Little Red Riding Hood</i>: similarities and differences. • A table where they will have to write the characteristics, similarities and differences of The Wolf in two stories. • A story that child will write with a good wolf as protagonist.(Taking into account if there is a presentation, knot and outcome, coherence and cohesion). In the final evaluation the teacher will consider the results both kinds of evaluation: Direct observation: 60% Written activities: 40%

	REGULAR 0,25	GOOD 0,5	EXCELLENT 1	PUNTUACION
ORAL EXPRESSION	There are important expression errors	The mistakes are not too important	There are not errors of expression and the student has very clear what he wants to express	

SEARCHING INFORMATION	The student does not know how to seek information and has problems applying it to exercises	The search of information and his application to the exercises is good but the student continues having mistakes	The student has a great command in the search of information and knows to apply it to the exercises correctly	
PARTICIPATION	The student participates little or nothing in the classroom	The student participates moderately	The student participates appropriately in the classroom and has a great implication	
WORK IN PAIRS/GROUP	The student does not know how to work in group	Cooperates appropriately in group	Has a great cooperation and works very well in group	
RESPECT	He is not at all respectful to the rest of the classmates	In some occasions does not show respect for others	Usually shows respect for the rest of the class	
CREATIVITY	Does not make use of creativity and imagination	Sometimes uses creativity and imagination	Usually makes use of creativity and imagination	

Table 1 (Created by myself)

7.12. Attention to diversity and students with special educational needs.

In this section we will discuss the case of a student who has learning difficulties and takes a slower pace than the rest of his class. This student shows these characteristics: difficulty working alone, lack of motivation and continuous distractions. The student has a normal level and shows no problem of lack of understanding, so in classroom she will be located near a classmate that will help her focus on the task and motivate her to listen the teacher.

7.13. ACTIVITIES

FIRST SESSION

Title: Little Red Riding Hood.

Justification: In this session, we'll see the tale of Little Red Riding Hood and principals authors of Children's Literature.

Objectives:

- Learning morals.
- Knowing different versions of a same tale.
- Learning new vocabulary.
- Looking for information.

Activity 1:

- As initiation activity, teacher will ask students what they think is the most famous children's tale in history. Following this, can ask for their favorite stories, the reason, the worst tale for them, why... Then, teacher will show the next image of Little Red Riding Hood and will ask who she is. Then they will be asked through that medium know this tale (a book, a movie ...)



<https://www.pinterest.com/pin/196047390002470559/>

Finally teacher will say that they will work this story because they will discover other versions of this story that surely had not heard when they were more youngers.

Activity 2:

- After the phase of contextualization, students will have to recall the tale of *Little Red Riding Hood*. To give more excitement and try not to miss any important element, teacher will say that will have a sheet of paper with 10 words that appear in the tale and they will have to write in a paper 10 words that they think can find in *Little Red Riding Hood* tale. To pass the test will have to include at least 7 words of the story. The teacher will deliver this sheet to any student to hear it if their classmates say any word and check off.

GRANDMOTHER
PATH
GIRL
RED

TEETH
FLOWERS
BED

CLOTHES
CAKE
WOLF

- When they finish, the teacher will ask children if some has written the hunter on paper and the teacher will explain that there are different endings depending on which version they read.

- Then teacher will explain that there are different versions of a same story, and there are hundreds of versions of *Red Riding Hood* but the most famous are those of Charles Perrault and the Brothers Grimm.

Activity 3:

- Then students will go to the computer room where in groups of four, will look at in computers information about theses famous writer: Charles Perrault and Grimm Brothers, for example:

- When did they born?
- Where did they live?
- Famous work...

Activity 4:

- With this information, students will make a mural with pictures where they will write all this information. These murals will be placed on the walls of the class being an ornament to motivate them.

SECOND SESSION

Title: Different authors.

Justification: In this session, we'll see the tale of Little Red Riding Hood and different versions of a same tale.

Objectives:

- Learning morals.
- Knowing different versions of a same tale.
- Learning new vocabulary.
- Write differences and similarities.

Activity 1:

- The teacher will give students the two versions of *Little Red Riding Hood* (written by Perrault and the other by the Brothers Grimm) and they will read aloud in turn. At the end they discussed the moral of the two versions.

Grimm brothers:

Little Red Cap
Jacob and Wilhelm Grimm

Once upon a time there was a sweet little girl. Everyone who saw her liked her, but most of all her grandmother, who did not know what to give the child next. Once she gave her a little cap made of red velvet. Because it suited her so well, and she wanted to wear it all the time, she came to be known as Little Red Cap.

One day her mother said to her, "Come Little Red Cap. Here is a piece of cake and a bottle of wine. Take them to your grandmother. She is sick and weak, and they will do her well. Mind your manners and give her my greetings. Behave yourself on the way, and do not leave the path, or you might fall down and break the glass, and then there will be nothing for your grandmother. And when you enter her parlor, don't forget to say 'Good morning,' and don't peer into all the corners first."

"I'll do everything just right," said Little Red Cap, shaking her mother's hand.

The grandmother lived out in the woods, a half hour from the village. When Little Red Cap entered the woods a wolf came up to her. She did not know what a wicked animal he was, and was not afraid of him.

"Good day to you, Little Red Cap."

"Thank you, wolf."

"Where are you going so early, Little Red Cap?"

"To grandmother's."

"And what are you carrying under your apron?"

<http://www.pitt.edu/~dash/grimm026.html>

Charles Perrault:

Little Red Riding Hood

Charles Perrault

Once upon a time there lived in a certain village a little country girl, the prettiest creature who was ever seen. Her mother was excessively fond of her; and her grandmother doted on her still more. This good woman had a little red riding hood made for her. It suited the girl so extremely well that everybody called her Little Red Riding Hood.

One day her mother, having made some cakes, said to her, "Go, my dear, and see how your grandmother is doing, for I hear she has been very ill. Take her a cake, and this little pot of butter."

Little Red Riding Hood set out immediately to go to her grandmother, who lived in another village.

As she was going through the wood, she met with a wolf, who had a very great mind to eat her up, but he dared not, because of some woodcutters working nearby in the forest. He asked her where she was going. The poor child, who did not know that it was dangerous to stay and talk to a wolf, said to him, "I am going to see my grandmother and carry her a cake and a little pot of butter from my mother."

"Does she live far off?" said the wolf

"Oh I say," answered Little Red Riding Hood; "it is beyond that mill you see there, at the first house in the village."

"Well," said the wolf, "and I'll go and see her too. I'll go this way and go you that, and we shall see who will be there first."

The wolf ran as fast as he could, taking the shortest path, and the little girl took a roundabout way, entertaining herself by gathering nuts, running after butterflies, and gathering bouquets of little flowers. It was not long before the wolf arrived at the old woman's house. He knocked at the door: tap, tap.

<http://www.pitt.edu/~dash/perrault02.html>

Activity 2:

- Then the teacher will give them a table to fill it comparing the two versions of the same fairytale. In this way they will see similarities and differences of *Little Red Riding Hood*.

	GRIMM'S BROTHERS	CHARLES PERRAULT
When it happens?		
Where?		
Characters	- - - - -	- - - -
Ending		

Table 2 (Created by myself)

Activity 3:

- To end this session, children will trap a sock that they have brought from home and the aim is to create a character of *Little Red Riding Hood*. They will have to create the puppet touch them by lot. (This craft will be useful for other activity of other session).

For example:



<http://laclasedellamaestravalentina.blogspot.co.uk/>

THIRD SESSION

Title: Role of the Wolf in fairytales.

Justification: This session will focus on the role of the Wolf in fairy tales.

Objectives:

- Looking for information
- Learning new vocabulary.
- Write differences and similarities.

Activity 1:

First as an activity of initiation, teacher will distribute sheet of papers with where appear the characters of the story of *Little Red Riding Hood* and some adjectives. Students will have to write under each character adjectives that they think describe each character in the story.

**NICE, FRIENDLY, INNOCENT, FIERCE, EVIL, SICK, WEAK, KIND,
LOVING, INTELLIGENT, HERO, CLEVER, BRAVE.**



<https://www.behance.net/gallery/10005331/Little-Red-Riding-Hood-game>

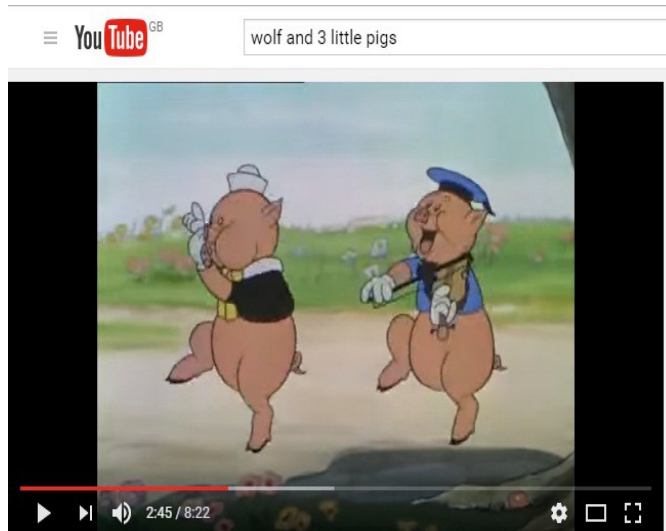
- When they finish, students will comment aloud the adjectives that have placed under each character and the teacher will focus on wolf's adjectives. Surely almost all children will have put the bad adjectives under the Wolf: Fierce and evil.
- Then there will be a brainstorming and children will tell other stories in which wolves appear.

Activity 2:

- After that, teacher will turn the projector and they will watch the videos of *The Wolf and the Seven Young Kids* and *The Three Little Pigs*.



<https://www.youtube.com/watch?v=GswJyEh7jgA>

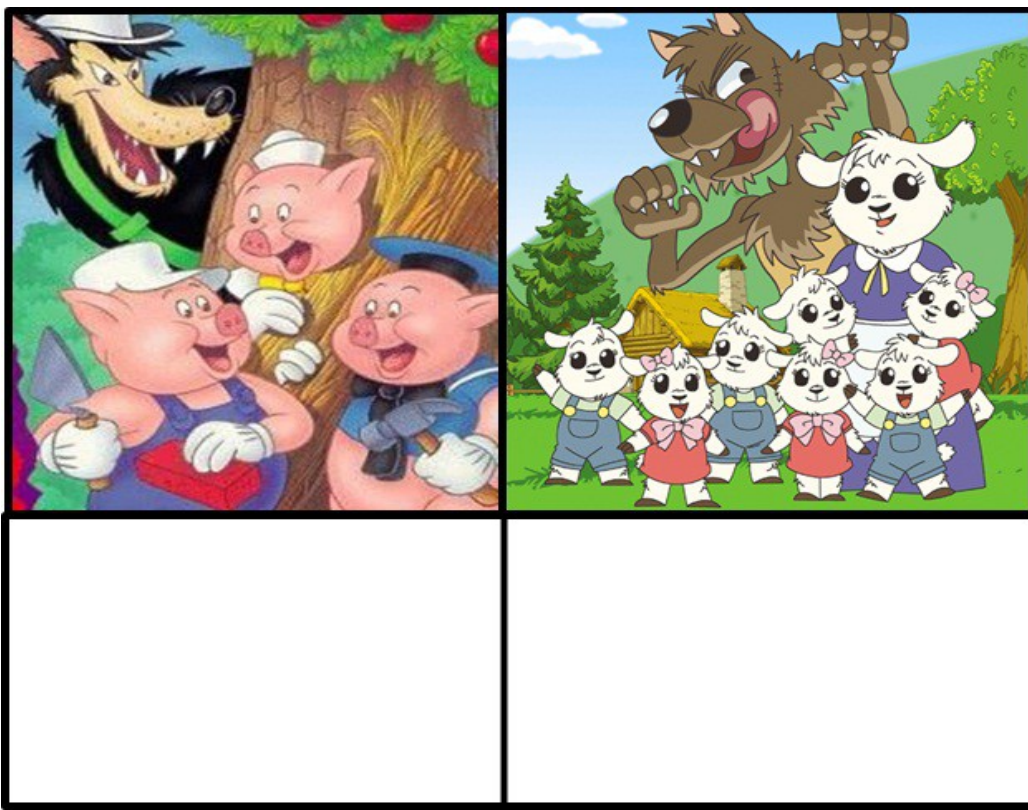


The Three Little Pigs 1933 Silly Symphony

<https://www.youtube.com/watch?v=vM47onzkGek>

Activity 3:

- Then, the teacher will give students a table where they will have to write the characteristics, similarities and differences of The Wolf in these two stories.



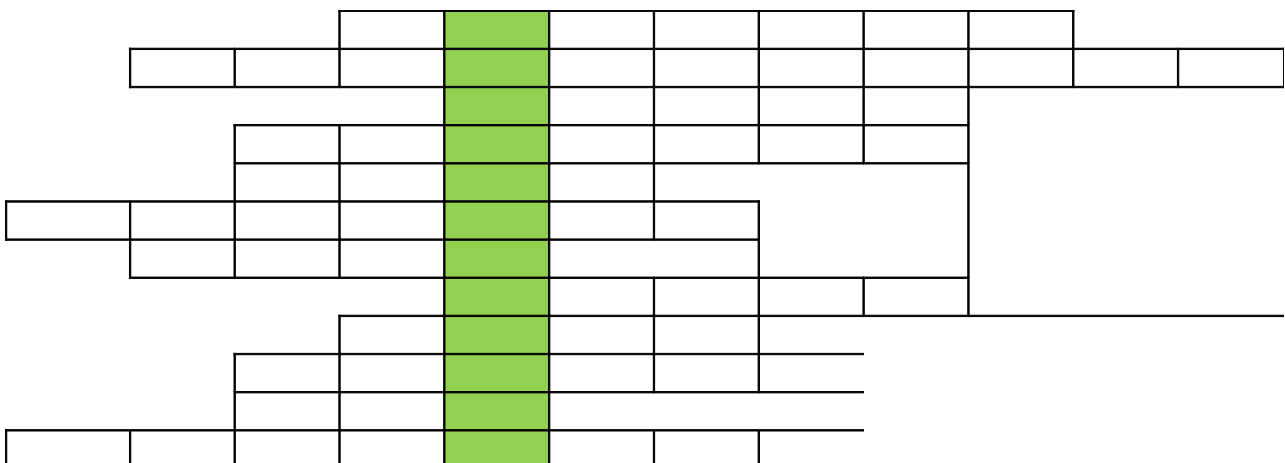
<http://www.appdownloader.net/iOS/App/536088306/com.taskinteractive.EigoEhonNo27>

- When they finish, the teacher will ask students if wolves of those two stories are like the wolf in *Red Riding Hood's* tale, and they will come to the conclusion that all wolves in fairy tales are fierce and evil.

Activity 4:

- Finally students will complete this crossword of *Little Red Riding Hood* and the hidden sentence.

- 1- Place where lives grandmother's little red riding hood.
- 2- Who did Little Red Riding Hood visit in the story?
- 3- Grandmother, what big _____ you have got!"
"All the better to eat you up with".
- 4- Beautiful plants that Little Red Riding Hood has around her.
- 5- She ran off the _____ into the woods looking for flowers.
- 6- The wolf puts on grandmother's _____ and got into the bed.
- 7- Food that the girl leads her sick grandmother.
- 8- On her way through the woods she sees an animal. It was a _____
- 9- The wolf ran straight to the grandmother's house and knocked on the _____
- 10- The little girl filled the wolf's body with them.
- 11- The wolf put the grandmother's clothes and got into her _____.
- 12- Who helped Little Red Riding Hood when the wolf was chasing her?



SOLUTION

			V	I	L	L	A	G	E			
G	R	A	N	D	M	O	T	H	E	R		
			T	E	E	T	H					
		F	L	O	W	E	R	S				
		P	A	T	H							
C	L	O	T	H	E	S						
	C	A	K	E								
				W	O	O	L	F				
			D	O	O	R						
		S	T	O	N	E	S					
		B	E	D								
H	U	N	T	S	M	A	N					

(Created by myself)

Complete the next sentence with the green words:

Red Riding Hood enters _____ to visit her sick grandmother and bring her a cake.

FOURTH SESSION

This story has been passed down from generation to generation with an element always in common: Riding Hood is the good girl who goes to see his grandmother and the wolf is an evil being who wants to eat Little Red Riding Hood. We have always heard the version of an innocent girl, but never the version of the wolf.

Title: Good Wolf and Evil Little Red Riding Hood

Justification: In this session we will work with other version of the tale.

Objectives:

- Looking for information
- Learning new vocabulary.
- Write differences and similarities.

Activity 1:

- Debate: Are all Wolves of fairytales evils? Here teacher will review that has been learned in the previous lesson with the “Three little pigs” and “The wolf and the seven little kids”.

- Teacher will explain that the wolf is a generally evil character, but sometimes it appears as a good character, is the case of the family of wolves that collects and raises Monwgly in the jungle and the teacher will show this image in which appear wolves helping Monwgly.



<https://www.pinterest.com/nostringsguitar/the-jungle-book-1967/>

Activity 2:

- In the next activity, students will go to the computer room in groups of four to find data information about wolves, their habitat, food, characteristics ... in order to learn more things about this animal.

Activity 3:

- After that, students will reflect on the fact that every time they have heard the story has been since the release of Red Riding Hood, but they have never stopped to think that maybe the wolf has another version of the story. Then they will think about how may be this version and the teacher will put in the spotlight *Little Red Riding Hood* by Nosy Crow - *the Big Bad Wolf's story*.



<https://www.youtube.com/watch?v=D9C56mFNp60>

Activity 4:

- Then Students will create a story with a good wolf as protagonist. In groups of four will choose a story where the wolf is evil and will write the wolf's version. When they finish all the stories will be read and teacher will choose the most original.
- To end the most original story will be represented by students who wrote it and they will make a small theater with sock puppets they made in the previous session.

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