USING MYTH, FOLKTALES AND FAIRY TALES IN THE ADULT ESL CLASSROOM

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ABSTRACT

The focus of this thesis is on the practical, psychological, cultural and social benefits that fairy and folktales can offer adult language learners. It explores the different dimensions of fairy tales and demonstrates how they can be used as content material to instruct and provide language practice to ESL learners. Fairy and folktales introduce semiological language and cultural codes that are inherent in our language while enabling teachers and learners to incorporate the relevant principles of adult learning theories.

Chapter 1 briefly examines the definitions of fairy and folktales and attempts to define the relationship between tales, and the linguistically-based fields of myth and semiotics. Because these tales contain codes and signs that are dictated by cultural and social contexts, they readily lend themselves to deeper levels of interpretation known in the field of semiotics as *mythical* language. This chapter brings together the concepts and functions of these interrelated areas to establish a tri-relationship of tales, myths and social semiotics.

Chapter 2 provides an explanation of how these tales aid in the process of self-discovery and the resolution of conflict by symbolically communicating to children and adults. Tales also mediate meaning, encourage sharing, and strengthen parent and child bonding.

Chapter 3 provides an overview of five main theories in adult education and how they contribute to language teaching and learning. I then synthesize these theories to form an integrated approach to adult learning, concluding with an explanation of how tales can be used as a means of integrating learning in an adult ESL classroom.

Chapter 4 contains a description of the curriculum project which was an implementation of the adult education theory described in chapter 3. It outlines the objectives and lesson plans in units for the fairy tale *Rapunzel* and contains instructional suggestions and materials, questionnaires and instructor interview questions. The curriculum project was tested

by three instructors in four intermediate to advanced adult ESL classes.

Chapter 5 summarizes instructor interview responses, reports data collected from questionnaires, and provides samples of student writings. It illustrates how the curriculum project taught practical language skills, provided language practice, enhanced student ability to read codified language, and applied the integrated approach to adult education.

In conclusion, the use of fairy and folktales in language teaching effectively utilizes the integrated approach to language education by increasing student participation and actively involving teachers. Students demonstrate increased ability to generate themes and read codes, interpret and analyze text, and apply the fairy tale experience to their lives. Adaptable to various teaching styles, diverse student groups, and different language levels, fairy and folktales provide endless creative teaching and learning possibilities.

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CHAPTER 1

THE MEANING OF MYTH, FOLKTALES AND FAIRY TALES

The focus of this thesis will be on the psychological, cultural, social and practical benefits that stories such as fairy tales and folktales can offer to adult language learners. The different dimensions of the fairy tale and how it can be used to instruct and provide grammar and vocabulary practice in context are explored. The use of these tales enhances the cognitive ability and rhetorical reasoning skills of adult language learners, as well as promote cooperative group work and individual pursuit of pleasure reading. In addition to language learning and practice, this thesis also demonstrates how this genre of literature can generate relevant themes for different categories of adults—parents of young children, immigrants as well as young and middle-aged adults.

The theory to promote myths and folktales in the classroom is outlined in the first three chapters. Chapter 1 begins with a rationale for using fairy tales and folktales in the adult ESL classroom, followed by a brief definition of folktales, fairy tales and myths. The focus of this chapter is on the socio-cultural codes and signs that are inherent in folk and fairy tales and how these tales can be used to explore personal, psychological, emotional, social and cultural truths. Because concepts and functions of the language of codes and signs are studied in social semiotics, this chapter attempts to bring together and establish a connection between tales and the field of semiotics.

Chapter 2 examines the functions of folktales and fairy tales for different ages, while chapter 3 draws from current adult education theories and demonstrates how the use of tales is consistent with adult learning styles and preferences. To test the use of such narratives as content material for socio-cultural, cognitive and language skills development, a curriculum project designed according to the proposed theoretical model is outlined in chapter 4. The

learning outcomes of three different adult classroom environments are presented, reported and discussed in chapter 5.

Rationale for Using Fairy Tales and Folktales in the Adult ESL Classroom

Before I proceed, I would first like to clarify the title and contents of this chapter. While it may seem that I am planning to use all three genres of literature—myth, folktales and fairy tales—in the classroom, the focus of this thesis will be primarily on folktales and fairy tales. After a brief definition of myth as it is commonly understood, this chapter will mainly discuss the use of fairy tales and folktales in their *mythical* form which is separate from the commonly understood notion of myth. There are two planes of language that will be discussed in this thesis: the literal plane and the mythic plane. As an introduction to what the language of myth entails, myth according to Barthes (1972) is a type of speech chosen by history, a system of communication, and a message. Mythical speech is not confined to oral speech, and is found in different modes of writing or representations; it is "made of a material which has *already* been worked on so as to make it suitable for communication" (Barthes, 1972, p. 110). Myth is part of a semiological system, a province of general science that is coextensive with linguistics which studies the language of codes and signs. Myth belongs to the second-order semiological system which is constructed by a semiological chain that existed before it (the first-order semiological system). Language learning as we know it generally functions at the language-object level or the first-order semiological system. This is the literal plane where the interpretation of meaning is equal to its form: for example, a wolf is simply an animal on the most literal level. On a mythic level, however, a wolf can represent a myriad of societal and cultural evils. While the literal plane of language is fundamental in language learning and essential in the conveyance of initial meaning, it is insufficient to convey the meanings of codes and signs that are dictated by

culture and society. In order to comprehend a second language more completely, language learners need to be introduced to the language of myth or the second-order semiological system, which seeks to explain the process of deriving meaning and signification from language. The concept of mythical speech will be further explained in the section under the heading, "The Relationship of Tales and Semiotics."

Folktales and fairy tales offer an avenue in which the language of myth can be explored. Some may argue about the appropriateness and usefulness of using popular Western fairy tales and folktales that were originally written in nineteenth century Germany to help an immigrant who knows little English and little about Canadian culture to integrate in Canada. On one level, the use of readily available folk and fairy tales serves several practical purposes in terms of classroom use and learner accessibility to these materials. On another, folktales play an integral role of helping learners increase their awareness of their critical consciousness and socio-cultural surroundings by preparing them to read cultural codes and interpret mythical language from a context that is simple and easy to understand. Once instilled, the process of deciphering mythical language is transferable. Reading fairy tales and folktales is a prelude to helping immigrants handle other literary, artistic and contemporary entertainment categories which are prevalent in our culture, such as books, movies, plays and television programs. Aside from developing an understanding of the mass media that dominate our culture, more importantly, students need to come to terms with their own beliefs and be prepared to handle real-life cultural and social situations more effectively. New immigrants need to recognize the language of codes and signs and to view their new cultural experience beyond the literal level in order to become independent learners and full participants in society.

Folk and fairy tales can be introduced in the classroom easily because they are simple and short without taking away from their authenticity. From my personal teaching experience, I

find that the simpler the stories, the better and faster second-language learners respond to them. Beginning readers find it difficult to deal with lengthy and complex texts. The excessive use of dictionaries spoils any reading pleasure that adult learners can derive from books and might discourage them from reading in the target language altogether. News stories are particularly difficult for ESL students because of the amount of difficult vocabulary and background knowledge that is required to understand the text. Although there are many classics that have been abridged and authentic short stories that are available for classroom use, they are still lengthier and more complex than many folktales, and their subject matter may not fit into the reading schema of all students. The archetypal plot of folktales and fairy tales can be understood by most readers. A familiarity with these tales in the adult learners' first language enhances their ability to understand similar stories in their new language, thereby giving them an accessible avenue into an unfamiliar culture.

Folk and fairy tales can also be retold, rewritten, simplified or summarized by both teachers and students without losing their mythical essence. The oral tradition of these tales has made them amenable to revisions. Moreover, new or retold versions of these tales do not change the fact that there are commonly thematic and symbolic messages underlying the plot. The specific nature of these messages is not as important, however, as their very existence. In other words, for a new language learner, the ability to recognize narrative structure, and along with it a sense of mythical significance, is a powerful invitation into a potential understanding of the new culture. That is, fairy tales need not be accepted on the conventional terms that they set forth (for example, nineteenth century moral beliefs found in Grimms' tales), but can be read as entrances into a more critical understanding of their new socio-cultural surroundings. A Chinese or Pakistani immigrant does not have to accept the moral lessons conveyed in a nineteenth century European fairy tale, but the fact that a fairy tale is mythic, in the general

sense that it focuses on universal human realities, makes it a genre capable of transcending cultural barriers. By reading fairy tales that are most common in English Canadian culture, the new immigrant can develop some understanding of that culture without necessarily adopting or rejecting its values.

Generally, it is difficult to find entertaining reading materials that could provide adult learners with depth and understanding of the mainstream culture. Folk and fairy tales are easily accessible. Although newspaper articles, simplified news stories and human interest stories are readily available and used extensively in classrooms, they may not have as much relevance to the lives of the learners, as students often find it difficult to relate news events to their lives. While learners could sympathize with the events of human tragedy that are often reported in the news, they may not be able to find similar events in their lives that could equate to these disastrous and tragic events. Fairy tales and folktales, however, provide an added dimension to learning that is not readily apparent in many texts. While news stories deal with a real current event that is of importance for a period of time, fairy tales and folktales provide an imaginary context and reference that can have lifelong relevance. Stories based on reality are not as flexible as imaginary ones, for the former contain facts that are temporal, while the latter deal with more permanent truths. The focus of stories based on reality is narrow, specific and factual; while the symbolic and imaginative meaning derived from folktales can be extended to deal with a wide variety of issues. Folktales force readers to stretch their imaginations and search for relevance beyond the mere surface of objective details. They are also effective in helping people to recreate and reorganize events in our lives.

The flexibility of folktales and fairy tales is also extended to language teaching and learning. While there are many teaching and learning activities that can be derived from folk and fairy tales at their literal level, there are many others that can be derived from their deeper level

of interpretation. Examples of some teaching and learning activities at both levels will be provided in chapters 4 and 5.

In the following discussions of chapters 1 and 2, there will be various references to particular folktales or fairy tales in examples and illustrations. While I understand that there are many versions to a particular folktale or fairy tale and that significant details may vary in each version, the versions that I am referring to will always be contemporary versions that have been: (a) readily available, (b) illustrated, (c) priced reasonably, (d) easily obtainable from local libraries or schools, and (e) rewritten for modern publications. Specific references of the version of the folktales and fairy tales will be cited in the reference section. The purpose of this thesis is not to research and study the various versions of fairy tales and folktales but to determine the practical benefits they can provide. For practical reasons, as an ESL instructor of students who are more apt to be exposed to Walt Disney versions of fairy tales rather than the original narratives, I am simply using the more common North American reproductions of these tales, those which can be found in many places and can be easily picked up by an ESL homemaker at a local supermarket. From a pedagogical perspective, the different events and outcomes of different versions would not affect the language learning process of adult learners. The themes and symbols derived from the story may vary according to the version on hand, but the process that learners go through of deriving meaning from stories is the salient point. Moreover, because of the widespread application of the mythic plane of language in all texts, whichever version that the reader or instructor chooses to read does not make a difference to the ultimate goal of language teaching and learning.

Definitions of Fairy Tales, Folktales and Myths

For many practical reasons, fairy tales are a useful resource for language learning, but

they have been largely untapped because of the common belief that they are exclusively written for children. Fairy tales can be sophisticated and complex, as they are laden with different levels of application and understanding (Chinen, 1992; Cooper, 1983; Fohr, 1991; Heuscher, 1974). Many fairy tales, used as a way to pass on wisdom in an allegorical and symbolic form, were not originally intended for children (Franzke, 1985). The fairy tale is a narrative subgenre, which consists of a wide variety of tales told worldwide ranging from the oral tradition of folklore to fairy tales that have been popularized by the Grimm Brothers, Hans Christian Andersen and Walt Disney.

Fairy tales do not necessarily deal with fairies but are traditional stories where events are usually magically caused and resolved. They are divided into two narrative types: the folk fairy tale as exemplified by the works of the Brothers Grimm and the Arabian Nights, and the literary fairy tale, best known by the works of Hans Christian Andersen, Goethe and Wieland and other romantic writers including Oscar Wilde. Separated by history and style, both represent a distinct art form which evokes a sense of wonder and enchantment. The folk fairy tale works with polarities and the protagonists are often royalty or of royal descent, resulting in happy endings after a series of struggles. Other stories such as *Little Red Riding Hood* portray ordinary protagonists and teach some important lessons about the world. Literary fairy tales, on the other hand, have no set patterns of plot and character (Corcoran, 1992).

Sutherland and Arbuthnot (1986) group folktales into the following categories: cumulative tales, talking-beast tales, droll or humorous tales, realistic tales, religious tales, romances and magic or fairy tales. The cumulative or repetitional tale has minimum plot but maximum rhythm. Some have sequential and well-rounded plots like *The Three Little Pigs* while others are mere chants like *The House That Jack Built*. Lively and entertaining, talking-beast tales are folktales where animals talk with each other or with humans. *Puss in Boots, The*

Three Billy-Goats Gruff as well as *The Three Little Pigs* fall under this category. Like fables, beast tales generally teach a lesson but they are not as moralizing or didactic as fables. Droll or humorous tales are a small body of folktales with fools, sillies and numskulls. They are meant to be fun and nonsensical, while realistic tales are tales that have been made up to seem plausible and real. Religious tales use elements of religious beliefs, but are generally didactic and not well adapted to children. The characters in folktale romances are usually stereotypical. Folktale lovers are separated by enchantments and impossible tasks and are brought back together by magic or divine help. Popular folktale romances include *Sleeping Beauty*, *Beauty and the Beast* and *Snow White*. Tales of magic are at the heart of folktales. Commonly known as fairy tales, they have a magical and unearthly quality about them that is enjoyed by readers both young and old.

According to Sutherland and Arbuthnot (1986), the distinctive elements of folktales have made them popular among children and adults for generations. In order to capture the reader's interest immediately, the introduction of the folktale is brief and captivating. It introduces the reader to the time and place of the story, the main characters and the conflict to be resolved. The conflict, which becomes central to the plot, is developed in a logical and plausible manner to a suspenseful climax, after which the conflict is resolved one way or another and the suspense declines. Objective and understandable, the folktale usually involves an element of contrast. In the Grimms' version of *Snow White*, we have the kind, generous-natured and beautiful Snow White and the selfish and evil stepmother. The childish innocence of Hansel and Gretel is contrasted with the scheming and evil witch. Contrast heightens the reader's ability to empathize with the characters and sympathize with those who are less fortunate. Unlike other kinds of literature, the plot in folktales is more important than character portrayal. Folktales are also timeless with their "Once upon a time" and "Long ago and far

away" settings. Without any distracting details, the scene of the folktale is briefly sketched and immediately commands our attention. An economy of events is adhered to in order to preserve both unity and interest in the story development. Like the introduction, the conclusion is usually happy, swift and satisfying. The good and witty are rewarded and the evil punished.

Myths, on the other hand, attempt to explain our existence in complex symbolisms. They include one of the following: (1) complex phenomena, (2) peculiarities of natural history (3) the origins of human civilization, or (4) the origin of social or religious customs or the nature and history of objects of worship (Halliday in Sutherland and Arbuthnot, 1986, p. 208). By explaining certain painful realities of existence such as natural disasters, death, danger and diseases as a sacred order in the universe, myths attempt to make reality more acceptable. While the explanations may seem irrational, they are created to appeal to the imagination and are closely associated with sacred beliefs and reverent acceptance of nature and society. The characters in myths could be that of nature—in the form of an animal or an element of nature such as the sun, moon or river—or super beings and gods such as Poseidon, Zeus and Apollo found in Greek mythology. Mythologies exist in all cultures, but the most popular Western ones are derived from Greek, Roman and Norse myths. The why stories or *pourquoi* tales are the simplest and most popular form of mythical stories. For example, the origin of the seasons was explained with the story of Persephone's abduction by Hades, the god of the underworld, and her eventual return six months of the year to her mother, Demeter, the earth mother. (Sutherland and Arbuthnot, 1986)

Franzke (1985) defines the fairy tale broadly by including sagas, myths, fables, allegories, folk songs and children's stories. His definition also has the following inclusions: it crosses the realm of reality, presents stages and development of growth, uses allegory, illustrations and examples as carriers of meaning, and provides mental images that stir feelings

or emotions beyond rationalization and reason (p. 5). The written form, according to Franzke, was only created after a long oral tradition, therefore, allowing room for change, refinement and individual variations, all of which permit its readers to discover or rediscover personal meanings, ideas and associations according to their own experiences (p. 6).

Dobson (1992) defines the folktale as a traditional oral prose narrative, but according to Yolen (1986), there are three kinds of folk stories: the oral, the transcribed, the literary and art tale (Yolen, 1986). Folktales are meant to be told and retold. Many were written down and recorded so that they could be passed on to future generations. These stories are powerful and mysterious, coming to life with the spoken word. "Storytelling is a personal art form that makes public what is private and makes private what is public" (Yolen, 1986, p. 13). Many of these tales have been rewritten, revised and recreated, and even today, the process of rewriting, revising and recreating still continues. What are known as children's fairy tales were originally created for an adult audience. As literacy became more common and the technological age demanded more sophisticated literacy levels and more complex intellectual reasoning, these tales were transformed to provide moral lessons and entertainment for the young (Chinen, 1992; Zipes, 1988).

Neither myths, fairy tales, nor folktales, operate solely on a simplistic surface level; all these genres possess deeper meanings within their relatively straightforward plots, and because of this subtextual layering, as well as the universal accessibility of the tales' narrative structures, myths and fairy tales transcend cultures and generations. Fairy tales, in this context, are a timeless and "unique art form" (Bettelheim, 1991, p. 12) whose deepest meanings are different for each person and for different moments of life. According to Eliade (1964) and Zipes (1994), fairy tales and folktales have some elements of myth. They reflect a primordial condition and possess a complex cultural identity. Like myths, they also attempt to supply a model of human

behavior (Eliade, 1964). The idea that the fairy tale is "more than meets the eye" is suggested in Eliade's essay entitled "Myths and Fairy Tales" (Eliade, 1964). Although simple and clear in appearance and happy in conclusion, the content of fairy tales refers to a serious reality of initiation "passing, by way of a symbolic death and resurrection, from ignorance and immaturity to the spiritual age of the adult" (p. 201). Eliade says that we should not be fooled into thinking that we are merely amusing ourselves or escaping from reality with these tales, as their role is to supply imaginary initiation into the myths and rites of "original religious experiences" (p. 202). While there is no denying the serious quality of fairy tales, their relationship to reality and practical application to our lives can be better understood with the following exploration of the uses of myth in psychotherapy and the field of semiotic inquiry.

Many original versions of fairy tales contain sexual connotations, religious paranoia and some violence. The Freudian interpretation of *Little Red Riding Hood* contains images of savagery and hints of sexual abuse and rape. The story of Little Red Riding Hood provides a thematic and socio-psychological reference to our social and cultural environment (Zipes, 1983). The fairy tale is not meant to be interpreted literally, but symbolically. It may express an inner conflict in symbolic form and suggest a solution (Bettelheim, 1991). For example, Little Red Riding Hood, also known as Little Red Cap in the Grimms' version, tempted fate by trusting the wolf. She exchanged childish innocence for wisdom by being reborn: when she is cut out of the wolf's belly, she returns home not as a child but as a young adult (Bettelheim, 1991). Her experience has taught her to be wiser, more cautious of her personal safety and less trusting of strangers.

In a Bruce Willis action thriller, *Striking Distance* (Milchan & Thomopoulos, Columbia Pictures, 1993), the symbolic interpretation is removed from the story book context. In *Striking Distance*, the serial killer plays a popular song entitled *Little Red Riding Hood* (Sam the Sham

& the Pharaohs, 1986) before he kills his tortured female victim. For someone who is not familiar with the fairy tale, this occurrence would have little significance, but those who know the fairy tale are forced to provide a deeper interpretation to this violent movie. The serial killer who was a police officer and ex-partner of Bruce Willis, murdered women who happened to know or had dated Willis. He parallels these women with Little Red Riding Hood and himself with the wolf, who could work his evil in disguise. He pretends to be an ally, like Little Red Riding Hood's grandmother in disguise, but is really the evil wolf who gets satisfaction out of taunting his partner by making victims of women he knew. The movie, of course, ends predictably: the evil villain is killed, and Willis' latest love interest is saved. The movie has elements similar to a fairy tale and illustrates the fact that the essence of fairy tales repeats itself in modern stories and pervades our daily lives through art, movies, mass media and music.

Myths and fairy tales are historically and culturally coded. According to Zipes (1994) they have become codified, authoritative and canonical (p. 4). Because of their widespread ideological impact, we feel safe with popular and classical fairy tales (for the purposes of my argument, classical fairy tales are those that have endured over the generations and have become standard reading in the Western world). Consequently, the same themes and symbols of fairy tales occur time and time again to capture our attention in different publications and video productions. Adapted from the original version of *The Three Little Pigs*, a new variation entitled *The True Story of the 3 Little Pigs* (Scieszka, 1991) provides an entertaining tale from the wolf's perspective, while a rock video by Green Jelly entitled *Three Little Pigs* (Cereal Killer Soundtrack, BMG Music, 1992) portrays the pigs as more contemporary characters. While most of the elements of the original story remain the same, other social issues and realities are portrayed in the new fairy tale versions. In *The True Story of the 3 Little Pigs*, the fact that the wolf ate the first and second little pigs because they were already dead and he did not want to

waste two good ham dinners illustrates that good opportunities should not be passed up. In addition, the power of the press and its search for sensationalism is also conveyed.

Green Jelly's rock version of the three little pigs is a mock version of the classic. The pigs live in Hollywood. The first and second little pigs are losers who do nothing but smoke dope, drink and hang out on the beach. Even though the rock version has kept the visual and social codes the same, the first two pigs are not eaten by the wolf. Instead, they seek refuge in their third brother's tri-level mansion in Hollywood Hills. The third pig, of course, is the successful pig with a master's degree in architecture from Harvard, inheriting the knowledge of how to make money from his rock star father. In the same predictable fashion, the wolf arrives in an attempt to blow down the house, but the pig calls 911 and sends for Rambo who shoots and kills the wolf. Although time might have changed the circumstances and character portrayals of the original pigs, the song writer reinforces the same societal value by saying that "this is a lesson to be learned."

Some may argue that the new versions have distorted the original meanings of the old versions. In some instances, this may be the case, but the point remains that the archetypal structure of the classical fairy tale continues to be relevant, in that it sets up a fundamental human contrast between such polarities as good and evil, industry and sloth, and intelligence and stupidity. The change of times, images and cultural codes may have been reflected in these new versions, but the primary nature of humans remains the same. For example, on hearing the wolf's side of the story in *The True Story of the 3 Little Pigs*, we may be encouraged to develop a more broad-minded approach to what constitutes good and evil, but we cannot escape the fundamental truth that good and evil do exist in opposition. Similarly, in Green Jelly's portrayal of the pigs, the introduction of modern gadgets makes our needs seem more sophisticated. The underlying primary message, however, remains unchanged: in order to

survive and be successful in life, we must be prepared to deal with obstacles, regardless of how complex these obstacles may seem to be. The wolf as a symbol of danger remains just as life-threatening although its outward image may have changed in the above contemporary versions. According to Zipes (1994), fairy tales are related to Barthes' definition of myth in that they are speech stolen and restored.

> The evolution of the fairy tale as a literary genre is marked by a process of dialectical appropriation involving duplication and revision that set the cultural conditions for its mythicization, institutionalization, and expansion as a mass-mediated form through radio, film and television. (Zipes, 1994, p. 10)

Many signs are dictated by cultural and social contexts. Color, for example, is a culturally coded text. Red is considered lucky and prosperous by the Chinese and Indians and is a color worn by traditional Chinese and Indian brides on their wedding day. Red in Western culture is often considered bold and is associated with sin and evil. In Andersen's story of *The Red Shoes*, a young girl named Karen was obsessed with her red shoes and wore them to her confirmation and communion. Instead of God, she thought only of the red shoes and her vanity was punished by dancing herself to death. She was saved from her cruel fate only after she repented and agreed to have her feet cut off (Andersen, 1985).

The Relationship of Tales and Myth

Three Definitions of Myth

In the course of this chapter the term *myth* appears in different forms and to avoid confusion, it may be timely to briefly explain the many terms of myth. As mentioned earlier in the chapter, a myth, as opposed to a fairy tale, is a story that deals with natural phenomena and rituals acted out by divine actors in a definite locality. Myth is sometimes understood broadly as a genre related to fairy tales or specifically as another subgenre of literature. Eliade (1964) elaborates the symbiotic connection of the fairy tale and myth saying that the folk or fairy tale is

an "easy doublet for the initiation of myth" (p. 202), and what interests Zipes in his book *Fairy Tale as Myth: Myth as Fairy Tale* is that Eliade almost equates the religious myth with the secular fairy tale. Myths and fairy tales were blended very early in the oral tradition and have become difficult to tell apart (Zipes, 1994, p. 3).

Myths as described by psychotherapists such as Peseschkian (1986) and May (1991) are narrative patterns that speak and connect with our conscious and unconscious selves. Illustrating the totality of the human experience, mythic stories are used to aid self discovery, to understand the human psyche, and to assist in resolving problems and inner conflicts. Some folk and fairy tales evolve out of myth while others are incorporated into them. They embody the cumulative experience of society where past wisdom is transmitted to future generations (Bettelheim, 1991, p. 26).

Finally, in the field of semiotics, the definition of myth is extended and takes on the form of a second order semiological system that has undergone and continues to undergo social, historical, cultural and political development.

Myths, whether in the form described by Eliade, or psychotherapists, or defined in a semiological system, provide us with experiences that may be otherwise inaccessible in the course of our daily lives. In a classroom environment, myth is perhaps the closest experience to reality that we can provide learners. Myths contain themes that have supported human life, civilizations and religions. Campbell (1988) says that they are like guide-signs that help us through deep inner problems and mysteries: "when the story is in your mind, then you see its relevance to something happening in your own life. It gives you the perspective of what is happening to you" (p.2). Because myths provide both tangible and intangible benefits to individuals, they have the potential to help bring common experiences to life in classrooms as well as to provide meaning to the personal life of learners and teachers alike.

The Contribution of Peseschkian

Peseschkian (1986) takes a transcultural view in using oriental myths, parables and concepts to help illuminate human relationships in problem solving and psychotherapeutic situations, which could ultimately result in practical applications and a resolution to life problems. Appealing to wisdom and intuition, he uses Middle Eastern stories as resources and communication aids in modern psychotherapy. According to Peseschkian, Eastern and Western myths and stories have common roots, and only became separate because of historical and political tensions. The two value systems have their merits, where a set of values developed in one culture could be helpful to people of another culture. Transcultural myths have an impact on learners who are trying to fit their value systems into that of a new culture. Peseschkian (1986) says that "customs, habits, and values have many faces. This does not mean that one model is better than the other; rather, it means that various value systems have a lot to say to one another" (p. xiii).

Stories in the form of myth, fairy tales, sagas and parables, if used appropriately, at the right time and setting, will help adults elucidate causes and results of problems. Traditionally used in education, stories were "vehicles in which values, moral views, and behavior models were transmitted and anchored in man's consciousness" (Peseschkian, 1986, p. 4). Where the linearity of logic and reason fail, fantasy and intuition succeed in helping us transcend our biological existence and move towards greater heights of interpretation, thereby providing us with a wider view of solutions.

Myths provide learners with new views and avenues of discourse; they also enable them to come to terms with the old. This is particularly important to immigrant learners of a second language, where they are expected to come to terms with their life in a new country by balancing their old views and that of the new culture.

> Comprehension can be fostered by the mythological story, by the verbal image. It contains the ties to spiritual, human, and social contents and events, and offers possible solutions. Since it is free from the direct world of the patient's experience, and since it does not trigger his resistance to the uncovering of his weaknesses, the mythological example, when used consciously, can help the patient develop a new attitude toward his conflicts. (Peseschkian, 1986, p. 9)

Although Peseschkian's methods are geared towards psychotherapy, the concept of using mythological examples and stories can be applied to everyone including language learners. Such narratives help adults and immigrants learn to develop new and extend old attitudes and concepts to cope with life in different surroundings and situations. Concepts are anchors for behavior that influences our lives. They are also linked with feelings and provide for right-brain thinking related to the totalities, associations, emotions and metaphoric views.

> Stories offer us examples of this process of thinking in new ways. The linearity of logical thought does not lead us out of our problems often enough. In fact, as paradoxical as it may seem, such thought often intensifies the problem. Stories, on the other hand, present solutions that are unexpected and baffling but nonetheless "real" and "positive". (p. 12)

A story can be a point of reference and conveyance of meaning for both teachers and learners alike. A student who had read *The Three Little Pigs* in my ESL class found a way to deal with being separated from her child. Her teenage son wanted to leave home, and she said that reading the story helped her feel more comfortable about letting him live on his own and he would find out soon enough how difficult it would be, "like the little pig", she reiterated. On another occasion, a student, talking about her three children and how lonely it would be when they left home, said it would be like the three little pigs leaving their mother on their own. The use of stories for reference and the conveyance of meaning was brought closer to home when I was helping my sister with her math problems. I was trying to explain that she had to learn from her mistakes and seeing that we had just watched *The Lion King* (Hahn, Disney, 1994), I referred to a part of the story where Simba learned from his mistake. "Remember the part of the

story when Rafiki hit him on his head. What did he do next?" I asked. "Oh, he ducked the next time," she smiled and proceeded to correct her homework as if she saw the connection and understood at that instant what she had to do. Although my view may be subjective, my teenage sister is a real life example of how countless and relentless logical explanations of why she should do her homework prove ineffective.

The Contribution of May

According to May (1991), myths are more than symbols; they are narrative patterns arranged to speak to our conscious and unconscious selves, forms of expression, which reveal processes of thought and feeling, projecting fears and desires in concrete and dramatic forms that cannot be discovered and expressed in any other way (p. 28). Unlike rational language that points towards specific, empirical and logical explanations, myths convey the totality and the quintessence of human experience. While rationalistic language, a left-brain function, makes references to objective facts, myth, primarily a right-brain function, is subjective in providing meaning and significance in our personal lives and takes place in a form of art, drama or historical event. Like Peseschkian, May believes that rational and logical language is insufficient and does not complete the human experience.

Fairy tales can also become myths, according to May's definition, as they are arranged in the form of narration and express aspects of human struggle and consciousness. Characters in fairy tales project their fears and desires in an enchanted but arranged setting, so nothing in the fairy tale is arbitrary. In their mythical form, fairy tales provide us with a deeper understanding of ourselves and community. May says "fairy tales were our myths before we became conscious of ourselves" (p. 196). Myth adds an existential and universal dimension to the fairy tale as it challenges us to confront our destiny and fate in life and death.

May's Freudian interpretation of *Briar Rose* illustrates that it is by no accident that Briar

Rose was sentenced to a period of sleep or waiting in her fifteenth year. The act of pricking her finger is a sign of maturity, signifying menstruation or *menses*, a Latin word that means time. Time stops in this tale, and during the period of 100 years, no male suitor was able to pass the thick briars and thorns to enter the palace and awaken the princess. Only when the time was right would the prince be welcomed in the palace to awaken the princess with a kiss. This sexual awakening was only allowed to happen when the period of waiting was over. While May feels that this story taken as myth reflects a contradiction in modern women and the development of their femininity, it can also be seen as a more general search to clarify the problem of affirming our freedom and responsibility (p. 197 & p. 200). Examples of fairy tales as myth are manifold and the identification of the meaning of a fairy tale is subjective and is best left to the individual.

The contribution of myths to our lives is fourfold: they give us a sense of our personal identity; they provide a sense of community; they sustain our moral values; and they help us deal with the mystery of creation (p. 30 & 31). May asserts that myths help us search for our inner identities, bridge the gap between our physical and spiritual being, unify our inner selves with society and the outside world, confront our reality and make sense of our experiences. While codes, signs and myths are culturally motivated, they also bear personal significance to the individual. May's example of his patient's dream of Athena illustrates that myths do not require one to read them specifically as they are "archetypal patterns of human consciousness" (Campbell in May, 1991, p. 37). May's patient had not read the myth but had a dream that she was cut on the forehead. The images of the myth were synonymous to the myth of Athena (Athena was born androgynous, and her birth was characterized by her emergence from the slit on Zeus' forehead). Myths are the world's dreams, and "they are archetypal dreams and deal with great human problems" (Campbell, 1988, p. 19). Jung asserts that myths and symbols are

part of the collective representation of individual development and are used to attain deep psychological truths (Staude, 1981). Myths and self-consciousness are to some degree synonymous as they are original revelations of the preconscious psyche (Jung in May, 1991).

The use of myths to give the individual's life significance is prevalent in modern literature as well. Amy Tan's novel, *The Kitchen God's Wife* (Tan, 1991), is a touching biographical narrative of Winnie Louie, the protagonist who comes to the realization that her life is parallel to the Kitchen God myth. In understanding the essence of the myth, she manages to reinvent and transform the myth into reality, which gives her new meaning and empowers her to pass on her new-found wisdom to her daughter. The myth as she relates it to her grandchild is essentially as follows:

> Long ago in China, a rich farmer named Zhang married a hardworking wife named Guo. Zhang had everything he wanted but he was not satisfied. One day he brought home a pretty woman named Li who later chased his wife out of the house. Zhang and Li led a carefree life and pretty soon they spent all his money. When his money was all gone so was Li who ran off with another man.
>
> Zhang became a beggar. He had barely enough to eat, and one day he fell over and fainted, dreaming of eating the winter clouds blowing over him. When he woke up the clouds turned into smoke. Thinking that he had sunk far below the earth, he sat up quickly and found that he was in a kitchen, near a warm fireplace. A girl tending the fire explained that he had been brought to the house by the lady of the house who took pity on him.
>
> Zhang was touched and wanted to thank her. He asked her where she was and when the girl pointed to the lady walking up the path, Zhang was shocked because it was none other than his good wife Guo. Scrambling to find a place to hide, he jumped into the kitchen fireplace just as his wife walked into the room. Guo poured many tears to try to put out the fire, but it was no use. Zhang was burning with shame, and his ashes flew up to heaven in three puffs of smoke.
>
> In heaven, the Jade Emperor heard the whole story from his new arrival. The Emperor declared that for having the courage to admit his mistakes, Zhang would be made Kitchen God to watch over everyone's behavior and to let him know every year who deserved good luck and who deserved bad. From then on people in China knew Kitchen God was watching over them, and once a year, seven days before the new year, Kitchen God flew back to heaven and reported whose fate deserved to be changed. (Adapted from Tan, 1991. pp. 59-61)

While it seems unlikely that anyone's life could parallel this myth, the myth gives Louie a perspective to her life that cannot be rationally explained. Louie grows to accept the good fortunes of her ex-husband who had tormented and tortured her spirit. Like the Kitchen God,

her ex-husband managed to avoid retribution for his cruel deeds towards her. In a symbolic act towards the end of the novel, Louie replaces the Kitchen God altar with a good luck Goddess for her daughter. She feels that her fate should end with her and not be passed on to the next generation.

A foundation of moral values, ethics and wisdom, myth provides us with the ability to feel and be human. In an age where we are deluged with facts and technical reasoning, we are uncertain where we should place our compassion. Viewers tend to become desensitized by the violence and tragedies of famine and war that they watch on television, just because they are bombarded by a multitude and variety of news and television programs. We hear stories of domestic and youth violence and the growing crime rate. According to May, the dismissal of the importance of myth in contemporary society manifests itself in suicide, crime, drugs and other forms of self-destruction, and the increasing need of psychotherapy and cult membership. Youths, for instance, may seek membership with youth gangs to replace their lost self and community identity. While people still react to the patterns of myth, not everybody makes the effort to find the meanings within them.

Myth also provides a common language to communicate about issues that are relevant in our lives. May says that the definition of myth as falsehood today by some is a sign of the impoverishment of our contemporary culture, and without myths, we are like "a race of brain-injured" people (p. 23) who are unable to go beyond the literal word. Myths are not falsehoods but are "narrative patterns that give significance to our existence" (p. 15). Our hunger and need for myth is a hunger for community (Nietzche in May, 1991, p. 45). Without myths we are without a community and home. Therefore, it is essential for language learners, especially immigrants, to learn and share the myths of their new community if they want to attain a sense of communal belonging.

The Relationship of Tales and Semiotics

Semiology studies any system of signs, whatever their substance and limits (Barthes, 1988, p,9). Coextensive with linguistics, it is a "science of forms, since it studies signification apart from their content" (Barthes, 1972, p, 111). It is a second-order language which encompasses not only the small but "the larger fragments of discourse referring to objects or episodes whose meaning underlies language but would never exist independently of it". Semiology is therefore absorbed translinguistically and exists in materials such as myths, narratives and journalism and other objects of our civilization that is spoken. (Barthes, 1988, p.11).

Communicating at the mythic level is a cultural and sometimes personal code which can be more effectively deciphered and read through cumulative knowledge and experience. Because years of cultural knowledge and experience cannot be obtained by a newcomer right away, one way to access them is through narratives. Tales are value laden and contain signs that are dictated by cultural and social contexts. Codes, signs and myths exist everywhere in every culture, and until we can successfully read and understand them, we cannot truly understand ourselves. Unlike other narratives, fairy tales and folktales force readers to delve into the mythic level of interpretation. The study of tales is related to the study of social semiotics, defined as "the science of the life of signs in society (Saussure, 1974)." Folk and fairy tales contain plot structure, text theory and cultural codes, which are considered fields in semiotic inquiry (Eco, 1976).

Native speakers rely on a social system for the decoding of text, conversation and other forms of communication. In order to be part of a community, language learners need "communicative competence" that enables them to know when to speak, when to remain silent, which code to use, and when, where, and with whom to use them (Halliday, 1978, p. 60).

Codes are actualized through register, the clustering of semantic features according to situation type. The codes themselves are types of social semiotics, the symbolic orders of meaning generated by the social system (p. 68). Codes are socialized through family, peer groups, school and narratives including children's narratives and literature, all of which control the underlying patterns of cultures and subcultures. Halliday recognizes that text is more than a semantic unit, not merely relating to macro or micro structures, but to the different levels of meaning.

Saussure (1966), one of the forefathers of social semiotics, describes language as a system of signs that expresses ideas and recognizes that a science that studies the life of signs within a society is conceivable (p. 16). Saussure sees that linguistic unit as a double entity, formed by the association of the signifier (sound image) and the signified (the concept or the mental image). The sign (the whole) is the associative total of the two. His first principle states that the linguistic sign is arbitrary, in that the bond between the signifier and the signified is also arbitrary.

According to Saussure, signs that are wholly arbitrary realize the semiological system in a better manner. Although language is only one particular semiological system, it is the most complex and universal of all the systems of expression, and therefore, is the most characteristic (p. 68). Signs are immutable in that we tolerate them as a community and are not at liberty to change them. Once the signifier is established in the community it cannot be changed (p. 69). The following principles—"the arbitrary nature of the sign, the multiplicity of signs necessary to form any language, the overcomplexity of the system, and the collective inertia toward innovation" (p. 73)—confirm the establishment and unchangeability of the signifier in the community.

Society, as Saussure sees it, is the primary conservative force of language, and therefore, language is least amenable to change. However, linguistic signs can become mutable

with time, as language changes in time to suit its new generation of speakers. Language and its community of speakers are two inseparable entities. Their relationship and continuity imply change, with shifts of varying degrees between the signified and the signifier. A simple example would be the word "gay." It no longer means "merry" but is used as a word to describe homosexuals. A phrase like "I am gay" cannot have a meaning other than today's accepted meaning. Society or our community of speakers has changed the meaning of the word, and for now, it has become immutable and there is nothing individuals can do to change the meaning. The linguistic sign is fixed by collective inertia. Other examples of words that have changed their meaning through time include the definition of "computer" as "a calculator" in Nutall's *Standard Dictionary* in 1914. Today the term implies more than a calculator; it has surpassed the meaning of a personal computer, as the word has deeper technological implications in our modern lives.

Saussure asserts that language and society are inseparable, and while society is the primary conservative force of language, he also says that society is the primary force of change. However, once the change is recognized and established by its new community of speakers, it will resist further innovation until time produces another community of speakers who will decide whether they want to effect change or preserve the status quo.

Hodge and Kress (1988) argue that the entrance into semiosis is a social process beginning from birth and ending in death, and that we are continually constructing a world of meaning in an already semiotized world (p. 240). Treating all semiotic acts and processes as social acts and processes, the semiotic process tests, reaffirms and alters the terms of solidarity of power of social participants, relations, structures and processes (p. 122). Hodge and Kress suggest our relationships with peers, students, parents, employers and other members in society are semiotic acts and are constantly tested, reaffirmed and altered.

Metasigns are a set of factors that distinguish one social group or culture from another. Metasigns are subtle and seem impenetrable at the mimetic or representational plane to outsiders. Incomprehensibility, according to Hodge and Kress, is never an accident (p. 90). Metasigns create and sustain the difference and identity of social groups. The existence of metasigns arises from the need of a group to create internal solidarity and exclude others. Differences occur at all levels from the micro level (accent, style and grammar) through the meso level (item, phrase and ensemble) to the macro level (topic, theme, cosmology and metaphysics) (p. 90),

At the micro and meso level, there are several areas of the English language that come to mind which seem incomprehensible to many language learners. The same applies to all other languages, as language is a major distinguisher of social and cultural identity. At the micro level, such as grammar, articles in English, for instance, are particularly difficult for language learners to master and even at the advanced level, students still omit or misuse articles. At the meso level, the idiomatic phrases are the most obvious example of inexplicability, where their use can only be understood in different social contexts. Language instructors can demonstrate the meaning with examples and learners eventually need to experience the language themselves. Even then, they are not totally understandable to language learners as there is often no direct equivalent in the first language. At the macro level, the topic of small talk is foreign to many language learners and is not a concept that all cultures could be comfortable with.

The importance of group identity and internal solidarity is marked in the plots of fairy tales as well as modern television programs. Andersen's version of *The Princess and the Pea* has a fairy tale plot in which the queen tries to find out if her would-be daughter-in-law is really of royal blood by placing a pea at the bottom of many layers of mattresses. Only a true princess would be able to feel the pea, and only a member of the group who understood the metasigns

would know how the pea would affect a real princess. The pea helped the queen prove the validity of the princess' identity, and therefore, helped preserve the inner solidarity of her group. The preservation of solidarity is also evident in more contemporary stories. On a February 15, 1995, episode of *Babylon 5*, a science-fiction action series on CHEK 6 television, Ambassador Delenn who was sent by the Minbari, an alien race, to understand and seek ties with humans, was shunned from the prestigious and powerful Gray Council even though she had once been its leader. In the above episode, entitled "All Alone in the Night," (Straczynski, 1994) she had metamorphosed into a half human, and because of her appearance and alliance with the humans, she was now ostracized from her group. Her claim that she was working with them toward a common goal were ignored. This fictional event is another example of how a group will go to great lengths to maintain internal solidarity and power to preserve group ideology and identity. The preservation of group ideology and identity means maintaining the status quo of already constructed social meanings and excluding those who threaten to change them.

Hodge and Kress (1988) say that social processes and social meanings at issue cannot be understood without powerful forms of narrative analysis (p. 204). A cultural way of organizing and presenting discourse, narratives carry important meanings through their characteristic structures. Hodge and Kress state: "narratives link events into sequential and causal chains, giving them a beginning and an end. These features are transparent signifiers of coherence, order and disclosure" (p. 230). The meaning and functions of many narrative genres are closely bound to the family institution or the familial text (the family as a set of meanings is itself a kind of text, hence the term familial text). While narratives are the major carriers of social meaning, the family is the focus of social meaning and semiotic processes (p. 204).

Because the family is regarded as a major agent of socialization, many narrative genres including fairy tales and folktales describe family relationships, structures and socialization, and

how they provide a starting point for social, psychological and emotional transformation. In the *Princess and the Pea*, the prince starts out on a mission in search of a true princess. The idea of a "real" princess did not originate from the prince himself but from his family, and the queen provided the evidence of this by testing the unknown princess with the pea. In *Rapunzel* (Impey, 1992), Rapunzel is locked away in the tower by her surrogate mother, the witch, and consequently knows nothing about men. She quickly falls in love with the prince because he is the first man she meets, and he looks kind and gentle. The witch is angered because she thinks Rapunzel has betrayed her by asserting her independence and by making choices without the witch's prior knowledge or consent. Rapunzel does not fully mature until she leaves the tower and the witch, and experiences independence. Most responsible parents try to prepare their children for the adult world by providing them with relevant experiences, respecting their individual choices and thoughts, and immersing them into their community and society. In addition to cautioning parents against the perils of secluding children from their social environment, the above version of *Rapunzel* illustrates the parent's role as providing an impetus for change. Other versions exist with slight variations in plot and images. The point is not which lesson is being taught by each version, but that there *is* a lesson being taught.

Familial texts, deeply learned and ingrained, are essential for children to make sense of their environment. They are the catalyst for a chain of transformations that make sense of major social relationships (Hodge and Kress, 1988, p. 206). This makes it essential for immigrant parents to understand the power of familial text in their children's construction of meaning. If familial texts are left to schools and formal education alone, then what their children learn or acquire will be foreign to parents, thereby making the cultural and generation gap irreparably wide.

The semiotic process for adult immigrants is similar to that of children—they are also

active participants in their own cultural formation, whether they choose to accept, reject or assimilate into the culture. Both go through a "multiplicity of complex processes of reaction, resistance, subversion, acquiescence and acceptance" (Hodge and Kress, 1988, p. 240). One difference is that the above processes manifest themselves in different ways. The familial text has already been established by adults. Immigrants have the semiotic challenge of adapting and altering their set of meanings to fit into the new social environment. Like children, they work with the given structures in a variety of ways in the process of negotiating a place for themselves. However, if these adults are parents, they have the greater challenge of the dual process of finding a new text for themselves in a social reality that is both complex and contradictory and allowing their children to negotiate new meanings in a newly-founded familial text. Perhaps a more logical way is to have both parents and children working through this together and maintaining the solidarity of the familial structure at the same time.

Barthes (1957) goes a step further and defines semiotics more extensively as a semiological system, a science of forms that studies significations apart from their content. He extends the semiological postulation of the relationship between Saussure's signifier and signified. The associative total of the two terms or the sign is reduced to a mere signifier in myth or a second-order semiological system. The sign-signifier now represents *form*, which is empty and does not suppress meaning. The new signified represents the *concept*, which is filled with situation and history, and reconstitutes a chain of causes and effects, motives and intentions (p. 128). The new signified or concept is richer than language, and unlike language, the ratio for meaning is disproportionate, in that, a minute form such as a book can serve as a signifier to a concept filled with history, motives and intentions. For example, Rapunzel's long hair merely projects an image of a woman with incredibly long hair in language, but in myth or the second-order semiological system, it projects an image of female sexuality, femininity and

attractiveness. Even today, male and female obsession with hair is evident in the countless commercials for hair products that promise to increase the volume, healthiness and attractiveness of hair. Barthes' second-order semiological system is illustrated below:

Language (first order)	**Myth (second order)**
Signifier (sound image) = SIGN* (whole) Signified (concept)	SIGN* Signifier (form) = SIGN** Signified (enriched concept)

Barthes says myth is obvious but distorted: it speaks to us and there is no need for an unconscious to explain myth. Barthes says that "myth is a double system; there occurs in it a sort of ubiquity: its point of departure is constituted by the arrival of meaning" (p. 133). Taking material with signification and reworking it into a communicative mode, it makes the ideological appear nonideological: "it is the concept of the myth that endows it with a value or signification so that the form of the myth is totally at the service of the concept" (Barthes in Zipes, 1994, p. 6).

Fantasy, supernatural forces and the stark polarities of nature defy the first-order system and can only be clarified in the second-order system where the concept is "serviced". For example, viewing Perrault's version of Cinderella as a kind, patient and pretty protagonist whose suffering paid off with a good ending is rather one dimensional and boring. At another level of interpretation, Cinderella could represent the passive and submissive female who can only change her life by beautifying herself and attending the ball through supernatural help. The concept portrayed in the fairy tale is that females have to be good-natured, and also be seen in their best light in a social and public event. Because there is a Cinderella story in many cultures, women are pressured by society to look good in order to enhance their self and social worth.

Women are expected to be beautiful, diligent, obedient and self-sacrificing like the heroines portrayed in many popular tales such as *Cinderella*, *Sleeping Beauty*, *Snow White* and *Beauty and the Beast*.

Another characteristic of myth is motivation. Motivation in myth is unavoidable: "motivation is necessary to the very duplicity of myth: myth plays on the analogy between meaning and form, there is no myth without motivated form" (Barthes, 1957, p. 136). Folktales and fairy tales are motivated forms and manipulated speech designed to speak to us in duplicity. Because they are retold and rewritten many times, they are stolen speech that have been constantly restored to suit different motivations that are suitable for different times. Zipes (1988) in *The Brothers Grimm: From Enchanted Forests to the Modern World* argues that the fairy tale is myth, in that the classical fairy tale has undergone a process of mythicization and if it seeks to become natural and eternal it must become myth (p. 148). Zipes says that fairy tales, like myths, are frozen speech, stolen and restored. They are relived and redefined by deconstruction and anti-mythicization of the tales. This is apparent in the sanitized and contemporary versions of these tales whether it be in the form of a Walt Disney movie or text or a selection from the *More Politically Correct Bedtime Stories: Once Upon a More Enlightened Time* (Garner, 1995).

Zipes (1994) uses Barthes' definition of myth to argue that fairy tales are myths. The fairy tale has become mythified because it is a speech that is stolen and restored and has undergone "a motivated process of revision, reordering, and refinement" (p. 7). What interests Zipes is how the "fairy tale as genre sets parameters for discourse of mores, values, gender, and power in the civilizing process and how the parameters and individual tales are frozen or become standardized, only to be subverted in a process of duplication and revision" (p. 8).

The Relationship of Tales, Myth and Semiotics

The subject matter of folk and fairy tales, myth and semiotics have been primarily separate fields of inquiry. Many who study folk and fairy tales argue that these stories are more than what they appear to be, and their psychological and social interpretations have been extended to its widest limits beyond the imagination of most readers who read them for entertainment. Freudian interpretations, in particular, focus on the psycho-sexual symbolism found in folktales and fairy tales, though it is essential to stress once again that it is the act of interpreting rather than any specific interpretation that is useful as a pedagogical tool. More important than psychological and social interpretations, however, is Eliade's belief that fairy tales are in fact pivotal in supplying imaginary initiation of original myths and rituals. The dynamics, mechanics, and the extent of the interrelationship of tales, myth and semiotics have yet to be fully explored. May and Peseschkian have found practical application of myth in psychotherapy by helping patients reach inward and draw from archetypal experiences to resolve psychological and emotional problems. Peseschkian, for example, uses oriental tales to enlighten and aid his patients to achieve self-awareness. Campbell (1988) says that myths are not only stories that help us search for truth and meaning, but they are also clues to the spiritual potentialities of human life. There is an obvious symbiotic connection between tales and myth. They provide answers that are not wholly explained by rational thought but take into account the psychological, emotional and spiritual whole—in short, the total human experience.

The study of semiotics helps solidify the interrelationship of tales, myths and semiotics in that it attempts to provide a linguistic explanation for their connection. In some ways, semiotics can be regarded as the building blocks of myth. Barthes has extended the boundaries of semiotics to a significant degree to explain myth with his introduction of the second-order semiological system. Fairy tales and folktales are one of many elements that could bring us

closer to the understanding of myth and semiotics. The boundaries of myth can never be definite as its potentialities may not be fully realized in a lifetime, whereas, the boundaries of semiotics can be expanded to reach a closer explanation of myth.

As a tool to understand the language of semiotics and attain mythological understanding and awareness, folk and fairy tales help new readers open their minds and be aware of possible social, cultural and psychological subversive influences that exist in different social contexts. Second-order interpretations are inevitable in these tales due to their organized but imaginary content. At the end of the chapter in Table 1, I have used Barthes' second-order semiological equation and some sample fairy tale motifs and plots to illustrate how tales are value and concept laden.

Table 1

Fairy Tale Motifs and Plots in Barthes' Second-Order Semiological Equation

Folk / Fairy Tale	Signifier (form)	Signified (Concept)
Rapunzel (Impey, 1992)	hair motif	• signification of beauty, vitality, youth and sexual attraction
	locked in the tower when she was 12 (subplot)	• parental instincts to protect female children from the possible harm of sexual confrontations
	witch's anger when she found that Rapunzel had been secretly meeting the prince (subplot)	• empathizing with the feeling of parents, yet cautions parents to not let fears and insecurities carry on to the extreme
Sheherazade from The Arabian Nights (Foulds, 1992)	king's melancholy over ex-wife's unfaithfulness leading to death of thousands of young girls (plot)	• sickness of heart and soul resulting from the loss of faith and trust in a loved one
	Sheherazade tells the king interesting, funny and sad stories of strange lands, which saved her and thousands of young girls from a senseless death (plot)	• imaginary tales are healing and could cure someone who is in a disturbed, emotional and psychological state of mind • an enriched individual contributes to a healthier family, community and country
The Three Little Pigs (Zemach, 1988)	house motif	• symbolizes survival, shelter, and goals in life • parallels all aspects in life which needs a good foundation to thrive
	wolf motif	• evils in society or vices in ourselves that would prevent us from achieving our goals
Disney's Aladdin (Ferguson, 1992)	the genie in the lamp	• alter ego that needs to be contained • the desire to set your alter ego free
	Aladdin wishes to become a prince in order to marry the princess, and feels reluctant to keep his promise to the genie, which was to set him free (subplot)	• the need to be self-actualized and confident of our abilities and limitations • true love happens when your partner accepts who you are inside

Barthes' definition of the signified, as concept that is richer than language with a disproportionate ratio for meaning, is further clarified and reiterated in the above table. The signified or concept can arrive from the most minute signifier such as the hair motif in *Rapunzel*, the house motif in *The Three Little Pigs*, and the genie and the lamp motif in *Aladdin*. They serve as a signifier for a richer concept that is filled with motives and intentions. The concept can be equally derived from subplots and main plots of the fairy tale or folktale. The meaning here is obvious but distorted, and the above examples show us that they speak to us clearly, albeit in different ways.

As one will discover from student responses in chapter 5, the distortion and clarity of myth has a significant impact on adult beginning readers and ESL learners who would now be able to produce language and make meaning beyond the literal representation of texts. In order to make sound decisions whether to embrace, modify, break away or change their environment and existence, adult learners of a second language need to be aware of the prevalent and subconscious cultural and social codes. Fairy tales and folktales help new readers explore other levels of meaning and be aware of the rhetorical, socio-cultural, psychological, motivational and possible subversive influences of texts.

CHAPTER 2

FOLK AND FAIRY TALES FOR DIFFERENT AGES

Fairy tales and folktales speak to children and adults in different ways. This chapter will explore how these tales can communicate in symbolic form to children, parents and adults. While folk and fairy tales contribute to the strengthening of relations between parent and child, they also keep us in touch with ourselves and the universe. Fairy tales introduce children to the language of signs. They can help children deal more effectively with the inner pressures of childhood and growing up while serving as an introduction to adult problems and issues. They provide a context for both children and adults to reach a better understanding of humanity, and an avenue for newcomers to comprehend and participate in the new culture.

Fairy Tales as Understood by Children

Fairy tales entertain, while helping children find meaning in their lives. Children's understanding of themselves and the world does not happen overnight but needs to be built up in small steps. Children are drawn to fairy tales, which correspond with the way children think in the early stages of development. Children believe in the magical relationship between thoughts and things, and animate and inanimate objects (Favat in Zipes, 1983, p. 177). The appeal of fairy tales lies in the affirmation of the child's perception of the world (Zipes, 1983). Folk literature provides a foundation for children to understand their existence by providing a variety of environments, conflicts and characters which children can experience vicariously.

Yolen (1981) asserts that folk literature supplies children with a landscape of allusion, provides a way of looking at another culture from the inside out, serves a therapeutic function, and develops a framework for an individual belief system. Because "stories lean on stories,

cultures on cultures" children's mental landscapes of characters and situations is broadened and deepened each time they read a story (Yolen, 1981, p. 15). While old stories become familiar shadows in modern folklore, they also act as a bridge to understand our ancestral cultures. Archetypal stories that are an accumulated wisdom from the cultures that precede us help children shape and strengthen their belief systems. Yolen also distinguishes between Life Actual and Life in Truth, saying the former is not perfectly ordered or necessarily just and the latter is the world as it *should* be. Fairy tales are Life in Truth in that they hold certain values to be important. Folktales provide children with symbolic and metaphoric language to explain their existence and verify their interior life. Yolen believes that myth, legend and folklore are essential in the education of every child. Denying children of stories is equivalent to denying them of their birthright, historical heritage, and humanity.

According to Lukens (1990), literature for young readers differs from literature for adults in degree but not in kind. Stories are meant to provide both pleasure and understanding to the reader. The expression of ideas in children's literature is simpler and more direct without compromising the imaginative and symbolic quality of the tale. Children are also more open to a variety of literary forms, and through them, gain a better understanding of society, and human motivation and behavior.

Yolen's (1981) and Lukens' (1990) findings are not only relevant to children's development, but have deeper implications for the adult second language learner. By reading what is classified as children's literature, adult language learners can enhance their language skills with exposure to symbolisms and metaphors specific to the target culture. Presented simply and directly, children's literature can broaden an adult newcomer's knowledge of human behavior and socio-cultural environment.

A child's journey to adulthood is not easy, as it involves battling the inner pressures and

conflicts of growing up. Bettelheim (1989), an advocate of fairy tales for children's psychological and emotional development, says that fairy tales speak to children about their inner pressures and conflicts unconsciously in a way that they can understand. Unlike adults, children take stories to heart, and therefore, are more changed by what they read (Yolen, 1981). Fairy tales communicate with children without belittling their inner struggles. They also help to offer temporary and permanent solutions to pressing difficulties (Bettelheim, 1989, p. 6). Bettelheim illustrates this with various examples from fairy tales. The fear of abandonment is dealt with in *Hansel and Gretel* where the two siblings are left to fend for themselves and for each other in the forest after their stepmother decides that she cannot afford to feed them. The story directs children away from immature dependence on their parents and teaches them to work cooperatively with their peers. *The Fisherman and the Jinny* exemplifies the progression of children's feelings when parents are absent. Feelings of abandonment parallel those of the Jinny who is imprisoned in the bottle. Children feel the same way when they are "deserted" by their parents. The initial joy of seeing a parent can be turned to resentment in time. The period of hundreds of years experienced by the Jinny is the exaggeration of time children feel when they are waiting for their parent to return (Bettelheim, 1989, p. 29). Many fairy tales do not only deal with model behavior expected by children, but also deal with their inner struggles and ambivalence.

Each fairy tale poses a different existentialist predicament for the child, demonstrating the struggles and difficulties of human existence. Unlike some sanitized modern tales, "the fairy tale confronts the child squarely with the basic human predicament" (Bettelheim, 1989, p. 8). Bettelheim also says that the child needs to be given suggestions in symbolic form about how he or she may deal with these issues and grow safely into maturity. The stark polarities between good and evil, and their equal omnipresence, as well as the juxtaposition of the opposite

characters in the fairy tale, help children to distinguish easily between the two, which are not easily differentiated in real life. Presenting good and evil in figurative form helps children to comprehend the difference. This provides children with a clear foundation, which can be used by children to build a value structure. At the same time, it helps them construct a better ability to grasp the complexities and ambiguities of life once their personalities are developed.

Walt Disney has been criticized by Yolen (1981) and Zipes (1994) for reducing fairy tale characters to cartoon caricatures, hence depriving audiences of the opportunity to visualize their own characters, roles and desires themselves. While this may be true, I feel that the true essence of the fairy tale is not lost in a Disney remake, as new values are allowed to resurface and reappear within an appealing and familiar form. Disney's version of *Aladdin*, for example, conveys the message that we should not be afraid to be ourselves, and we can be loved for who we are. In Disney's version of the story, Aladdin is hesitant in granting the genie his freedom as he had previously promised, because he feels that the princess will not love him for himself. His hesitation causes him to lose everything to evil Jafar: his lamp, position, the princess and the kingdom. After a struggle to recover what was lost, and symbolically his lost self, he regains everything. With renewed self-confidence, he immediately grants the genie his freedom.

Although not a folktale remake, *The Lion King* (Hahn, Disney, 1994) echoes the theme of more traditional folktales. Behind the adorable and cute cartoon characters and popular musical score that accompany the film, a more serious theme looms. Simba who is frightened into exile by his evil uncle, Scar, grows up in a carefree environment furnished by his friends, Timon and Pumbaa. The scene where the young lion sings "Hakuna Matata" with his buddies has become indelibly imprinted in the minds of both adults and children audiences because of the catchy musical score. But underlying all the "cuteness" and "adorableness" is the message that nobody, neither children nor adults, can exist in a carefree state of mind or lifestyle forever.

While children need to grow up and assume responsibility in their society and community, adults need to apply their knowledge and experience as fully contributing and responsible members of society. Regardless of what some critics say, Disney movies will remain part of our culture and will continue to remake and modify our mythology according to our needs.

Fairy tales help children to transcend infancy and shed parental dependence, as well as gain the independence and self-confidence required for maturity. They also help to relinquish helplessness, enabling children to think that no matter what struggles they may have internally or as a result of their relationship with their parents, they can overcome any difficulties and emerge from them triumphant. In most fairy tales, parental involvement in the protagonists' actions seems distant even though its influence is significant. *Puss in Boots* (Perrault, 1990), for example, is an amoral tale where stark polarities do not clearly exist, but the story gives the child hope and assurance that even the seemingly weak can succeed with wit and courage. Puss' master was put in his predicament by the death of his father who left him a cat as his inheritance. Without any valuable assets, he used whatever means he could to accomplish his goals and finally marry the princess. In *Snow White* (Impey, 1992), the stepmother sets the stage for Snow White to leave the palace and venture into the unknown on her own. Snow White chooses her own destiny by allowing herself to be tempted by her stepmother in disguise. From a very early age, children are brought to understand that they have to gradually learn to let go of their attachment to their parents.

A child's thoughts do not proceed in an orderly way—a child's fantasies are his or her thoughts. Bettelheim thinks it is intrusive to explain the preconscious to children as the story's enchantment relies on their not knowing why they are delighted and fascinated by it. Moreover, depending on the child's psychological development and which problems are most pressing to him or her at that moment, different stories or different aspects of a particular story will seem

more important. Fantasy fills a huge gap in children's understanding of the world due to their lack of maturity, information and experience. It helps children externalize their inner struggles and deal with reality more effectively. Some believe that children are better off being exposed to reality much sooner and that childhood fantasy should be curbed. Bettelheim disagrees and believes that a child's return to reality is strengthened by a brief excursion into fantasy, as long as the child is not excessively caught up by it. Fantasy allows children to externalize what goes on in their minds in controllable ways, sorting out their contradictory tendencies and helping them manage chaos. May (1991) supports the use of myth to regulate and give meaning to life. Without it, children have no outlet to externalize their feelings and this could result in anti-social behavior. When myth is lost, May believes young people turn to other outlets such as drugs and crime to redefine themselves. Reading fairy tales is a way for young children to recover and install the lost myth in our culture.

The initiation into the language of signs and semiotics begins in childhood, and fairy tales lay a foundation for children to be able to read and decipher social and cultural signs more effectively as adults. Interpretations and the reading of signs depend on the maturity and experience of the child. Table 2 is an illustration of how figurative and symbolic language can help children identify inner conflicts and arrive at a resolution.

Table 2

Symbolic Language and the Identification of Conflicts and Resolutions

Story	Symbol	Conflict	Resolution
Hansel and Gretel (Impey, 1992)	left out in the forest by their parents witch's house	fear of abandonment oral greed	independence and survival need to restrain oral greed
The Genie in the Bottle (Foulds, 1992)	genie in the bottle	fear of abandonment	understand progression of feelings and deal with fear
The Ugly Duckling (Story Time Library, 1981)	rejection from his siblings and other animals transformation into a beautiful swan	discrimination, and fear of not fitting in with peers inner struggle to cope with social pressure	triumphing as an individual and rising above circumstances developing inner strength and beauty
Little Red Riding Hood (Resnick, 1990)	red cape	obsession with new acquisitions desire to flaunt	practicing caution and learning not to attract unwanted attention
The Three Little Pigs (Zemach, 1988)	wolf	inherent dangers in society	adhering to parental warnings
The Frog Prince (Impey, 1992)	the princess promised to marry the frog in return for her ball	using your word as a means to achieve an end	the importance of honoring one's word
Rapunzel (Impey, 1992)	escape from the tower the witch's anger at Rapunzel's deception	the desire to escape from parental control and discipline fear of parental anger and rejection	eventual realization that the road to freedom and happiness is not an easy one the ability to cope with the consequences of one's decision and action

The Parents' Role in Mediating Meaning

Parents can play an important role in mediating the meaning of fairy tales and helping children experience reality with the aid of fantasy. Stories give the parent and child a context in which to deal vicariously with social issues and problems. Talking with children about everyday problems in the context of a make-believe world and a supportive environment gives parents and children more confidence in their ability to cope. At the same time, immigrant parents can also benefit from understanding the popular culture to which their children are being exposed. Reading children's literature at home will develop literacy skills and enhance the parent-child relationship. Not only will it help increase literacy for both ESL parents and children, but it will serve a sociological purpose of narrowing the language and cultural gap between the two generations. Adult language learners can be active participants on their own as well as in their children's integration process.

While most parents do not question the value of reading and are convinced that there is a correlation between reading habits and academic success, they sometimes have the notion that children should read for a practical and particular purpose such as to improve their vocabulary and acquire meaningful goals in life. This, however, according to Maynard (1973) is not the sole purpose, as the child "reads to live" (p. 263). Because a child feels small and defenseless and is subjected to authority that seems mysterious and unjust, reading fulfills his deepest need to feel more independent and grown up. Not only is reading an escape, it is an avenue to experience growth in life in a make-believe world where the child feels understood and reassured (Maynard, 1973).

Parents usually drop the habit of reading to their children once they start going to school, but the appreciation of fairy tales and the sharing of stories could be enjoyed by both parent and child and need not be seen as a chore. Parents can also benefit from "children's

books" and as P.L. Travers, creator of the character of Mary Poppins put it: "there is no such thing as a children's book. There are simply books of many kinds and some of them children read" (Travers in Maynard, 1973, p.266). Maynard says that there are books specifically written for children, such as picture and series books, but many others can be enjoyed by both adults and children who can benefit from the same story at different levels. Fairy tales and folktales are good examples of stories that have ageless and universal appeal.

Reading with children is a skill that parents should develop. Some parents are natural readers, while others are not. Bettelheim (1989) cautions parents not to spoil the magic of the fairy tale for children by trying to interpret their preconscious thoughts or attempting to offer a specific lesson for the child. A fairy tale should not be told for a particular purpose, otherwise it loses its magic and becomes a cautionary tale or fable. Fables are fun to read and they too have a role in a child's education, but unlike fairy tales, fables lack multilevel meanings. Fairy tales can serve the purpose of enriching the child's experience while enlightening parents as to their child's thoughts and conceptions.

When parents tell the story with the right spirit, with feelings evoked from their memory of the story and with sensitivity to their children's creation of their own personal meaning, it helps foster a closer parent-child relationship. By sharing their mutual wishes, feelings, anxieties and hopes through the story, children feel that they are not alone in their emotions and fantasies. In my own experience, the closest moments that my sisters and I shared with our father were when we watched Disney movies together. Problems and issues are objectified in the context of the story. Fairy tales can open the communication channel between parent and child—it gives them the opportunity to talk about issues, thoughts and feelings in a nonconfrontational manner.

Because of the socialization aspects of these tales in our culture, parents should

participate in their child's reading of fairy tales. Zipes (1994) says that fairy tales have become codified, authoritative and canonical. When we think of fairy tales, we think of the popular ones such as *Sleeping Beauty*, *Snow White and the Seven Dwarfs*, *The Frog Prince*, *The Three Little Pigs*, *Beauty and the Beast*, *Cinderella*, and *Puss in Boots*, among others. Zipes thinks that these tales make us feel safe with the familiar, and let us feel like we are part of a universal community with shared values, norms, hopes and dreams. According to Zipes (1994), "to duplicate a classical fairy tale is to reproduce a set pattern of ideas and images that reinforce a traditional way of seeing, believing and behaving" (p. 9). Popular fairy tales allow parents and children to share common beliefs, values and thought processes. The reading of these fairy tales provides a means of perpetuating cultural symbols. However, immigrant parents whose children are being socialized by these tales should be made aware of them and be knowledgeable enough to question the validity of the values that are being communicated.

Fairy tales can also be viewed as subversive art forms that have influenced Western culture and acculturated readers since their collection and popularization by the Grimm Brothers and Hans Christian Andersen (Zipes, 1988). The Grimm brothers remolded folktales to conform to acceptable social norms of the time while Andersen infused his tales with notions of Christian ethics and existentialist ideas. The themes in Andersen's stories deal with the bourgeois notions of the self-made man, as well as his achievement of assimilation and integration into an exclusive social system. He establishes qualities that include cleverness, perseverance and respect for material assets that are necessary for leadership. Andersen and Grimm appear to portray females as passive, demure and dependent, and males as active, courageous, goal-setting, deft-mannered and self-controlled. Andersen's other stories such as *The Little Mermaid* and *The Steadfast Tin Soldier* convey the essence of true nobility, self-sacrifice and self-deprivation (Zipes, 1983, pp. 80-85).

According to Zipes (1983), the subversion of the fairy tale discourse in the nineteenth century was directed at adults and children by fairy tale writers. Greater experimentation that cultivated the "art of subversion" occurred in the twentieth century. The writings of Oscar Wilde, for example, continued to subvert the social and religious messages conveyed by Andersen, while adding a socialist dimension to his tales. *The Selfish Giant* (1995) illustrates the sharing of wealth with less fortunate persons and depicts how the giant obtained ultimate happiness once he shared his garden with the children. Religious symbolism also exists in the story, paralleling the garden with the Garden of Eden, and the innocent child with Jesus Christ. Other writers involved in the process of social liberation, such as Frank Baum who wrote *The Wizard of Oz* (1983) and George Macdonald, author of *The Light Princess* (1977) and *The Golden Key* (1976), used fairy tales as a political tool to "challenge or capture the minds and sensibilities of the young" (Zipes, 1983, p. 131).

The values, consciousness and cultural messages of fairy tales are indelibly imprinted in our minds and have served to form our actions and beliefs. Apart from reading and sharing fairy tales and folktales with children, parents can help children expand the fairy tale discourse by encouraging questioning and deconstruction of classical fairy tales. Reinvention of tales makes children aware of the traditional and the necessity to modernize it (Jean in Zipes, 1983, p. 192). *Cinderella*, for instance, may appeal to girls more than boys, but stories are not confined to this literal interpretation of the roles of males and females. They also serve to intrigue readers and stimulate different interpretations.

Parental involvement plays a key role in the education of children, and the home environment has gained recognition as the primary focus for learning and fostering the development of school-age children (Kellaghan, Sloane, Alvarez and Bloom, 1993). The home environment is a powerful factor that contributes to the academic and scholastic success of the

student. What parents do at home, regardless of their socio-economic status and cultural background, has more effect on the child's development than school. Family experiences are important in that they are cumulative and contribute to later development, as they provide the most permanent environment and point of reference for children (Kellaghan et. al., 1993). An impoverished learning environment would reduce the ability of children to cope with life complexities, arrive at solutions and draw from inferences. Early reading with children helps provide a more enriched experience and environment while serving another role of helping parents provide their children with knowledge, skills and attitudes that allow them to bridge the gap between school and home experience.

When connections are verbalized either from real experience at home or from a story, the child can see the relationship where skills and understanding that are developed in one context can be applied to another. Reading fairy tales and folktales provides children with an imaginary and hypothetical environment away from home. It deals with issues that they will encounter in a physical place that is away from home, such as a school. Going to school is the child's first step toward independence and socialization, which could be equated to a fairy tale character's venture into the forest away from the safety of the home. It is not unusual for children to have separation anxiety when they begin school. Parents could help them deal better with the trials and tribulations of school with fairy tale themes where the protagonist usually returns home or finds his or her own kingdom renewed from a journey into learning and knowledge.

Although immigrant parents want the best for their children, most parents whose first language is not English feel insecure about participating in the education of their children because of their language deficiencies. Many ESL parents hesitate to involve themselves with their child's learning and acquisition of English because of the misconception that their children

may pick up the "wrong" accent and grammar from them. While it is true that ESL parents need to develop more self-confidence in their new language to feel comfortable with it in their home environment, children need to be exposed to the way their parents speak so as to avoid breakdown in communication and disintegration of family ties. The socio-economic and cultural background of the home need not determine how well a child does at school as long as the home environment provides support and encourages the child's learning (Kellaghan et. al. p. 145). This is a significant finding because it empowers immigrant parents and allows them to help and guide their children while reducing overdependency on teachers. To maintain and solidify the parent-child relationship, it is crucial for parents to participate in their own and their child's learning, especially when their children are being socialized in a culture that is different from their own.

Fairy tales capture the child's imagination and reading them together creates a bond between parent and child. The symbolic act of reading signifies love and sharing. It elevates communication between parent and child to Barthes' mythic level. When common beliefs, thoughts and values are shared through a familiar fairy tale, both parents and children can reach a deeper understanding of each other. This provides a solid foundation for a life-long relationship for both parent and child.

Fairy Tales as Understood by Adults

While children may read fairy tales solely for their entertainment value, new adult readers can delve into their thematic and symbolic meanings more effectively than children, without missing out on their entertainment value. Although Campbell says that fairy tales are children's mythology, Bettelheim thinks that childhood is a time to learn to bridge the gap between inner experiences and the real world, and adults who have not successfully achieved

integration between the two worlds are put off by such tales. Adults who are able to integrate reality and the illogical world of the unconscious will be responsive to fairy tales. There is still a child in the wisest of us (Bettelheim, p. 66, 1991). While Bettelheim thinks that symbolic meanings must remain unconscious for children to help them deal with the pains of growing up more effectively, adults have the cognitive ability to read fairy tales at a conscious and mythic level, as well as question and respond to the texts' contents. Adults are also able to let fairy tales speak to them both consciously and subconsciously, and they have the cognitive ability and maturity to understand the various levels of meaning by consciously interpreting the subconscious. Adults have more life experiences than children and appreciate the challenge of dealing with issues and the illogical in a discerning manner.

While these tales were a creative channel for the fairy tale authors' ideals and personal thoughts, the symbolism and sensory experience of their tales are still applicable in today's society. *The Ugly Duckling*, for example, is a parable of Andersen's own success story in which he had to endure a period of suffering and "ugliness" to reveal his gift and innate beauty (Zipes, 1983). The theme of isolation, segregation and racism persists in the tale, which also raises questions today about the limits of assimilation that immigrants can or want to achieve in their new country.

If fairy tales are as subversive as Zipes suggests, and children and adults are socialized by these tales, it becomes paramount that newcomers to a Western culture learn about these tales. They provide a creative avenue to question, bridge and understand the dominant culture without having to compromise and reject their own. Fantasy provides a setting for confusion to take place and alternatives for resolutions to surface. Zipes believes that fairy tales could become more emancipatory and innovative if we provide learners with methods to question and expand the classical fairy tale discourse, and stimulate learners to deconstruct them and create

their own versions. Children's book writers have taken the liberty to deconstruct these tales with new versions of old tales, as seen in *The True Story of the Three Little Pigs* (1991), *Snow White in New York* (1986), *The Frog Prince Continued* (1991) and *The Stinky Cheese Man and Other Fairly Stupid Tales* (1992). The imaginative spirit and fairy tale themes are also prevalent in science fiction stories where the genre takes a twist, replacing the supernatural with aliens and literary language with technobabble. The essence of fairy tales reappears in the *Star Wars* saga, *Star Trek* and *Babylon 5*, and many similar action-packed and high-tech productions—the images and plot speak to us in symbolic form, and the human spirit continues in its struggle and eventually triumphs.

Adults need not be confined to the traditional happily-ever-after tales as they can enjoy middle tales without feeling like they are returning to childhood. Chinen (1992) defines middle tales with a particular feature of the protagonist who is neither young nor old, but grapples with personal failure, marital conflicts and tragedy. Biological age is not assigned, as these problems are ageless and depend on the individual's experience. Not only is enforcing our values and those of the mainstream culture an ineffective way of teaching adults who come from various cultural and socio-economic backgrounds, it could also disrupt their personal lives and alienate them from their familiar surroundings. Middle tales do not seek to enforce values but present them in a manner in which learners can take an active role in interpreting, responding and making meaning of their lives without the danger of real life confrontations and conflicts. Middle tales are for older adults, and they take over where the happy endings leave off. Middle tales help older adults deal with the midlife period and come to terms with the not-so-ideal in life. They also help adults to reach a deeper understanding of work, responsibilities, parenthood, generativity, pragmatism, wisdom and self. Some of these themes include role reversals, intellectual liberation and freedom for women, the loss of youth, destiny, mortality,

and humor (Chinen, 1992).

Fairy tales stimulate the imagination and eliminate intellectual boredom. They also expand our problem-solving techniques beyond the conscious level. Reading, exploring and redefining myths give us a sense of purpose and an avenue to discover unfound truths. Chinen reasons that fairy tales are ageless in appeal and are able to touch the human soul while unveiling the unconscious psyche. They also provide a "conduit" to the unconscious, guiding adults to find solutions to their practical problems. While this is reflective of some of the responses that I received from the adult ESL learners who participated in the curriculum project, I would like to discuss a Chinese folktale that had an impact on my current problem: completing this thesis. The folktale is entitled *The Secret of Wealth* and it originated from a handout in my Mandarin class at Vancouver Community College. The translation of it goes something like this:

> Zhangsan was a very poor man. One day, he met his wealthy friend, Lisi, and decided to ask Lisi the secret of his success.
>
> "I am sick and tired of being poor, " Zhangsan said. "Could you tell me the secret of wealth and success?" he asked.
>
> "That's possible," Lisi answered. "But you have to carry water for me for three days."
>
> Zhangsan was so happy that he replied, "Not only will I carry water for you for three days, I'll even do it for three years if you're willing to tell me your secret."
>
> Lisi gave him a long pole to put over his shoulder and two wooden buckets. He told him he had to carry the buckets of water until he filled the large wooden vat.
>
> Zhangsan followed Lisi's instructions and worked diligently carrying buckets of water to fill the vat, but no matter how many times he filled the vat with water, it never got full. After three days, the vat was still not full, so Zhangsan complained to Lisi.
>
> Lisi said, "Look at the vat carefully."
>
> Zhangsan soon realized that the vat did not have a bottom, and the water flowed out into the earth everytime he poured more water into it. Lisi changed the vat, but gave him two broken buckets instead. He told Zhangsan to fill the vat with water for another three days.
>
> This time, Zhangsan had a more difficult time filling the vat and balancing the broken buckets. Each time he carried the buckets of water, they leaked from the sides. When he got to the vat, he had already lost most of the water. Nevertheless, Zhangsan did not give up. Before the end of three days, the vat was full.
>
> Lisi said to Zhangsan, "Remember, the secret of wealth comes from not wasting and saving a little at a time."

The symbolism and theme of the story could be applied at many levels beyond the

monetary wealth that is suggested. It helped me see my immediate problem and I instinctively identified with Zhangsan. In the beginning, I would go through bouts of work and inspiration reading this and that, but not feel like I had achieved anything. I imagined myself pouring buckets full of water in the vat but having most of it flow out. Later, I found a focus and foundation for my thesis, but I was not putting any "buckets of water" into my work, either avoiding the work, or giving myself excuses that I did not have enough time to do as much work as I wanted, seeing that my teaching schedule was erratic. I rationalized the problem for a long time, but explanations did not translate into action. The story appealed to my unconscious need to complete the task, and it helped me to objectify the problem. It touched and spoke to me in a way I cannot explain, but I knew that if I kept putting some work into the writing, consistently, no matter how little and sporadic, like Zhangsan's leaky buckets, I would ultimately complete my thesis. The images from the story helped me take pride in my small efforts and diminish the sense of guilt I felt from not having yet achieved my goal.

Aside from the psychological, social and cultural benefits that adult learners can derive from fairy tales and folktales, these tales are a practical means to introduce literature to new language learners. Brumfit and Carter (1986) say that a literary syllabus can start only after a certain level of language or reading is presupposed, but I believe we can start exposing learners to literature even at an early stage of language acquisition. Fairy tales and folktales are short and easy to use in the classroom. Because of the oral traditions of these tales, they can be simplified, retold in different ways, and the essence is not lost. Fairy tales also do not discriminate against groups of learners, as learners of all knowledge, intelligence and skill levels can participate in the reading and discussion of fairy tales and folktales. Their themes are universal and they need not speak to the intellect alone as they appeal equally to the individual's intuition, fantasy and experience.

While the ability to read and write is important to adult learners, we need to solicit intellectual, emotional and psychological responses from texts, which will help shape our world, provide us with the ability to contrast, find alternatives, make choices and come to resolutions (Rosenblatt, 1970). Literacy alone is not enough. Harman and Edelsky (1989) assert that literacy is not necessarily liberating and does not guarantee membership in the dominant culture. Language learning, therefore, requires relevant contexts, and mastering the mechanics of speaking, listening, reading and writing alone cannot fill the void of cultural and human experience. Language skills need not be compromised; in fact, they can be enhanced with a context that is of interest and relevance to the learner. The idea that we have to go beyond the literal and concrete word brings about a significant impact on the teaching of ESL to adult immigrants. In some curriculum practices, ESL speakers are not expected or encouraged to think or read mythically because there is a misconception that instructors must keep language at a literal and concrete level to assist in comprehension and acquisition. While this may seem inevitable at the very beginning stages of language learning, instructors cannot continue indefinitely to teach newcomers a language that is devoid of cultural meaning and personal significance. Without exploring the language of myth, we are robbing learners of a foundation of values and ethics, and a sense of identity and community.

CHAPTER 3

THEORIES OF ADULT EDUCATION AND THEIR APPLICATION IN THE ADULT ESL CLASSROOM

Five theories and philosophies of adult education—namely the behavioristic, liberal, progressive, humanistic, and radical streams of thought—are discussed in this chapter. The discussion will focus on how some of these theories apply to classroom practice and the adult ESL population that I am working with. Adult education philosophies and theories originated in particular socio-cultural contexts influenced by particular problems, issues and challenges that existed at the time when they were written (Elias and Merriam, 1980). Therefore, in applying these philosophies and discussing their implications, a reinterpretation and reevaluation of the current framework of problems, issues and challenges that are faced in an ESL classroom is required.

Most adult education theories, except for Freire's (1970) theory which espouses literacy for the masses, are geared towards adult academic and vocational education. Behavioristic philosophy and the social, pragmatic and utilitarian goal of progressive adult education provide the current framework for ESL. More practices, however, associated with the liberal, humanistic and radical adult education theories should be applied if we seek a more long-term goal that takes into account the full development of the whole individual in his or her society.

In each section below, I have tried to extract those aspects of the particular theory discussed that are useful to some aspect of language teaching and learning. Although behaviorism is currently in disfavor among many language researchers, it nonetheless, has contributed extensively to language teaching practices. As language is a complex phenomenon, no single theory of human nature given below is adequate to account for all aspects of the appropriation and acquisition of English as a second language. Therefore, I see no theoretical

or pedagogical gain in rejecting completely any particular theory of adult education as each has its own contribution to make in language teaching and learning.

Behavioral Adult Education

Behaviorist teaching and learning methodology is not openly embraced, but is often practiced in the delivery of ESL programs. Teachers inadvertently look for overt and observable qualities in students since language is performance-centered. The fundamental belief of behaviorists is that all human behavior, including the most complex processes can be explained by conditioning, a science of behavioral engineering. Even the most distinctive human qualities, such as thoughts, motivation and emotions, are believed to be determined by prior patterns of conditioning (Kolesnik, 1975). The underlying assumption of behaviorists is that humans are no more than a highly complex and developed animal.

Conditioning and connectionism are two forms of behaviorist theory practiced in education. Conditioning begins with the teacher acting as a "stimulus" whereas connectionism uses the learner as a starting point (Jarvis, 1995). According to Watson, a proponent of classical conditioning and the founder of behaviorism, the way to understand humans is by observing their behavior, and not by exploring the inner, unobservable recesses of the mind. Pavlov's classical conditioning model proposes that the stimuli that evoke responses are all that matter: we control behavior by controlling the stimulus. Pavlov experimented on dogs that were taught to salivate at the sound of a bell before being fed. Watson used Pavlov's techniques to teach an 11-month-old boy to fear a white rat. Although his work was valuable in certain child-rearing practices, not all behavior, as we know, can be controlled or explained (Elias and Merriam, 1980, and Jarvis, 1995).

Operant conditioning by Skinner (1968 and 1975), on the other hand, stresses the importance of both the response and the stimulus, where reward and reinforcement strengthens

the bond to the stimulus. Reinforcement can either be intrinsic or extrinsic and be used to modify our own behavior and explain that of others. Reward, reinforcement and feedback are all necessary to make operant conditioning work and to make the solicitation of the appropriate responses under similar conditions possible. The use of reward, reinforcement and feedback is apparent in the day-to-day practice of regular ESL delivery.

The use of certain grammar teaching techniques reflect operant conditioning at work. *Side by Side* (1989) is an example of a popular grammar book series that helps ESL students reinforce grammar patterns in controlled dialogues. The lessons are usually introduced by a sample dialogue in a box. Students are then expected to reproduce the same grammatical structures in different situations outlined in the text. At the end of the lesson, students should be able to generate the same kind of dialogue within their own personal situations. The structured dialogue is a stimulus that triggers a correct response. The repetition of the given format reinforces the structure, so that students are able to repeat it again under similar circumstances. The instructor provides feedback by correcting grammatical and pronunciation errors, and by encouraging students to make other variations within the given format. This is just an example of a text that is widely available as a grammar teaching tool. There are many other creative ways to teach sentence patterns, most of which, nonetheless, would fall under the category of behavioristic education.

"Teaching machines" are now being used in ESL to provide more immediate feedback and individualized learning. Skinner (1968) states that "education must become more efficient" (p. 29). Teachers, according to Skinner (1968), are not as effective as teaching machines because they cannot provide students with sufficient positive reinforcement. There are many kinds of "teaching machines" used in ESL, whose benefits can be enhanced with instructor and student participation. While I agree with Skinner that it is not possible for an instructor to give

individualized attention to 15 or more students at a time, the role of the teacher is not necessarily ineffective. ESL teachers are now using "Language Masters" (recording machines that allow the instructor and student to record themselves on the same strip of a recording card) to help students repeat, review and drill structures that have been previously learned. Each card provides a structure that acts as a stimulus for a possible response. When such machines are used with groups, they provide more reinforcement practice than students would normally get in regular classroom teaching. The teacher, however, is still needed to select the lessons and make recordings on the cards to generate appropriate responses from students. Although the teacher can help in providing feedback for students, self- and peer-monitoring are encouraged. Other machines that aid in teaching include a variety of audio-visual equipment as well as computer-assisted programs. The instructor organizes learning, and in Skinner's terms, arranges contingencies of reinforcement to bring about learning.

Continued reinforcement, according to Skinner, is important to strengthen the bond of learning. In the case of ESL, it is necessary to provide students with sufficient practice to achieve a level of fluency that allows them to express their ideas in a comprehensive manner.

> Once we have arranged the particular type of consequence called reinforcement, our techniques permit us to shape the behavior of an organism almost at will.... Reinforcements continue to be important, ..., long after an organism has learned how to do something, long after it has acquired behavior. (Skinner, 1968, p. 10)

While the term "organism" does not seem appropriate in defining humans by other schools of thought, behaviorists like Skinner and Watson regard emotions, feelings and intellect as intrinsic qualities, which are not observable and measurable. They believe that human behavior results from prior conditioning determined by external forces in the environment over which a person has little or no control. Therefore, by controlling the environment, desirable behavior can be produced. In the case of common expressions and grammar patterns, which are mechanistic skills in English, reinforcement will produce a certain level of desired fluency for learners to

function with some degree of communicative competence. Without reinforcement, language learners easily forget grammatical structures.

Skinner favors positive reinforcements over negative reinforcements. Punishment and negative reinforcement do not promote a positive environment for learning. In practice, it is important for instructors to look for positive reinforcers and to improve contingencies to help students from another culture to behave in a way that is acceptable in the dominant culture. Negative reinforcers would only create an unhealthy, unnatural and stressful learning atmosphere in the classroom. According to Skinner, punishment and negative reinforcers only satisfy the contingencies in the most superficial way (Skinner, 1968, p. 149).

A common behavioral problem in second-language classrooms occurs when students speak their native language, a behavior which excludes other students from participating in the conversation. Students who make it a habit to socialize within their own ethnic group defeat all purposes of programs which are designed to promote adaptation and integration into Canadian society. ESL learners need to understand that English is a language of communication and is not something that can be learned passively in the classroom. An environment in the classroom that simulates the English-speaking environment and community that the ESL learners hope to be immersed in needs to be created. While motivated students are able to control this natural tendency to use their home language in the classroom, others just find it easier to converse in their first language whenever the opportunity arises. From experience, a serious lecture is not enough to change this set pattern of behavior. A number of instructors, including myself, have resorted to money jars or fines, which have had various degrees of success. Fines are a form of punishment and an example of negative reinforcement. Additional stress results from both the instructor and student having to manage the "punishment". According to Skinner, punishments satisfy the requirement or contingency in a superficial way in that there is ultimately no intrinsic

motivation for behavioral change. I tried something more positive which seemed to work quite well with the students. Every time students spoke their own language, they were given a topic card that had a question or a general topic written on it, and they were required to speak on the topic for 2 minutes in front of the class. The rationale was that they needed the extra practice. After a couple of incidents, the class decided that they would converse in English. Even though this may be a singular example, positive reinforcements are more likely to produce healthier environments for learning.

Skinner (1968) admits that very little real life goes on in the classroom, but any measures the teacher can take to make the world of the classroom relevant are useful. Good students know how to recognize reinforcers and amplify immediate consequences so that they become more efficient learners. Although Skinner thinks that the teacher can use any reinforcer that is positive and emulates real life, an improvement in teaching should have to do with a better design of contingencies using what is already available (Skinner 1968, p.154 - 156).

Thorndike (1926) who propounded the theory of connectionism challenges language instructors to make lessons, even those dealing with mechanistic aspects of language, like pronunciation and grammar, more meaningful. This would help strengthen learning and transfer to real-life situations. Thorndike's laws of learning improve on the stimulus and response bond. He says:

> Organisms will acquire and remember those responses that lead to satisfying after effects (law of effect); repetition in itself does not establish a connection, but repetition of a meaningful bond will strengthen learning (law of exercise); and a pleasurable bond, hence maximized learning, occurs if the organism is ready (law of readiness). (Thorndike in Elias and Merriam, 1980, p. 82)

Thorndike's law of effect claims that if the learning act produces pleasant consequences, it will be repeated and learned while one that produces an unpleasant consequence will be avoided. This underlies the basis of the reward principle of operant conditioning: extending the use of

incentives, feedback and reinforcement (Kolesnik, 1975, p. 90). Teaching mechanistic skills with content materials that are relevant to students should be used to make learning more satisfying and meaningful. When content materials are not easily accessible, situations that resemble those found in real life can be created. Repetition and grammar drills could be made more interesting by setting up more challenging activities for students. For example, if students are learning how to use 'should' as a function to give advice, the following activity could be set up:

1. The instructor writes up situations on cards, which require advice. Student participation could be solicited by asking students to write their own problem cards. A sample card would read:
   I have a headache.

2. In groups of three or four:
   A student would read the card, and the others would give different advice using the modal "should." Responses might include:
   You should see a doctor. You should take a break. You shouldn't work so hard.

A mentally challenging and potentially relevant activity will help students remember the structure and be better able to use it should the situation arise in real life. A group activity increases the element of fun and pleasure, and according to Thorndike, learning is maximized. Using jazz chants and songs also make repetition and learning mechanical structures in English more pleasurable.

Skinner's underlying philosophy is that people are not really free since personal freedom is only an illusion and freedom is a matter of contingencies of reinforcement.

> Man's struggle for freedom is not due to a will to be free, but to certain behavioral processes characteristic of the human organism, the chief effect of which is the avoidance of or escape from so-called 'aversive' features of the environment. (Skinner, 1975, p.39)

Freedom, according to Skinner, is not defined in terms of states of minds or feelings. Society's role is not to free people, but "to analyze and change the kinds of control to which they are exposed to" (Skinner, 1975, p. 40). Behaviorists believe that crime, for example, is avoided not

because we will it, but because citizens fear punishment.

Behaviorism plays a key role in education, especially in programs where participants need skills to function and "survive" in society. In a survival English class, the behaviorist theories and philosophies give students something concrete to work with. Although not all elements are totally predictable and controllable, habitualizing certain structures of the English language give the student something tangible and enables them to function in society. Acquiring job skills and vocational training are other educational areas that have been strongly influenced by behaviorism. Learning how to learn is an important tool to help learners adapt successfully in a changing environment (Elias and Merriam, 1980, p. 87). Natural motivation may sometimes wane, therefore, guidelines that increase discipline and learning structure, and in Skinner's terms, the arrangement of natural reinforcements and contingencies, are necessary to make learning more successful. Behaviorism has made some major contributions in the day-to-day practice of language teaching and learning, but the theory is incomplete when long-term goals are considered. Although the principle of conditioning helps establish desirable behavior and habits, it is insufficient to help learners express original and creative thoughts, as well as opinions and ideas. A higher level of language competence, knowledge and originality are necessary if students are to improve themselves further, excel in their fields, rise in management ranks, and become leaders in their community.

Liberal Adult Education

Originating from the philosophical theories of Socrates, Plato and Aristotle, liberal education has been adopted by Christian schools in early, medieval and modern times. A strong influence in Western academic education, it emphasizes the development of organized knowledge and intellect (Elias and Merriam, 1980). The pursuit of a liberal education, in the traditional sense, is only possible if the learner has some mastery over the language. The depth

of philosophical works would presumably be best studied in the first language of instruction. Because the philosophical foundations of the liberal arts is such a potent force in educational thought and philosophy, language learners should be aware of and exposed to them.

While some of the aims of liberal education, such as the storing of facts for the possibility of future use, rigorous intellectual training, and the directive role of the teacher, may not be applicable to the goals of language training; other objectives, such as the study of rhetoric, the possession of wisdom, the maintenance of moral values and the search for truth, are essential elements that are missing in current language curricula. If we view language as a means of expression and communication, its ultimate objectives would be the attainment of knowledge and truth.

The knowledge of grammar and rhetoric is seen as a starting point for the rigorous intellectual training in the liberal arts program. While grammar is emphasized in all language training programs, rhetoric is not. Aristotle says that rhetoric starts with "arguing," which promotes the interaction of humans. Argument is about the relations between one voice and another, allowing people to express their views and ideas. Argument is rich and creative; it is central to the understanding of language (Leith and Myerson, 1989, p. 81). Leith and Myerson (1989) seek to connect rhetoric with literary understanding of argument, stating that: "Reading literature is not a way of confirming what is already known, but a way of extending our understanding" (p. 83). Using folktales in the classroom to provide a reference point for students helps to enlarge and extend their knowledge. Folktales provide a springboard for other ideas and concepts to emerge. Their interpretations and ideas generate language and arguments by enhancing the use of creative and original language. Rhetoric multiplies interpretations and creates avenues through which thought can surface.

Like Zipes (1994), Leith and Myerson say that both philosophy and literary criticism

have their canons of indispensable texts that help constitute the disciplines themselves. They suggest that story interpretation is linked to ways of analyzing language in society, which is also linked to a style of thinking. Introducing our popular folk and fairy tales in the classroom will help introduce learners to Western society's style of thinking. They provide an introduction to rhetorical thought, and ultimately to a better understanding of the dominant culture by providing learners with practice in rhetorical argument. Leith and Myerson define the rhetorical idea of argument as follows:

> To argue is not merely to put forward a view, but also to speak, or write, in the awareness of a differing or opposing view. That idea of argument puts an emphasis on address, the crucial point being that many different kinds of address may result from an awareness of the other position... (p. 85)

It was quite by accident that I discovered the link between rhetoric and fairy tales. A practical example of this theory was evident in a class in which I introduced the fairy tale, *The Three Little Pigs*. I was substituting for a teacher who wanted his class to discuss parenting and family issues. I read them the story and we focused on the theme of independence and the appropriate time for children to leave home. In groups, the students came up with their own ideas on when children should leave home and why. Many different points of views were expressed ranging from the view that children should never leave home, to they should leave home after marriage, or after the age of 25, or after they have gained maturity and independence. In our discussion about symbolism, the students agreed that the pigs represented children; the momma pig, parents; and the wolf, inherent dangers and vices in society. Some asked the question why the little pigs had to leave home if they were happy with their mother, and why would a parent allow her children to be put into danger. The story generated different answers and more questions. This led to related discussions from a task sheet assigned by their instructor. The fairy tale gave the students a text to base their arguments on, and through these arguments, students became aware of the point of view and position of the writer. With that in mind, they

in turn presented their own views and positions.

The philosopher, Hans-Georg Gadamer insists that questions are central to knowledge: "Only a person who has questions can have knowledge" (quoted in Leith and Myerson, 1989, p. 150). Gadamer thinks that questions allow us to acquire knowledge, and that questions will always produce answers that differ. Texts are interpreted by asking questions and having answers that vary. Gadamer (quoted in Leith and Myerson, 1989) states that "The view of knowledge is profoundly Rhetorical: knowing belongs within an arena where different voices speak, where conflicting views are possible" (p. 150). Rhetorical questioning aims to explore the subjective process of interpretation and the possibility of meaning. Leith and Myerson say that we do not write or speak simply in our own words but by the words of others as "voices always quote each other" (p. 153). This is true of folk tales, which were originally oral tales that have been retold and transcribed, and have since gone through multiple retellings that quote one another.

Reading, like questioning, is a process. New questions and different answers emerge each time a story is read. Leith and Myerson notes: "Reading stories is a way of thinking—and Rhetoric must seek to enrich and encourage such thinking, while being enriched by it" (p. 177). Reading stories is a way of thinking that expands the horizons of learners. Stories can evoke more thoughtful questions and responses from both students and instructors. The use of stories helps teachers to break away from the rut of predictability and stale lesson plans as well as helping students to avoid repetitive and uncreative responses.

On the surface, it would appear that a liberal arts approach is not appropriate in programs that prepare learners for vocational training or job search. Such vocationally-oriented language programs also lack the time to handle the vast amount of readings required in the liberal arts. This popular view, however, is short-sighted. In order for learners to advance in

their careers and move up in their jobs, they need to understand the intricacies of the work culture as well as to develop logical, intellectual and rational powers for understanding the human character and condition. More businesses and industries are promoting liberal art studies believing that the emphasis on values provides the most effective means for promoting healthy interpersonal relationships in the workplace (Lenz in Elias and Merriam, 1980). According to a February 1995 article entitled "Camp Overhaul" in *BC Business* magazine, companies in British Columbia are paying for their employees to take courses that emphasize personal development. The first order of management development is no longer just learning how to budget, plan and manage, but learning how to relate to others, handle stress and make decisions. In short, companies are more interested in helping their employees become more self-actualized. Taking human personal growth seriously is seen as an indication of maturity and ambition (Haslam, 1995). Personal development serves a long-term goal of providing employees with an edge in leadership and communication. A second-language learning curriculum devoid of such studies for various reasons may seem pragmatic at first, but in the long run, it lacks foresight. The reasons may be because of the following assumptions: a language curriculum aims to teach language and not literature; language learners do not have the language mastery to read and discuss philosophical works; language teaching does not aim to develop the person and is limited to a survival or functional level of English.

The purpose of liberal adult education is derived from the belief that human beings have certain universal commonalities, regardless of the changes of time and culture. Human problems portrayed in folktales are universal and the concept of the invincibility of the human spirit endures. Rational and intellectual, this mode of education attempts to lead us from information, to knowledge, to wisdom. There are two types of wisdom derived from the philosophies of Aristotle and Plato, and they are classified as (1) practical and (2) theoretical or

speculative (Elias and Merriam, 1980, p. 23). Practical wisdom allows us to apply the information and knowledge to our daily lives; and theoretical wisdom calls for leisurely study and reflection on the search for truth about the human situation and the world. The use of stories in the classroom touches on both practical and theoretical wisdom. Folktales talk about the experience of common people in a once-upon-a-time setting making them easy for the average individual to identify with. Works in liberal education often portray the experience of great, wise and talented people, which enables us to elevate ourselves to greater heights.

As long as we continue to search for truth, and strive for psychological, emotional and spiritual wisdom, liberal education will remain a major force and influence in adult education. The underlying problem of the Great Books program is its inability to bridge the truths found in classics written in a distant culture and time with those of contemporary writers who express ideas and speak to modern individuals (Elias and Merriam, 1980). Unlike classical works of writer-philosophers such as Plato, Aristotle, Shakespeare and Dante whose works are best retained in their original form, folk and fairy tales are able to change, molding their ideas to any time and place. Liberal education promotes lifelong learning and its full scope is best grasped by adults who have the life experience to appreciate the wisdom found in our cultural heritage. Using folk and fairy tales could be a prelude to a liberal arts education, as it provides an opportunity for learners to be exposed to the concept of rhetoric, argument, knowledge and wisdom.

Progressive Adult Education

Progressive education emphasizes vocational and utilitarian training, community involvement, learning by experience, problem solving, scientific inquiry and a responsiveness to social problems. Knowles (1977) sees knowledge as useful, functional and pragmatic. Experience, according to Dewey (1976), is central to education, and learner experiences should

be arranged and selected so that they promote growth and desirable future experiences (p. 25). Lindeman (1926) maintains that the major goal of education is to develop social intelligence and practical understanding of our environment. Because adults find themselves in specific situations such as family, work and community life, adult education must fit the needs of the learner and begin at this point.

Dewey thinks that a pragmatic and utilitarian form of education should be balanced with philosophies espoused by humanistic education and the liberal tradition. Adult progressive education could be broadened to include socialization or inculturation. Although the origins of progressivism were centered on the child, progressive thought strives to make education more relevant and applicable to all learners. Learning, according to Dewey (1976), is something that students do for themselves. The teacher's responsibility is to organize, stimulate, instigate, and evaluate the complex process of education. Learning is based on student experience, and the educator's role is to guide, direct and evaluate experiences in terms of their educational component. By providing a setting that is conducive to learning, the instructor also becomes a learner.

Progressive theory has a neutral view of human nature; a person is neither good nor bad. The polarities of folktale characters suggest at a deeper and more meaningful level that humans are neither good nor bad, but that different actions on their part will result in different consequences. For example, the witch in *Rapunzel* is viewed as evil because she cold-heartedly demands the child from Rapunzel's parents, imprisons the child in a tower and at the end turns Rapunzel away to fend for herself. The internalized feelings of possessiveness, power and anger that exist in parents are exaggerated and acted out by the witch. Folktales recognize that these negative feelings exist in individuals and dramatizes events that may occur when these feelings are acted out irrationally. In realizing they exist, we need to find constructive ways to

deal with them. People are born with an unlimited potential for growth and development. Therefore, the accumulation of knowledge and understanding through learning leads to growth and wisdom. Fairy tales and folktales emphasize the centrality of experience that progressivism theorizes. Stories reconstruct and reorganize experience as Dewey suggests. They help individuals interact with the environment and make learners' experience a valid center for education.

The use of stories in the classroom is consistent with the practice of progressive adult education in that they bring the discussion of experience, attitudes and socio-cultural norms to the foreground. Student experience and continuity of that experience becomes central in the classroom lesson, allowing learners to evaluate their cultural habits within our society in a democratic manner. Dewey (1976) defines the principle of habit as follows:

> The principle of habit covers the formation of attitudes, attitudes that are emotional and intellectual; it covers our basic sensitivities and ways of meeting and responding to all conditions which we meet in living. From this point of view, the principle of continuity of experience means that every experience both takes up something from those which have gone before and modifies in some way the quality of those which come after. (p. 35)

Instructors in such situations are allowed to be learners and participants in the learning process. Instructors no longer need to assume a position of authority and act as a transmitter of knowledge; instructors can also be learners. According to progressives, the relationship between instructor and learner is reciprocal. Knowles (1980) characterizes the role of the adult educator as that of a helper, guide, encourager, consultant, and resource, not that of transmitter, disciplinarian, judge and authoritative figure. Knowles outlines extensive learning-design models to include and explore different and varied small group activities that manage the adult learning experience. Andragogy is a concept created by Knowles to distinguish adult learning from pedagogy or child learning. Progressive thought helps us to move away from static and inert knowledge and motivates us to find out what and why we teach. In the case of

immigrant language classes, the goal is to allow learners to be functional, self-reliant and contributing members of society. Therefore, problem-solving methods including hands-on projects and activities are useful approaches for ESL programs as they help students move towards becoming both cooperative and independent learners.

Although vocational and job-training education reflect the trend of progressivism in current adult education, these programs tend to be too focused and narrow and are not sufficient in providing the all-round education that an immigrant needs in a new country. Literature in the form of folktales as well as case studies can be an added component in these programs to provide learners with psychological and emotional understanding of themselves and their environment in a nonthreatening and democratic manner. Current ESL programs influenced by progressive education lack the vigorous language training that behaviorism offers and the long-term personal growth that liberal education promotes. Ultimately, both the mastery of functional English and a deeper understanding of our work culture are still needed for learners to become active participants in society.

Humanistic Adult Education

Humanistic adult education is an integration of the best features of liberal and progressive education. It emphasizes the concept of self and the development of the whole person, particularly the emotional and affective dimensions of the personality (Elias and Merriam, 1980, p. 109). A number of educational terms related to the self emerged from this philosophy, namely, self-concept, self-development, self-actualization, self-evaluation, self-initiation, self-direction, self-development and self-discovery. Concerned with the freedom and integrity of individuals, humanistic philosophy also allies itself with existentialist ideas, which strive to heighten human awareness, consciousness and the perception of our existence. The purpose of education is to develop the potential of all learners, recognize their individuality,

creativity and freedom, and to allow them to be self-sufficient.

Humanists, unlike behaviorists, believe humans are inherently good with unique values and qualities. Each person has an unlimited potential for growth and development. While reason and intelligence are essential in the process of learning, intuition and emotions are also necessary to make the learning experience complete. Like progressive education, humanistic education is student-centered. The teacher's role is that of a facilitator, helper, and partner in learning who is also there to create conditions for learning to take place.

According to Rogers (1983), a humanistic psychologist, education strives to create learners who are self-actualized and fully functional. His contribution lies in the development of person-centered teachers. Education needs to create a climate where teachers experience the excitement of discovery—both in regard to themselves and the subject matter they are teaching. Teaching becomes more rewarding if it is part of a dual process in teachers: the process of becoming more of themselves, and the process of promoting and facilitating learning in others (Rogers,1983, p. 163). Therefore, it is important to select content that is interesting and mentally stimulating both to the teacher and student so that learning does not become a one-way transaction. Rogers also supports the continuing process of learning:

> The content of learning, while significant, falls into a secondary place. Thus, a course is successfully ended not when the student has learned 'all that she needs to know,' but when she has made significant progress in learning how to learn what she wants to know. (Rogers, 1983, p. 189)

Learning to learn empowers students and allows them to take control of their own learning process. Students assume the role of the passive learner either because it is easier or because they are perpetuating a cultural behavior that they are familiar with. Transforming students into active and participating learners requires a modification of their values and cultural beliefs. Rogers states that cultural transmission in adults is a complex process and the choices could be perplexing and difficult. There is also no guarantee that the choices will be self-actualizing.

Values, however, are not rigid but continually changing, and when an experience is not self-enhancing, the learner tends to make an adjustment or revision that will put him or her on the right track toward self-fulfillment (Rogers, 1983, p. 264).

Unlike behaviorists, who believe that people are essentially not free and that the effective causes of behavior lie outside the individual, Rogers (1983) believes that freedom is intrinsic, subjective and existential. McKenzie (1979) also takes an existentialist stance on humanistic education advocating that adult education should foster a courageous spirit among individual learners. With the development of proactive and self-directed individuals, human existence can be enlightened. Mezirow believes that rational thought and action are cardinal goals of adult education (p. 354). Being rational, according to Mezirow, means having the ability to reflect critically on ideas and actions. His ideas have contributed to the practice of journal writing by both instructors and learners; the former to evaluate and reflect on their teaching methodologies, and the latter, on their learning progress and strategies.

Humanists believe learning is a personal endeavor and motivation is intrinsic. Consequently, self-evaluation is a key part of learning, where students are thought to be the best judges of whether learning has met their needs, goals and interests. Whereas this is an ideal situation for learners, some ESL learners seem unprepared and reluctant to evaluate themselves. This may be from their previous educational experience, which may have tended to be teacher-centered, hence, making student-centeredness a new phenomenon for many second-language learners. Another problem could be the learners' inadequate exposure to the target language culture, causing them to be unable to effectively gauge their ability and proficiency. Particularly at the beginning stages, many lack the confidence and ability to communicate their thoughts in another language, let alone self-evaluate. Instructors need to help students break down communication barriers and reduce psychological and emotional dependency in order to

help students move towards self-actualization.

Other goals that can be adopted from the liberals and progressives include the development of interpersonal relationships, which are crucial to survival in society and the work place. Interpersonal relationships deal with the affective and emotional dimension of the self and could be encouraged by using problem-solving techniques in cooperative groups. Cooperative groups are noncompetitive and help students develop the ability to listen, understand, accept and respect others; express, explore and develop themselves; share and learn from different experiences.

Knowles (1980) developed the concept of andragogy, a humanistic theoretical framework applied in adult education. Initially andragogy, the art and science of helping adults learn, was sharply distinguished from pedagogy, which is primarily related to the teaching of children. His assumptions include (Knowles, 1980 and Jarvis, 1995):

- a change in self-concept since adults needed to be self-directive;
- an emphasis on experience as a main source of learning;
- adult readiness to learn is linked to the developmental stages of life;
- adults are problem-centered and desire an immediate application of knowledge.

Since his first introduction of andragogy, Knowles has reconceptualized andragogy and acknowledged the validity of andragogy in the education of children and pedagogy in the education of adults in some situations, and acknowledged that the two are not mutually exclusive (Jarvis, 1995, p. 91).

The humanistic goal of a fully developed person should be consistent with that of second-language learning. Second-language learners need to develop a new identity that is equally or more developed than their present one. While working on a new language, which will help overcome their language and cultural barriers, they need to gain self-confidence in themselves and their abilities, and not wait for an illusory time when their English is perfect.

Once they have gained a sense of self in their new country, learning and self-actualization will happen naturally. Language learning and the development of self need to happen simultaneously. One without the other is incomplete.

Radical Adult Education

The emphasis of radical adult education theorists is on using education to bring about social transformation and change. By criticizing and questioning existing educational practice, advocates of radical education hope to advance the vision of a better society and liberate the individual (Darkenwald & Merriam, 1982, pg. 58). Freire (1970), a popular radicalist, maintains that learning cannot be a neutral process, and that education changes the world view, mind-set and consciousness of individuals. Although his ideas emerged from the political oppression of the masses in Brazil, his humanistic conception of people as learners, his emphasis on individuality, his promotion of teacher-student relationship, and the principle of curriculum creation can be applied successfully in language learning.

Learners need to take an active role in their educational process through critical reflection and perception. Freire (1973) distinguishes "problematizing" from problem-solving by explaining that the former subjectivizes social reality while the latter objectivizes it. Problem-solving distorts the totality of the human experience by reducing it to mere difficulties to be solved (Freire, 1973). "Problematizing", on the other hand, involves learners as subjects of their own history and reality. To "problematize" is to accustom people to the task of codifying reality with symbols, which generates critical consciousness and empowers individuals to change the social forces surrounding them. This would apply to newcomers who seek to understand and integrate themselves in the new culture and social reality. They cannot merely try to solve their problems objectively, as they need to understand social and cultural codes and conventions in order to consciously alter themselves and their reality.

Freire's distinction of integration and adaptation applies to the predicament of many immigrants to a new country. Unlike adaptation, integration is the dual capacity of an individual to adapt to reality and to possess the critical ability to make choices. Adaptation merely subjects the individual to the choices of others.

> Integration with one's context, as distinguished from adaptation, is a distinctively human activity. Integration results from the capacity to adapt oneself to reality plus the critical capacity to make choices and to transform that reality. To the extent that man loses his ability to make choices and is subjected to the choices of others, to the extent that his decisions are no longer his own because they result from external prescriptions, he is no longer integrated. Rather, he has adapted. (Freire, 1973, p.4)

Therefore, in order for immigrants to achieve integration, they must be able to make decisions and choices in the context of their new reality or society. For example, if a Chinese doctor decides to come to Canada, she could either decide to adapt or integrate. If she chooses to adapt, she is "subjected to the choice of others" in that she will accept the fact that she may not be able to practice medicine in Canada. Therefore, she may settle for a low-paying job indefinitely that requires little English ability. Should she choose to integrate, she will possess the capacity to adapt, make choices and change her current circumstance. After giving her situation critical thought, she could choose to requalify as a medical doctor, or enter a parallel field such as acupuncture or herbal medicine, or pursue an entirely new but satisfying career path. When she is able to make choices and exercise her capacity, she has fully integrated in Canadian society.

Adaptation tends to be the more favored option as it satisfies the individual's immediate basic needs, but in doing so, personal development is sacrificed and human potential ignored. Integration, however, is more challenging in that it requires more effort. It requires mental deliberation, awareness of the individual's uniqueness, assumption of responsibility for one's future, and realization that there is no guarantee of any one action leading to success. This process of critical reflection, however demanding, enhances personal development and enriches

human potential.

> True humanization takes place in the world only when each person becomes conscious of the social forces working upon him or her, reflects upon these forces, and acquires the capability to transform the world. To be human is to seek to guide one's own destiny. To be free means knowing one's identity and realizing how one has been shaped by one's social world and environment. (Freire in Darkenwald & Merriam, 1982, p. 60)

If adult educators seek to be humanistic in the field of ESL in Canada, they need to extend the functional and informational content of materials to include materials that deal with social forces or the humanities. Myths, fairy and folk tales, are not the only answers, but they are a viable option that helps to create a humanistic situation and social world that provide readers with an avenue to reflect upon social forces. Freire (1970) criticizes authors of "impoverished" texts which are mechanically memorized and deprived of their authentic dimension of thought and language. He believes that the "poor classes" are able to create texts that express their own thought-language at the level of their perception of the world (Freire, 1970, p. 9). He does not believe in the memorization and repetition of syllables, words and phrases, but of critical reflection on the reading and writing process, as well as on the profound significance of language. Freire poses a challenge to the fundamental beliefs of adult ESL educators: are we educating second-language learners to be able to reflect critically and become active participants in society, or are we limiting them by merely providing them with sufficient language skills to function in society?

Freire is concerned with the learners' codified representation of existential situations. More important than literacy is the awareness and capacity of the learner to transform reality through critical analysis of texts and dialogues.

> In theoretical context of dialogue, the facts represented by real or concrete context are critically analyzed. This analysis involves the exercise of abstraction, through which, by means of representations of concrete reality, we seek knowledge of that reality. The instrument for this abstraction in our methodology is codification, or representation of the existential situations of the learners. (Freire, 1970, p.14)

Freire (1973) believes that myths organized in the form of advertising and ideology are dominating social forces that can manipulate man and relinquish his capacity to make choices (p. 6). To help learners arrive at a more critical view of their reality, educators are to propose problems about a codified existential situation. Although we may presume that the content material we use is devoid of ideological content, education is value-laden according to Freire, because "it is culture that produces education and uses it for its own self-perpetuation" (quoted in Darkenwald and Merriam, 1982, p. 64). Freire's focus on codified representations of the learners' existentialist situation echoes Barthes' theory of the second-order semiological or mythical language mentioned in Chapter 1. Language at its literal level is essential in everyday communication but is insufficient if meaning, thought and action are not generated. Both Barthes and Freire assert that we need to come to a critical understanding of the "myths" or codes of our society and culture before we can come to a true understanding of ourselves and our role in them.

> Insofar as language is impossible without thought, and language and thought are impossible without the world to which they refer, the human word is more than mere vocabulary—it is word and action. The cognitive dimensions of the literacy process must include the relationships of men with their world. (Freire, 1970, p. 12)

Freire's generative theme investigates "man's thinking about reality and man's action upon reality" (Freire, 1970, p. 97). By providing generative themes in the classroom, educators help learners translate their understanding of their culture and reality into action, and in terms of new immigrants, it can help them live and rebuild a life more successfully in their new environment. Materials are prepared based upon these elicited themes, and the themes which have come from the people should be returned to them, "not as contents to be deposited, but as problems to be solved" (Freire, 1970. p.116).

Freire calls the condition of oppression the "culture of silence". A movement through the stages of consciousness is required to become aware of one's oppression, and the "culture

of silence" is the lowest level of intransitive consciousness that exists in impoverished third-world societies. Because individuals are preoccupied with meeting their basic survival needs, they do not understand the social forces that shape their lives. Although we do not perceive ourselves as living in a dehumanizing and oppressive society as Freire describes, it is not unusual for immigrants to adopt a "culture of silence" in their new country. They are also concerned with meeting their elementary needs, such as looking for a place to live, earning a living, helping their family adapt, sending their children to school and learning a new language, and may not have the time, tools or self-confidence to interpret and comprehend the social forces that affect them. Because our environment is different from the political one that Freire describes, we do not necessarily bring about the social changes that the radicals see. The change and transformation that the learner experiences is individual and cultural, related to attitudes and thoughts. When attitudes and thoughts are liberated, it will help newcomers understand the culture and environment in which they live.

Summary of the Five Adult Education Theories

In the discussion of the five theories of adult education, current problems, issues and challenges have been interpreted and addressed within my own realm of experience in the ESL classrooms that I taught. My experience in ESL has largely been in general language training and upgrading classes that range from the beginner to the advanced level, as well as business communication and vocational programs. In all these programs, an integrated approach that incorporates the positive components and relevant goals of the five theories is necessary. Before an integrated model that combines the development of both language skills and the self can be proposed, we need to first consider current learner readiness and curriculum challenges in the context of the above theories. In addition to the following discussion of the theories, a table is included that illustrates the pros and cons of each theory. The table is placed at the end

of this section.

Teaching and learning methodologies proposed in behaviorism are perhaps the most efficient in helping early language learners master structural grammar and common functions in the target language. These methodologies have been refined to include more creative and interactive ways of teaching grammatical sentence patterns and functional English. Structured dialogues, varied repetitive structures, communication games, language masters, computer-assisted programs, jazz chants and songs are some innovations in ESL delivery using behaviorist methodologies. While these activities reinforce student learning and the repetition of important structures and functions in English, they are insufficient in producing intrinsically motivated and wholly developed individuals. The complexity and unpredictability of reality requires more than just stimulus and response training. The growth and development of learners are ignored because a higher level of meaning and thought are not generated through behaviorist teaching and learning methodologies. In essence, behaviorism only satisfies the short-term goals of beginning language learners.

The goals of liberal adult education fulfill the learner's long-term needs, but they are overwhelming for language learners, especially at the early stages of language acquisition. Liberalists strive to develop the minds of the learner through the use of grammar and rhetoric, challenging learners to express their thoughts and views articulately. The liberal arts also provide content materials that acknowledge all cultural schemas. Unfortunately, most language learners lack the language mastery and motivation to effectively study original content materials, which appear to have no immediate application in their lives. Until the reintroduction of the liberal arts in business and professional training, many viewed the liberal arts as a waste of time and an impractical means to satisfy the language learner's immediate communication needs. Moreover, the fact that educators seldom see effective and possible ways of introducing

the liberal arts to the classroom is another deterrent that prevents learners from taking advantage of the benefits of a liberal arts education. This view, however, is short-sighted in the sense that we are depriving ESL learners of the opportunity of developing themselves to their full potential.

Progressive education presents a utilitarian and practical approach to teaching and learning that capitalizes on learner experience. Its emphasis on the immediate application of knowledge brought about the increase of language training for special purposes and vocational ESL programs. These programs seek to provide hands-on training for learners, but they are difficult to manage as they require the coordination of content, language instruction and administrative liaison assisting in student placement outside the classroom. The program's effectiveness depends on the successful organization and coordination of the above three components. The time restrictions in these programs make it difficult to cover all aspects of the structural language required in communication and content demanded in performing the job. Students need a high level of maturity in order to transfer classroom knowledge to real life as well as deal with unforeseen situations.

Humanistic education combines the positive aspects of both liberal and progressive education. It emphasizes the development of the whole individual, taking into consideration the emotional and affective dimensions of the learner's personality. Humanism has a broad philosophical view that cherishes the dignity and autonomy of human beings. Borrowing the concept of self from liberalists, the humanists' redefinition of the self and its application in teaching and learning have had a strong impact on adult education practices. Humanists have also adopted progressive aims of student participation, teacher-student partnership and the centrality of experience in the process of experimentation and discovery. Consequently, the focus of study remains on the process rather than the content. Self-directedness proposed by

humanistic education requires intrinsic motivation on the part of the learner. ESL learners, however, may initially lack the self-confidence to take advantage of the benefits of a humanistic education. Many ESL teachers would agree that trying to get students to evaluate and assess themselves is an effort in itself. It is also time consuming to organize and motivate students who are not yet ready to take responsibility for their own learning. Working out the dynamics of the class to ensure full student participation is another challenge. Instructors need to be willing to deal with initial learner resistance and put in the time and effort to help students work towards managing their own learning. Only when ESL learners are ready and willing to take control of their own learning can they become self-actualized and fully-functioning individuals.

While the roots of radical education may seem far removed from our Canadian reality, its goals reflect the ideals of a true humanist and are applicable in different educational and societal contexts. Radical theory pushes both instructors and learners to greater heights as it encourages active learning, critical reflection, decision making and full participation in society. Distinguishing between adaptation and integration, the understanding and deciphering of social and cultural codes are necessary for individuals who want to rise above their circumstances and become an active part of community. Unlike most ESL programs that emphasize conversation and communication skills, the reading and writing processes are emphasized in radical education. Language is not merely words that are memorized and reproduced. Words are meant to generate thoughts and actions. Literacy is seen as a means to empower learners to break the "culture of silence" and to help learners emerge as "voices" in society. The philosophies of radical education should be taken seriously as they challenge educators and learners to be more of what they are.

Towards an Integrated Approach in Adult Education

While each of the above five theories contributes some important aspects to adult education in the field of ESL, no one theory can fulfill the complete needs of a language learner. The behaviorist theory presents a widely practiced approach of ESL delivery but does not prepare students to achieve their long-term goal of integration. Although the philosophies presented by liberal, humanistic, progressive and radical adult education satisfy the long-term needs of the learner, their practices do not appear to produce tangible goals for the ESL learner. I, therefore, propose a more integrated approach that combines the mastery of the structural language and the development of the self.

The goal of the learner is to be self-actualized and fully-functioning, eventually leading to full participation in society. ESL students at present attempt to get to the fully-functioning level solely by means of using mechanistic skills of the language proposed by behaviorists. There is a tendency for language training programs to exist at this mechanistic level as it produces immediate results that are of a concrete and outcome-oriented nature. Learner experience and uniqueness, at this level, are not taken into account as structural language skills in the form of grammar and pronunciation are finite. Mastery at this level, although important, is insufficient to help the learner reach the fully-functioning level because it does not take into account the cognitive growth, and the psychological and emotional needs of the learner. Without self-awareness, language learners are not able to apply the content and knowledge gained in the classroom to reality. Transfer of learning is infinite unlike the finiteness of structural language skills. The learner requires a bridge to enable him to reach self-actualization. Providing this intermediary stage would help the learner to apply and transfer classroom content to real life situations more effectively.

The bridge or intermediary stage will be explained in the integrated approach. Three

components of the integrated approach are:

1. the development of self,
2. the learning of content, and
3. the application of knowledge.

Self-development helps learners to learn more effectively. Without self-knowledge, learners cannot filter information and process the learning of content. Not fully aware of what or how much they need to know, they, consequently, see no end to their need for more language training. ESL students even at the advanced level are often heard to say that they have to continue to take more English classes. Not yet ready to move beyond their "safety zone", many use their perception of their lack of language skills as a justifiable excuse to not pursue their personal and career goals. In addition to self-awareness, students also need to develop self-confidence to take risks, and be able to demonstrate their language ability both in and out of the classroom. Because the language classroom is seen as an artificial substitute for real life, learners find it difficult to put meaning to their utterances. They need to be prepared for the many unpredictable variables in real life.

Motivation, attitude and cooperation are other affective dimensions of learning that are not only important in the classroom, but can be carried over to the learner's personal and work situations. These characteristics decrease teacher dependence and increases student independence, leading to students taking more responsibility for their own learning and the learning of others. Motivation and a good attitude prepare second-language learners to effectively deal with real life problems. Because learners are also part of society, cooperation in the classroom will help them develop better interpersonal communication skills.

Language content should be divided into two parts: (1) basic structural and (2) thematic content. Content is equally important as self-development and must be made meaningful in order for learning to take place. Basic structural content provides learners with

tools to function and communicate, while thematic content develops cognitive skills. Basic structural content in the form of grammar, pronunciation and vocabulary is necessary for communication and builds a foundation for students. Thematic content in the form of situational events, literature and factual information expands the student's realm of knowledge. Ideally the two should be integrated to make learning more meaningful.

Self-development and content are interdependent—one without the other makes learning incomplete. To achieve transfer and application of knowledge, self-development and content must be integrated. The development of one at the expense of the other creates an imbalance and a false perception of ability. A student who has mastered content feels safe in his knowledge, but has not developed himself to fully function in society. On the other hand, a student who is self-developed but has not mastered the basics of the language will find it tedious to go back and work on content, thereby, finding himself further removed from his goals. Balancing self-development and content propels the process of learning and gives learners the tools to achieve their long-term goals

Table 3

Application of Adult Education Theories in ESL

Behaviorist	Liberal	Progressive
Pros: • teaches mechanical skills necessary for language acquisition • provides mastery of functional and survival English • allows learners to use functions and grammar automatically	**Pros:** • strives to develop the mind • acknowledges all cultural schemas • strengthens the use of grammar • stresses the importance of rhetoric • encourages the expression of different views and arguments • long term goal of personal development	**Pros:** • provides practical approaches to teaching and learning • possesses neutral view of human nature • takes advantage of learner experience • job-oriented • increases student participation and interaction • emphasizes immediate application of knowledge
Cons: • does not take the development of the whole individual into consideration • cannot convey deeper meaning • deals only with literal meaning • reinforcement and repetition of structures become boring • learners are not intrinsically motivated • satisfies only short-term goal of language learning	**Cons:** • seems impractical as there is no immediate application to knowledge • satisfies intrinsic and not external needs • learners do not like the fact there is no one correct answer • lack of language mastery to cover content effectively • time consuming to adapt literature to language curriculum	**Cons:** • lack of content • lack of emphasis on structural language skills • learners may not be ready to deal with the complexities of reality • application is indirect • a higher level of maturity is required • successful transfer from classroom practice to all situations is questionable

Application of Adult Education Theories in ESL (Continued)

Humanistic	Radical	Proposed Integrated Approach
Pros: • emphasizes the development of the self • individualized learning • takes into consideration the affective dimensions of the learner's personality • focuses on the process of learning • teacher and learner roles are reciprocal • student- and experience-centered	**Pros:** • instills critical consciousness in all individuals • empowers students • believes in learner's ability to transform reality • challenges students to understand cultural codes and myths • requires learners to define their roles in society • strives for integration	**Pros:** • combines mastery of structural language with self-development • integrates the relevant goals of the five theories • content is adaptable to all levels and learning environments • caters to a multilevel class • develops learner independence and confidence • teacher and learner roles are reciprocal
Cons: • intrinsic motivation is not always possible • learners who lack motivation will not learn • requires effort on the part of the student • no immediate results can be seen • learners initially lack confidence to self-direct, assess and evaluate • ESL learners expect teachers to give them more direction	**Cons:** • learners are not psychologically and emotionally ready to integrate • codes and myths difficult to comprehend • may be too demanding for ESL students • content too subjective for students	**Cons:** • requires more effort and thought by teachers to find and adapt content materials • students are not always willing to participate actively • goals may be difficult to define • takes time to create friendly and trusting environment and to build self-confidence in students

Folktales as a Means of Integrating Learning

Possibly there are other methods that are currently in practice that utilize an integrated philosophy and approach in ESL. Using folktales and fairy tales in the classroom as a supplement to the regular curriculum is one way of achieving the goals of an integrated approach to learning. As demonstrated in the outcome of the curriculum project on chapter 5, stories of this genre are able to combine self-development, the learning of content and the application of knowledge in an ESL classroom setting. Not only are folktales entertaining, they provide learners with reading and writing practice, content that is enriched with structural language for analysis and generative themes for discussion, activities that develop more efficient learners, and meaningful themes and concepts that can be applied to the personal lives of students.

Folktales can be easily broken down into various structural language components that can provide basic language learning practice for novice learners. They include vocabulary, pronunciation, grammar patterns and reading comprehension. Numerous activities can be devised to take advantage of a folktale text. While some ideas are outlined in the curriculum project, others could include pronunciation, stress and intonation practice with drama; adjective practice with characterizations and personality analysis; reproducing grammar patterns in the text with different situations; spelling and dictation practice, and others. Language teaching and learning options that can be derived from a tale are numerous and are best left to the creativity and imagination of the teacher and learner.

In addition to structural language and first level reading comprehension which concentrates on the plot of the story, fairy tales and folktales heighten the perception of learners, enabling them to understand new concepts and ideas as well as recognize old ones. These texts are presented in a simplified manner that allow second-language learners to grasp

second-level meanings as well as concepts and ideas more easily than other authentic first-language texts. They introduce students to the study and application of similes, analogies and metaphors, which carry the thought patterns and expressions of language. They also provide an introduction to codified language and cultural myths that are important to the learners' understanding of themselves and the target culture. Fairy tales and folktales pose open-ended questions and challenge both learners and instructors to reflect on the answers. Promoting awareness and acceptance of different cultures, they also serve as a cross-cultural bridge that make readers aware of the diversities and parallels of cultural themes.

Stories naturally encourage the emergence and sharing of individual experiences in the classroom. They enable learners to empathize with folktale characters and understand diversity. Because the classroom is not reality, folktales provide an imaginary setting for events to take place and learners to take on different roles. The development of the self and learning of content can be merged with the utilization of folktales as a language learning medium, thereby facilitating transfer of knowledge and completion of the cycle of language learning.

CHAPTER 4
CURRICULUM PROJECT:
USING FOLKTALES IN THE ADULT ESL CLASSROOM

I use folk and fairy tales in my regular teaching, and to date, I have received positive learning responses from students. I decided to use the original post-lesson plans that I prepared for the story of *The Three Little Pigs* (Zemach, 1988) as a pilot study. Based on the pilot study, I developed similar and additional lesson plans for the curriculum project. The curriculum project explored in a more rigorous and organized manner how folktales worked in other classroom environments.

Three ESL instructors and four classes were involved in the curriculum project: my part-time adult LINC 3 (Language Instruction for Newcomers to Canada) class, one full-time LINC 3 class, and two part-time general English classes. The level of the classes ranged from lower and upper intermediate to advanced. The curriculum project contains detailed objectives and lesson plans divided into units and steps that were explained and given to the instructors. Classroom materials and student handouts that were used in conjunction with the lessons are attached in Appendix E. Attached in the appendix section are sample student questionnaire 1 (Appendix A) and 2 (Appendix B), instructor assessment guidelines (Appendix C), instructor interview questions (Appendix D), and instructor interview responses (Appendix F). The results, data, and instructor and student responses are reported in chapter 5.

The goal of the curriculum project was to test the use of folktales in different classroom environments and to obtain responses from the ESL instructors who participated in the project. The curriculum project provided the ESL instructors with an opportunity to explore the use of folktales in their classrooms. Some language learners and instructors complain that there are not enough meaningful reading materials for adults that could provide interactive

communication practice in the classroom. There is also a need for adult language learners to be more self-directed and active in their learning. Because of the usefulness and accessibility of folktales and fairy tales, adult learners are able to start their language, cultural, literacy and humanistic education with these tales and progress to more complex readings later on.

I selected two fairy tales, *Rapunzel* (Impey, 1992) and *The Three Wishes* (Impey, 1992) for classroom use. The entire project is divided into three units where a combination of class, group, pair and independent tasks are designed. The following units that teach vocabulary, grammar and syntax in context are based on Impey's original version of *Rapunzel*. A summary of Impey's version of *Rapunzel* can be found in Schedule 2 of Appendix E. After hearing the story, students practiced rhetorical and expository writing with an analysis of the tale. The tasks were designed to stimulate cognitive and expressive thought while encouraging cooperative group work. In an independent assignment at the end, students were required to choose their own fairy or folktale for language practice. Discussion and analysis were used as an assessment tool to determine if student writing and knowledge of the literary symbolic systems had increased.

Students from different age groups could benefit from the language learning and practice that the tale provides. The story, *Rapunzel*, would allow younger students to identify with the story, older students to share their experiences, and parents to understand the cultural values that their children are picking up from their environment. Being familiar with popular children's literature helps parents make informed decisions and judgments about the kinds of movies and literature that their children are being exposed to, and other adults to explore the social codes and norms in their society. These tales can also help adults deal with potential problems as well as narrow generation and cultural gaps.

The Three Wishes is about a married couple who were not totally happy with their lives

and were granted three wishes by a fairy. Married students can relate to this story while unmarried ones can learn from the experiences that others have to offer. This story was not dealt with in detail like *Rapunzel*, but served as an optional story for classroom use.

Instructors were not required to overanalyze these stories and feel that they should be totally knowledgeable of the themes and genre. The stories were allowed to speak to the learner, and each learner got something different from the story. The role of the instructor was to facilitate students' learning, manage group work, and monitor progress.

The following teaching and learning tasks were integrated with the regular curriculum and the specific allotment of time within the week was left up to the instructor. The entire curriculum project took approximately 20 hours of class time (homework and assignments were completed on the students' time). It was completed in a three- to six-week period, depending on whether the class was part or full time and the number of times students met in a week. Depending on the level of the students, some activities took longer and some parts were adapted at the instructor's discretion.

Language activities included group work, reading, pronunciation, grammar, vocabulary extension exercises, oral and aural practice, discussion, pattern practice drills, creative language learning, and writing. The lessons were divided into several units and emphasized cognitive learning strategies. The beginning units concentrated on mechanical and descriptive uses of the language and literal interpretation of the plot, while the end units focused on interpreting second-order meaning and developing cognitive thought.

Unit 1

Objectives

Linguistic

- To provide a model for reading aloud;
- To practice assigning basic classification to words: nouns, verbs, adjectives and adverbs;
- To learn new vocabulary, expressions and idioms in context;
- To use and practice new vocabulary, expressions and idioms in new speech contexts;
- To practice reading aloud in meaningful word groupings, with appropriate stress and expressions.

Cognitive

- To develop prereading skills by helping students to be more comfortable with unfamiliar and new vocabulary;
- To develop active listening and reading comprehension skills;
- To understand the plot of the story.

Social/Affective

- To encourage students to work in pairs and groups to solve problems;
- To give students the opportunity to share knowledge and negotiate meaning with their peers and instructor;
- To develop more confidence in speaking and reading stories.

Learning strategy emphasized

- To develop strategies for reading comprehension, such as guessing vocabulary in context, practicing the use of expressions and idioms, working with unfamiliar syntactical structures and integrating them in speech and writing;
- To develop reading independence.

Approximate duration of Steps 1 & 2: 1 hour

Step 1

Vocabulary in context introduction: From my experience, adult language learners are usually overly concerned with new vocabulary, are often dictionary bound, find reading texts with new vocabulary too difficult, and ultimately avoid reading altogether. Before reading

Rapunzel to your class, prepare students to handle the new vocabulary, expressions and idioms in the text. This may be done in the beginning so that students do not worry and dwell on words they do not know while you are reading the story, thus interrupting the flow. The attached Schedule 1 in the appendix is adapted from *Learning to Learn English* (Ellis & Sinclair, 1989, pp. 89-90). It uses the context of the story and could be prepared on an overhead. You could also go through the concepts of guessing vocabulary in context as outlined in *Learning to Learn English* with your class.

Classroom exercise (follow Schedule 1): Do not let your students use the dictionary at the beginning of this exercise, rather explain to them that good readers try to guess the meanings of words they do not know or simply ignore them if they do not appear to be important for understanding the text (p. 89, Ellis & Sinclair, 1991). Ask students to look at the list of words out of context and try to guess what each word means. Next, provide the context with the words in them, and in pairs, they have to make the best guess possible for those words. Let the students do most of the work here. The instructor should only try to guide the students toward a good guess or ask how they came up with the guessed meaning. This is to make sure that their guesses are not arbitrary or made at random. Go through student guesses with the whole class. They may check the guessed meanings with a dictionary. This is best done in class, because it reiterates that looking up words in the dictionary and fitting them in the context later is time consuming and not advisable when they are trying to read and enjoy a story.

Step 2

Reading aloud: Read the story aloud to the class. Stop at various points in the story to solicit predictions from the class. When necessary you should also stop and explain any parts of the story that the students do not seem to be clear about. Tell them not to be too concerned over the new vocabulary and to try to follow the plot and flow of the story. They will be given

their own copy of the story later on.

If you take a break here and are planning to leave Steps 3 and 4 for a later day, make sure you review vocabulary in context again with your class.

Approximate duration of Steps 3 & 4: 2-3 hours

Step 3

Silent reading, reading aloud and underlining new vocabulary: Give out a copy of the story to students. Students are to read the story silently without a dictionary. They are also to underline any new words or phrases that they do not know. This should be followed by Step 4 immediately, so make sure that you allot enough time to complete the steps in your class. If you stop here, students will be tempted to look up new words in the dictionary at home.

Step 4

Guessing vocabulary in context exercise: Divide students into groups of three or four and assign the groups different paragraphs or pages in the story. Give each group a flip chart paper. Students are then to work on guessing vocabulary they do not know. Remind them that no dictionaries are allowed for this exercise. If someone in the group knows the meaning of the word on a student's list, they may record it as a known meaning. They should also classify the category of the word they are guessing whether it be a noun, verb, adjective and adverb. Their chart should be divided into 5 columns like the following:

Word or phrase	Category	Known meaning	Guessed meaning	Dictionary or Instructor definition

The fifth column is only to be completed after they have completed guessing all the words they are unsure of. Instructors should be careful not to give away the meanings during the exercise, but they may help students with the meaning surrounding the context and with the appropriate expression that the student is trying to convey. The expressions should be initiated

by the student first, and examples are allowed to be given in lieu of definitions.

From previous experience the success rate of first-time student guesses is above 70 percent, but anything above 50 percent is considered good for their first try. They should be reminded that like everything else, accuracy in guesses comes with practice and amount of reading experience.

Pronunciation exercise (homework): Students could practice reading assigned paragraphs from the story, and read them for the next class. This can be assigned after Steps 3 or 4, or whenever appropriate. Before assigning homework, instructors must demonstrate reading in meaningful word groupings with stress and intonation. Instructors may use Schedule 1 to demonstrate. You can demonstrate how reading can sound better if students do not pause at every word but after a meaningful grouping of words. Review linking and go through the pronunciation of any difficult word before you start. You may ask the students to mark the meaningful word groupings, stress and linking. For example:

(Meaning of above symbols: _ = link, bold letters = stress, and ( ) = word groupings)

(It_is_a_**h**ard thing to want_a_child)_(and **n**ever to have_one). (There was once_a_**c**ouple)(who had_all but **g**iven_up hope)(when_at last his **w**ife became **p**regnant)_(and_it seemed_as_if their **p**rayers had been_**a**nswered). (Impey, 1992, p. 26)

Approximate duration for Step 5: 3 hours

Step 5

Using new idioms and expressions in different contexts (Worksheet 1): I have listed some expressions and idioms from the text, and if they have not been explained in Step 4, they can now be explained and reviewed in class. Accompanying this exercise is Worksheet 1 in Appendix E. Idioms and expressions are a lot easier for students to understand and the instructor to explain when examples are available from the context of a story. Additional

contexts should also be discussed.

There are 14 expressions and idioms in total. It may be advisable to divide them up for two classes so that students will have enough time to practice and acquire these idioms. In pairs, assign an idiom or expression for students to role play in class. Give them the option to use other idioms and expressions in addition to the one that they have been assigned. Get them to create their own context or situation. Make sure that the situation is explained in their role play so that the usage and meaning of the idiom or expression is clear. The same pair or another may be asked to repeat an idiom or expression that has been used incorrectly.

Homework: Students may work on Worksheet 2, a fill-in-the-blanks worksheet, either as homework or in class. Another useful homework suggestion is to have students pick a few idioms and expressions that they would like to use and write out a situational dialogue at home to be corrected or acted out in class.

Unit 2

Objectives

Linguistic:

- To work on improving and expanding syntax and sentence structure;
- To review past tense verbs and to improve the accuracy of their use in speech and story retelling;
- To provide oral and written practice in reported speech using the context of the story;
- To review question formation;
- To increase fluency and the use of new vocabulary in their speech;
- To prepare students to discuss the themes and interpretation of the story by giving them the vocabulary and syntactical practice to express themselves.

Cognitive:

- To enhance cognitive knowledge and familiarization of past tense verbs;
- To deduce and learn the rule for past tense pronunciation of "ed" endings in regular

verbs;

- To extend text comprehension with questions;
- To write a free response to the text (preassessment);

Social/Affective:

- To encourage group work and trust;
- To empower students to learn independently and reduce instructor dependence;
- To explore and work out group dynamics.

Learning strategy emphasized:

- To use narratives as a tool to acquire past tense and reported speech;
- To self- and group-monitor their spoken English;
- To become more conscious and aware of syntactical structures in texts.

Approximate duration of Step 1: 2 hours

Step 1

Past tense pronunciation activity: Ask students to underline all the past tense verbs on their own. This can also be assigned as homework so that students come prepared the next day, but it can be easily done in class. Depending on the size of your class, you can divide the class up anyway you want. If you want to complete this activity sooner, you can divide the story into two parts. If you have four groups of four, groups 1 and 2 can work on the first half of the story while groups 3 and 4 can work on the second half. Do not assign any less than half the story, otherwise, you will not have enough data for students to come up with the pronunciation rule. If you think your class really needs more past tense practice, each group can complete the whole story.

Each group will be given a large flip chart paper and they have to categorize the past tense verbs under: irregular verbs, regular (ed-ending) verbs with ending sounds of /t/,/d/ and /ed/ like the following.

Irregular	Regular /t/	Regular /d/	Regular /ed/
was (be)	passed	seemed	wanted

After a short demonstration, the instructor should remind students to list repeated verbs only once, and to figure out the words with the group by saying the regular past tense verbs aloud to choose the closest and most natural proximity to the endings. Students are usually tempted to get immediate help from the instructor when they are stuck, but the instructor should encourage them to try figuring out any problems within the group.

Once the task is completed, the instructor can check the accuracy of the categorizations in class. The instructor may ask the students to pay close attention to the endings of the words and to figure out which endings go with /t/, /d/ and /ed/. They are then given some time to come up with the pronunciation rule in the group. Hopefully, one or all of the groups other than the instructor can point out something to the effect that voiceless sounds in the ends of verbs such as /p/, /k/, /s/, and /ch/, for example will produce the /t/ inflection, and voiced sounds such as /v/, /n/ and /r/ will produce the /d/ inflection. All /t/ and /d/ endings will produce the /ed/ inflection.

As a final review, students can practice the past tense pronunciation in their groups with their own sentences within the context of the story. Ask them to do this without looking at the story. For example:

1. There was once a couple who wanted a baby.
2. Many years passed and they still had no baby.
3. It seemed that their prayers had been answered once his wife became pregnant.

Preassessment writing: Students must complete this assignment and hand them in to you before you move on to Unit 3. This is a free writing activity and they may organize this

essay in any way they want. They could write their responses to *Rapunzel*. If they have nothing to write about, they could retell the story, rewrite the ending and talk about a character. The idea is that they have to write something so that their writing could be used as a comparison at the end of the units. This should be about a page, but any length is acceptable.

Approximate duration of Step 2: 1.5 hours

Step 2

Reported speech activity: Students can practice reported speech with the instructor through the context of the story by selecting quoted speech from the text. As written homework, a page or two from the story can be assigned.

The instructor could prepare a set of transformation activities on language master cards and tapes that students may use to practice in groups. The transcript of this activity is on attached Worksheet 3. This can also be assigned as written work.

Approximate duration of Step 3: 2 hours

Step 3

Question asking activity: In groups, students will design a list of 15 questions with at least 10 challenging ones from the text for another group. They could ask questions such as:

What did the witch do when Rapunzel gave herself away?
What happened when ....
What did they prince think when ...

These questions will then be exchanged and the groups will have to answer them orally, preferably without looking at the text. You could also divide the class into two after the above practice and have a quiz competition where one group will take turns to pose a question and have another answer the questions. Points will be assigned for the accuracy of questions and answers.

Homework or optional class activity: Students can practice retelling part of the story

in their own words without the text. Students may tape this at home and come prepared for the next day. Students can monitor one another's language on tape recorders in groups while others are taping their parts for later monitoring. This activity could work in class if there are enough tape recorders and quiet places other than the classroom for students to work. Other creative arrangements could be made. If not, this is a good self-monitoring activity for students to do at home.

Unit 3

Objectives

Linguistic:

- To engage in discussion and prewriting activity;
- To express and combine ideas in writing;
- To introduce students to expository paragraph writing of theme/topic sentence followed by example/supporting details from the story;
- To extend paragraphs into a short essay;
- To apply the concepts and learning strategies from previous lessons to a story of their choice;
- To introduce peer editing for content and grammar;
- To review grammar and vocabulary use and explore creative expressions through writing and drama.

Cognitive:

- To develop cognitive responses from students;
- To encourage students to make further inferences and interpretations of the text;
- To have students thinking of the story in terms of themes, cultural messages, symbolism and social codes;
- To apply the above to other fairy or folktale text of their choice (assessment activity);
- To recreate and rewrite folktales;
- To create and resolve conflicts in a story created from their own contexts.

Social/Affective:

- To develop student confidence in sharing ideas in groups;

- To gain confidence in speech and expression through drama;
- To understand and read cultural and social codes that are inherent in the text;
- To increase student awareness of the existence of the language of signs and social semiotics in their environment;
- To provide an environment where students can explore the above on their own with a narrative text of their choice.

Learning strategy emphasized:

- To express ideas both in discussion and writing;
- To increase learner confidence in text interpretations and self-expression by reading and sharing their writing with the class;
- To encourage students to begin reading with short narratives such as fairy tales and folktales, as a point for them to move on to other readings;
- To help students improve their reading comprehension skills, and enlarge their knowledge of syntax, vocabulary and socio-cultural codes and signs through pleasure reading;
- To use fairy tales as an avenue toward creative problem solving;
- To develop learner independence.

Approximate duration of Step 1: 1.5 hour

Step 1

Prewriting and brainstorm activity: Put students in groups of four and ask them to brainstorm for all the themes, second-level meanings, cultural messages, signs and symbols that they read from the text. Before you do this, you need to explain what you are looking for and what the above terms mean. One way is by talking about a story that is familiar in their culture or one you have discussed previously in class, and how these stories convey different messages to the reader. Give them one or two examples from the story, not more. Try to pick a more obscure example and leave the more obvious ones to the students. For example, when a child is not honest with her parent, conflict and serious consequences could occur. You can provide the example that the witch was angry when Rapunzel deceived her and she was cast out of the

tower to fend for herself. Let your students know that there are many themes, messages, codes and symbols that exist in the story, and any one that they can think of is fine as long as they are able to support this with examples from the story. Also direct them to think about the characters in the story. What kind of parent was the witch? How was Rapunzel brought up? What kind of man was the prince? What do you think of the actions of ...? Ask them to consider every point of the story, and that will help them generate more themes.

Give each group a large flip chart paper and a marker. Do not worry about grammar at this point, as long as their ideas can be expressed in a fairly comprehensive manner. While your students are brainstorming in groups, you could help students come up with expressions to convey their thoughts or help them approximate what they want to say. The instructor should never give away any direct information; he or she may direct students to parts of the text and symbols for students to consider and think about. The instructor can question where some statements come from, especially those that are unclear. This entire activity must be student-centered, as students have to come up with the themes and what they interpret from the text themselves. A group leader will then be appointed to present the results to the class, and members of the group must help to support these statements from examples in the story.

The following activity can be carried out on the same day, but enough time, approximately 2.5 hours, must be allotted for Steps 1 and 2 (editing will take more time and can be done the next day). If the following activity is to be carried out on another day, keep all the flip chart papers and have students write down all the names of the group members on them.

Approximate duration of Step 2 & 3: 2-3 hours

Step 2

Paragraph writing activity: Students are to write a topic sentence which consists of

a theme, message or symbol of their choice and support it with an example or examples from the story. They could also follow it up with their own inference, deduction or application of it to reality and their experience to make the paragraph more complete. First demonstrate with your theme statement. You could use one from a previous example. For example:

> When a child is not honest with his or her parent, conflict and serious consequences could occur. In *Rapunzel*, the witch was angry when Rapunzel deceived her and she was cast out of the tower to fend for herself. If Rapunzel had told the witch about the prince in the beginning, maybe they could have understood each other better and worked something out. Even if the witch did not want Rapunzel to be with the prince, Rapunzel could have had more time to make her decision.

or with an even simpler paragraph:

> Men seem to be attracted to women with long hair and sweet voices. Hair and voice are important feminine symbols in *Rapunzel*. Because the prince was fascinated by Rapunzel's beautiful hair and voice, he fell in love with her.

You do not want to give too much away with your example. It is better if students come up with the stronger and more recurrent themes. It does not matter what level of writing students have, as they will be able to write something. Encourage them to take risks and express their ideas the best they can. Please remind them that they can write any idea they want, but they must not deviate from the above plan. The theme/example frame will also help them to organize their speech, thoughts and writing better, so that they are able to express themselves more directly and less in a round-about way.

Step 3

Class and peer editing: Edit half of the writing together with your class and leave the rest to the groups to work on. Look for two things: the theme/example frame; and grammar, sentence structure and vocabulary. A certain amount of trust must be developed for this exercise, and instructors should stress that this is a learning activity, and their sample writings, whether it be error free or ridden, are to help the class learn better. Peer editing must also be done in a tactful manner. Constructive criticisms and suggestions are to be provided tactfully.

The edited copies will then be reviewed again in class.

Approximate duration of Step 4 & 5: 6 hours plus homework

Step 4

Assessment activity (independent and group assignment): Students will now choose their own story to work on. You could take your students on a field trip to the library if you wish. The Vancouver Public Library, for example, has a large selection of folktales and fairy tales from around the world that they can choose from.

They are to follow the steps below, and the instructor can arrange the students in groups in accordance to their readiness:

1. Students will read a story of their choice.
2. They are to apply the strategy of guessing vocabulary in context and using the past tense and reported speech in retelling their story.
3. They will practice retelling the story.
4. They will then retell the story on tape. This activity will help them monitor themselves. They can also work with a partner who can provide positive grammar and pronunciation feedback. For more motivated students and those who have more time at home, they may complete this step on their own. Students who for some reason did not do this at home can record this in class while the other students can move on to the following steps.
5. They will retell their story in a groups of three or four. Organize groups in order of readiness.
6. They will then discuss the themes, cultural messages, symbols and other meanings that they have read or heard from the story in groups. They are to make notes of the group's ideas as well as their own.

7A. They will then write a short essay at home, one or two pages, which consists of a few theme/example paragraphs from their discussion. Prior to this, the instructor can talk about introductions and conclusions in class. They may also include their own examples from their experiences to expand on the paragraphs. The instructor could demonstrate by using a combination of paragraphs that the students have written about

Rapunzel and demonstrate how a simple introduction and conclusion can be written.

7B. Instructors will make a copy of the stories and rate them from 1-5 when stories are handed in. This is to be part of the project's assessment.

8. Instructors may put a story on the overhead to be edited in class. I usually ask students to volunteer their writing. Peer editing can also be done after.

Step 5 (Optional)

Story rewriting and recreating activity: This activity is optional. Read the story of *The Three Wishes* to the class and go through some of the colloquial expressions with the students. Using the story, students are to rewrite and recreate a scenario of married life and try to resolve the issue or problem. This will be done in the form of drama, and students will use some expressions from the story and some of their own in their play. Allow them time to write and practice the play. They can be as creative as they want. Have them perform the play when they are ready in class.

CHAPTER 5

RESULTS AND DATA FROM THE CURRICULUM PROJECT INTEGRATING LEARNING WITH FOLKTALES AND FAIRY TALES

This chapter reports, discusses and analyzes the results and data collected from the testing of the curriculum project by three teachers with four classes. This section is divided into four parts:

1. Class description and instructor teaching styles.
2. Instructor responses.
3. Results from the student questionnaire and their comments.
4. Students' written responses to *Rapunzel* and a folktale of their choice.
5. Conclusion.

First a brief description of each class and how the instructor teaches the class are provided. Following that the teacher's interview responses to 16 questions are discussed. They are referred to as Instructor A and Class A (a combination of two classes), Instructor B and Class B, and Instructor C and Class C (Instructor C is me and will be referred to "I" in the chapter, but as C in the instructor interview responses found in Appendix F). Then a summary of the data collected from the student questionnaires and comments is reported. Following that, student responses, which are in the form of sample essays that they have written, as well as the teachers' assessments of their writing are discussed. Finally, I conclude with a summary of the results and data, and the extent to which the curriculum project was able to:

1. help students learn grammar, pronunciation and vocabulary;
2. provide reading, speaking, listening and writing practice;
3. help students read beyond the surface level meaning of texts and understand the semiological language of fairy tales and folktales;
4. help students apply what they have learned to their lives;
5. utilize the integrated approach to adult education.

Class and Instructor Descriptions

Class A

Institution:	Richmond Continuing Education
Class times:	Monday to Friday 9 am to 11 am / 11 am to 1 pm
Duration:	10 weeks (January 9 to March 17, 1995)
No. of students:	20 registered in each class (upper intermediate and advanced)
Age range:	18 to 65

Background of students:

About 45 percent of the students were from Hong Kong, 40 percent from Taiwan, and 5 percent from Japan, El Salvador, Vietnam, Mexico or Korea. Students' length of stay in Canada ranged from 3 months to 3 years. About 98 percent of the students were married. Most students completed high school in their country of origin and about 40 percent had post secondary education. All have had at least 2 years of ESL classes and some have had many more years.

Brief description of how Instructor A teaches:

Instructor A uses themes and integrates skill development into these themes. She tries to maintain a ratio of at least 80 percent student talk and 20 percent teacher talk. These classes are supposed to be conversation classes, so she attempts to "hide" various skill lessons in "fun" tasks. The aim is to keep the classes light, quick and dynamic. She also attempts to have students lead various parts of the class by the end of the term, for example, in discussions and content selection.

She feels that the curriculum project will fit into her teaching curriculum because it provides a context in which to cover particular skills. It also provides a context in which to promote meaningful discussion on values and culture.

Class B

Institution:	Frog Hollow Neighbourhood House
Class times:	Monday to Friday 9:30 am to 12:30 pm
Duration:	September 2, 1994 to January 31, 1995

No. of students: 12
Age range: 25 to 55

Background of students:

About 65 percent of the students were from either Hong Kong, Taiwan or China while 25 percent were Yugoslavians and 10 percent Vietnamese. Length of stay of students in Canada ranged from 8 months to 2 years. All students were married and had completed high school in their home country. More than 40 percent have had post-secondary education. None have had ESL classes in Canada although some have studied English in their countries of origin.

Brief description of how Instructor B teaches:

Instructor B applies the Communicative Approach in her teaching. She prefers integrating themes with grammar and pronunciation while using content materials that are related to the lives of her students. She generally starts the class with a warm-up activity before she gets into the content which includes grammar, useful functions and pronunciation. The last hour of her lessons tends to be less structured where students are free to explore and extend the content that they have learned for the day. She finds that fairy tales would fit in her curriculum because they provide content material with themes that are relevant to her students. She also thinks that fairy tales work well in a multilevel class.

Class C

Institution: Frog Hollow Neighbourhood House
Class times: Monday, Tuesday and Thursday
6:30 pm to 9:30 pm
Duration: 10 months (September 1994 to June 1995)
No. of students: 18
Age range: 25 to 48

Background of students:

About 75 percent of the students were from Hong Kong, China or Taiwan; and the

other 25 percent were from Paraguay, Vietnam and Iraq. The length of stay in Canada ranged from 2 months to 3 years. Approximately 80 percent of the students were married. All but one student had a high school education. More than 50 percent had completed post-secondary education. Many have had some English language instruction in their countries of origin, but for most of them this was their first English class in Canada.

Brief description of how I teach:

I teach a part-time evening LINC level 3 (Language Instruction for Newcomers to Canada), which is equivalent to an intermediate level English class. The content of the curriculum is centered around functional and survival English, as well as orientation to Canada. I try to integrate grammar, pronunciation and functional English with themes whenever I can. I change themes every one to two weeks, and I introduce new grammatical structures gradually, while finding different ways of reviewing what students have previously learned. From experience, I find that adult language learners need constant reinforcement and practice to master different structures in English. I usually work on something mechanical, such as grammar or pronunciation in the first hour, introduce a theme in the second and work on more "fun" and communicative activities that develop student fluency in the last hour. I try to vary my content and style as well as make the classes interesting.

I introduce stories in the classroom periodically. The curriculum project fit in well with the goals of the class, which are to practice speaking, listening, reading and writing. I also want my students to develop an interest in reading as well as acquire some strategies to tackle reading in a second language on their own. I feel that it is important that they take control of their own learning, so that they can be more independent learners after graduation.

Instructor Responses

Instructors answered a list of interview questions from Chapter 4, and the following is a summary of their responses. Attached in Appendix F is the full transcript of the instructors' responses.

In Unit 1, instructors found the vocabulary and idioms in context useful and well-received by students. Instructor A said her students found vocabulary and idioms that were presented in context easier to understand, and she was pleased to see her students using the idioms actively in their speech. Instructor B said the vocabulary exercise seemed to increase learner confidence and narrowed the gap between their ability and confidence levels. Students lacked confidence about their ability to tackle difficult vocabulary in the beginning, but their performance in this activity surpassed their initial expectations. Many were pleasantly surprised at how well they did. My class was able to adapt the idioms in their own contexts and situations after practicing in role plays and dialogues. All classes had an average of 75 percent accuracy in guessing vocabulary meaning in context, which is good for a first attempt. Initially my students were not sure of which clues to look for, but made better guesses after I explained the context surrounding the word. Subsequently they were able to proceed with the activity on their own. As in many areas of language learning, a student's ability to guess improves with practice. Class A was not as receptive as Class B and C to the idea of not using dictionaries to derive meaning. Some students in all classes, however, had a difficult time adjusting to the idea of using context to gain meaning, because they were used to looking up words in the dictionary or having the teacher explain new words to them. Self-help strategies encourage students to be independent, work cooperatively, take risks and trust their instincts and ability. The activity of guessing vocabulary in context is consistent with the goals of the integrated approach, as it helps learners gain more self-confidence and self-awareness of their

abilities. It also helps students to be more comfortable with less definitive answers to language and prepares them for an indefinite reality beyond the classroom.

In Unit 2, all instructors liked the past tense pronunciation unit. Instructor B said past tense endings are a problem with her European students who tend to add an extra syllable to "ed" endings, and her Asian students who do not inflect past tense endings at all. Although Instructor A said that the exercise went well and the students participated actively in this exercise, she found that the effects were not lasting and that they needed more pronunciation practice. I agree with her as students generally need steady practice to master any structural patterns. This activity, however, is a useful introduction to the pronunciation rule of past tense endings. Instructor B pointed out that this is an effective exercise to help students speak more naturally and assimilate sounds in English. Instructor B gave her students a practical hint on how to put verbs in the /t/ or /d/ category. She suggested that they choose the sound which was easier to produce. Students were also able to deduce the rule for past tense pronunciation on their own.

All three instructors agreed that the reported speech activity was difficult and that this grammatical structure required more advanced language skill. Although students understood the change in tenses and pronouns required in reported speech, they had trouble transforming quoted speech to reported speech automatically. Even though there was no harm in introducing reported speech earlier, students would have needed more time to master it.

While Instructor A thought the grammar unit worked best, Instructor B and myself liked the prediction part the best. All three instructors said that their students liked being read to. Instructor B was very enthusiastic about the prediction unit and made her students generate their own predictions. She created an environment that encouraged students to take risks and make guesses. She believes that this exercise could be used in any language,

as it gives students a mental and visual picture of texts, instead of their simply struggling with English words. She feels that when learners can retain the visual picture of English words, they have a better memory of the vocabulary. I had fun with this unit, and my students came up with logical and interesting predictions. Some students had very excited expressions on their faces, as if they were waiting to see if their predictions would come true. It made me smile when I noticed that one of my students had an expression of horror similar to what the prince experienced when he saw the wizened old witch instead of his sweet Rapunzel.

The goals of the integrated approach are to combine the mastery of structural language and self-development. These two units attempt to combine the traditional ESL approach of vocabulary and grammar teaching with the introduction of self-development goals that include the use of cognitive strategies. Using cognitive strategies encourages learners to solve problems independently and work more cooperatively. In addition to developing learner independence, it also develops affective social skills, which will help second-language learners to function more effectively as an active member of society.

In Unit 3, Instructors A and B found it difficult to get the idea of themes across at first, but once students got the idea, they had no problem generating their own themes. I had students find themes in the story that were supported by the text. Instructor B said that because the story was a fairy tale, it allowed students to reach out and explore different options. Consequently, they were not hesitant in coming up with many relevant themes. Class A, using examples to help them derive different themes, came up with 12 to 15 themes per group. Students in all four classes were very responsive to this unit, and this activity in particular made them participate and speak more than usual. It also did not seem to matter how the instructors grouped the students—whether randomly, geographically, or by ability—as all students generally participated and contributed equally in their groups.

As proposed in the integrated approach, fairy tales and folktales cater to a multilevel class, and their content proved to be adaptable to students of different levels and abilities. This exercise introduces ESL students to semiological language, and challenges them to understand cultural codes and myths, thus bringing together the mythical level of interpretation developed by Barthes (discussed in chapter 1) and the goals suggested by Freire's radical theory of adult education (discussed in chapter 3).

In the view of the instructors, students responded well to all the units. Instructor A said her students enjoyed the pronunciation exercise where they had to find answers and solve problems on their own. I found my students responding particularly well to the theme section, as it made them more confident in expressing their ideas both in speech and in written form. Instructor A found Units 1 and 2 the easiest to teach, since they were what students generally expect, while Instructor B and I found the themes the most interesting and the easiest to teach and facilitate, as students generated most of the responses themselves. Instructor A found the theme section most difficult to teach while Instructor B and I found the vocabulary section most difficult. The difficulty experienced by all instructors came from trying to find effective ways to explain the strategy or idea of the lesson more than from the content of the lessons themselves. Once this was achieved, students were able to work more productively, both independently and in groups.

All instructors were positive about using the ideas in the curriculum project in their future lessons. While Instructor A found idioms useful, she said that she liked the idea of universal themes and that her students were able to draw similarities of the themes with Chinese proverbs and folktales. Students from Class A felt they could understand the cultural differences of parenting better after reading *Rapunzel*. In the beginning, her students thought that Canadian parents were too lenient with their teenagers. Her students inferred from *Rapunzel* that teenagers would rebel if parents were too strict with them, and

therefore, recognized that a certain amount of freedom should be given to teenagers. Instructor B commented that fairy tales have an easy story line and are written in everyday language. They are neither rigid nor culture specific, though they may appear so, and the many themes that emerge lend themselves to analysis. She thinks that fairy tales are entertaining and give students a break from the seriousness of some lessons. She feels that the grammar lessons and the references to real life experiences that the fairy tale offers can be taught at many levels. She finds that fairy tales help bring all the language skills together and allow students to communicate and talk about meaningful things. In addition, the paragraph writing unit helped her students express themselves more directly. I was impressed that my class was able to express themselves cohesively and meaningfully as well.

Fairy tales and folktales integrate learning by helping students achieve constructive transfer and application of knowledge from the classroom to their real lives. By developing second-language learners' ability to analyze their own cultural beliefs and that of the target culture, they become better equipped to fully function and integrate into society. The themes presented in many fairy tales and folktales also develop the affective dimensions of learning, such as motivation, attitude and cooperation needed to help students be successful in their personal, social and work lives.

Instructor A said she would use fairy tales when she teaches academic English at Langara Community College, and she thinks that themes and paragraph writing would fit in with the goals of academic English. She also likes the progression and approach of the curriculum project, and would adapt some of the ideas to her lessons. Instructor B would like more time to think of creative ways to present fairy tales in her class for pronunciation, vocabulary, story retelling, general conversation and discussion activities. I would also like to introduce a variety of folktales or fairy tales once or twice a month and

work on them less extensively as the curriculum project as well as try to tie them in with relevant issues. For example, I did a consumer unit and advertisement unit, and I found students were able to read subliminal and semiological language in advertisements better after I had done a fairy tale unit with the class.

The three instructors did not find any major drawbacks in using fairy tales, although there were some reservations in the following areas. Instructor A said her students expected more structured dialogue, since she was teaching a conversation class. Instructor B felt the best grammar points were past tense and reported speech, but other grammatical structures found in popular fairy tales are more complex, and not quite at the basic level of ESL. Students, however, she says, can be exposed to these structures even though they are not expected to use them immediately. I find it useful in all areas, but the challenge lies in the selection of folktales for appropriate themes and content, and the method and timing of their presentation. Instructor A said that it was a struggle to convince her students in the beginning that fairy tales were worthwhile to read, and there were some preconceptions and prejudices that fairy tales were meant for children. Once they started with the theme exercise, however, her students became more excited because they had to "sweat and think". Students in all four classes were a bit rushed to complete their independent assignment because the classes were approaching the end of their term. Although more than half the students completed the assignment, instructors felt that more time was required to do a more satisfactory job. Students also had to commit to doing more homework than they normally would. Moreover, Instructor A commented that essay writing is not common in general adult ESL classes, although she feels that learning to present an argument in English and learning to organize thoughts effectively in English are important.

When asked how the curriculum project could be improved, Instructor A said she

would have liked more time, while Instructor B said she would have liked to have taken it a step further with drama. I would have chosen a shorter fairy tale and created a smaller vocabulary unit so that students would have had more time to reflect on the tale and prepare for creative activities such as drama or role plays.

According to instructor responses, the curriculum project gave the instructors some personal and valuable insights into teaching. Instructor A said that it reminded her of and emphasized the idea of managing as a teacher, instead of leading all the time. Instructor B said if she had not taught the curriculum project, she would not have taken the time to cover a story thoroughly. She would not have thought of doing a prediction exercise with her students and would not have challenged them as much as she did. Her students also had a greater opportunity to participate and monitor themselves. She said that the fairy tale appeared difficult, but her class managed to get through it and even her weakest students got something out of it. She found that fairy tales revealed her students' abilities, as well as encouraged their creativity and thought processes. She said that it was a good experience for her to use someone else's teaching suggestions. This was my first time teaching the curriculum project as I had not designed or taught one fairy tale so extensively before. I found that good organization and a brief explanation of the usefulness of fairy tales and how they would help relate to language learning are necessary to counter any resistance or prejudice on the part of students that this genre of literature is reserved only for children. I also found that I have more to learn about folktales and fairy tales and have really just started exploring the many different possibilities that such stories could offer in the ESL classroom.

The curriculum project focuses on building and developing learner independence. Initially, the lessons may start off being teacher-centered in that the instructor explains the strategy or idea to the students, and in stages, students become accountable for their own

learning and make their own decisions. As many adult language learners come from a teacher-centered tradition, they get disoriented if they are suddenly thrust into a student-centered environment. Consequently, they do not feel like they have learned anything. The curriculum project eases learners into working on their own with areas such as grammar and vocabulary that they are more familiar with, and gradually to theme discussion which is more student- and experience-centered. The above activities progress to paragraph writing, selection of their own folktale and their independent assignment, which are increasingly student-centered. The curriculum project also aims to develop learner interest in reading stories in the second language beyond the classroom. At the same time, the teacher's role of a leader progresses into that of a manager, facilitator and learner. Fairy tales and folktales contain themes and subject matters that interest both teacher and student. Because the contributions of both teacher and students are of equal value and interest, teacher and learner roles become truly reciprocal.

Student Responses from Questionnaires

Students filled out two questionnaires: Questionnaire 1 at the beginning of the curriculum project and Questionnaire 2 at the end. Questionnaire 1 was an introductory questionnaire to get a feeling of where the students were at and to account for the number of students in each class. Questionnaire 2 was given after the independent assignment had been completed, and to get feedback from students about their thoughts and what they had learned from the curriculum project. The following is a table of student responses from the four classes. Because answers from questions 6, 9 and 11 were open ended and diverse, they are not included in the table. Question 6 asks students what they read in their own language and English. As expected, most students read more in their first language, and if they read in English, they mostly read documents in the form of letters, short stories,

newspapers and magazines. There were a wide variety of answers and ranking for Question 9 on what areas of English students thought were the most important. A majority of students ranked listening and speaking highly. When asked in Question 11, what they thought reading would improve, there were also a variety of responses. Knowledge, comprehension and vocabulary were ticked most frequently.

Table 4

Summary of Student Questionnaire 1

a - always, u - usually, s - sometimes, n - never, nr - no response

Questions	Class A	Class B	Class C	Total	Percentage
No. of students	28 (2 classes)	12	18	58	100%
1. Do you attend classes regularly?	19 a 9 u	9 a 3 u	17 a 1 u	45 a 13 u	78% a 22% u
2. Do you speak English outside of class?	0 a 3 u 24 s 1 n	0 a 3 u 9 s 0 n	1 a 4 u 13 s 0 n	1 a 10 u 46 s 1 n	2% a 17% u 79% s 2% n
3. Do you hate making mistakes?	6 a 9 u 11 s 2 n	3 a 6 u 3 s 0 n	6 a 3 u 8 s 1 n	15 a 18 u 22 s 3 n	26% a 31% u 38% s 5 % n
4. Do you read in English?	3 a 8 u 17 s	1 a 3 u 8 s	3 a 5 u 10 s	7 a 16 u 35 s	12% a 28% u 60% s
5. Do you read in your own language?	7 a 13 u 8 s	3 a 3 u 6 s	4 a 9 u 3 s 2 n	14 a 25 u 17 s 2 n	24% a 43% u 29% s 3% n
7. Do you use a dictionary when you read in your first language?	0 u 4 s 24 n	0 u 4 s 8 n	2 u 3 s 13 n	2 u 11 s 45 n	3% u 19% s 78% n

Questions	Class A	Class B	Class C	Total	Percentage
8. Do you use a dictionary when you read in English?	9 a 14 u 5 s	3 a 4 u 5 s	12 a 4 u 1 s 1 n	24 a 22 u 11 s 1 n	41% a 38% u 19% s 2% n
10. Who do you think folktales and fairy tales are for?	4 children 2 adults 22 both	12 both	7 children 1 adult 9 both 1 nr	11 children 3 adults 43 both 1 nr	19% children 5% adults 74% both 2% nr

Summary of Student Questionnaire 1

About 78 percent of the students said that they *always* attended classes. Most students did not usually speak English outside of class, as 79 percent said that they *sometimes* spoke English outside the classroom. They were also more hesitant in taking risks with another language, as 26 percent said they *always* hated making mistakes, and 31 percent said that they *usually* hated making mistakes. Only 12 percent said that they *always* read in English, and 28 percent said that they *usually* read in English. Sixty percent, said they *sometimes* read English. Compared to the above, 24 percent said they *always* read in their own language, and 43 percent said they *usually* read in their own language. Dictionary use in reading a second language is also significantly higher in that 41 percent said that they *always* and 38 percent said that they *usually* used the dictionary when they read in English. In contrast, 74 percent said that they *never* used the dictionary when they read in their first language. When asked if fairy tales and folktales are for adults or children, 74 percent responded and said that they were for *both* while 19 percent said that they were meant for *children*.

The preliminary data reveals the obvious point that students needed more language

practice, whether it be reading, writing, listening and speaking in order to give them more confidence and ability to function in English outside the classroom. Adult students are more self-conscious about making mistakes and less likely to take risks with the second language outside the classroom as a high percentage of students (26 percent *always*, 31 percent *usually*, and 38 percent *sometimes*) say that they hate making mistakes. Reading would take more effort when 79 percent of the students claimed that they frequently needed to use a dictionary when reading English. Consequently, it is not likely that a majority of the students would read for pleasure if the process seems this laborious. Students were also more receptive to fairy tales and folktales than I thought as 74 percent of them responded that they were meant for both adults and children.

Table 5

Summary of Student Questionnaire 2

a - always, u - usually, s - sometimes, r - rarely, n - never, nr - no response
sa - strongly agree, a - agree, wa - somewhat agree, d - disagree, sd - strongly disagree

Questions	Class A	Class B	Class C	Total	Percentage
No. of students	11	6	9	26	100 %
1. How often did you attend classes?	5 a 2 u 4 s	5 a 1 u 0 s	9 a 0 u 0 s	19 a 3 u 4 s	73 % a 12 % u 15 % s
2. How often did you use the dictionary?	0 s 3 u 7 s 1 r 0 n	0 s 2 u 1 s 0 r 3 n	1 a 0 u 6 s 2 r 0 n	1 a 5 u 14 s 3 r 3 n	4 % a 19 % u 54 % s 12 % r 12 % n
3. How often will you use the dictionary?	1 u 9 s 0 r 1 nr	1 u 3 s 2 r	0 u 5 s 4 r	2 u 17 s 6 r 1 nr	8 % u 65 % s 23 % r

Questions	Class A	Class B	Class C	Total	Percentage
4. I learned more new vocabulary.	1 sa 3 a 6 wa 1 d	1 sa 4 a 1 wa	6 sa 2 a 1 wa	8 sa 9 a 8 wa 1 d	65 % sa & a 31 % wa
5. I can use the vocabulary and idioms that I learned.	0 sa 7 a 4 wa	1 sa 3 a 2 wa	2 sa 4 a 3 wa	3 sa 14 a 9 wa	65 % sa & a 35 % wa
6. Guessing vocabulary in context will help me read better.	1 sa 6 a 4 wa	0 sa 6 a	4 sa 5 a	5 sa 17 a 4 wa	85 % sa & a 15 % wa
7. I have more confidence ...	2 sa 4 a 4 wa 1 d	1 sa 3 a 2 wa	2 sa 6 a 1 wa	5 sa 13 a 7 wa 1 d	69 % sa & a 27 % wa
8. I can use past tense and reported speech. better.	0 sa 8 a 3 wa	0 sa 4 a 1 wa 1 d	4 sa 3 a 2 wa	4 sa 15 a 6 wa 1 d	73 % sa & a 23 % wa
9. I would read fairy tales on my own	0 sa 8 a 3 wa	0 sa 4 a 2 wa	3 sa 6 a	3 sa 18 a 5 wa	81 % sa & a 19 % wa
10. I would read fairy tales with my children.	0 sa 4 a 6 wa 1 d	0 sa 4 a 2 wa	2 sa 7 a 0 wa	2 sa 15 a 8 wa 1 d	65 % sa & a 31 % wa
11. I spoke more in the curriculum project	0 sa 6 a 5 wa	1 sa 3 a 2 wa	1 sa 7 a 1 wa	2 sa 16 a 8 wa	69 % sa & a 31 % wa
12. I participated more in the curriculum project.	0 sa 5 a 5 wa 1 nr	1 sa 5 a 0 wa	1 sa 8 a 0 wa	2 sa 18 a 5 wa 1 nr	77 % sa & a 19 % wa
13. I did more independent work.	0 sa 5 a 3 wa 1 d 2 nr	0 sa 3 a 1 wa 1 d 1 nr	2 sa 5 a 2 wa 0 d 0 nr	2 sa 13 a 6 wa 2 d 3 nr	69 % sa & a 23 % wa 8 % d

Summary of Student Questionnaire 2

Although more students completed all or most of the unit lessons in the curriculum project, not as many managed to complete the last questionnaire. Not all students completed Questionnaire 2 because of one or a combination of reasons:

1. Attendance was not consistent.
2. Some students were absent on the day that the questionnaires were handed out.
3. Instructors did not have a chance to give the questionnaires to students who did not show up.
4. It was nearing the end of the semester and students did not have time to complete the independent assignment.
5. Instructor A forgot to give Questionnaire 2 to one class.
6. It was nearing the end of the term and some students had graduated earlier.

Even though Questionnaire 2 was filled out by only approximately half the students who filled out Questionnaire 1, overall student responses were positive. Attendance of students who filled out the questionnaire was regular: 73 percent said they *always* attended classes and 12 percent said they *usually* came to class. Dictionary use was significantly reduced in the independent assignment, which consisted of students choosing and reading their own fairy tale or folktale. Fifty four percent said they *sometimes* used the dictionary, while 12 percent said they *rarely* and another 12 percent said that they didn't use the dictionary at all. About the same number, 65 percent (*sometimes*) and 23 percent (*rarely*), predicted future frequency of dictionary use. This is an improvement, considering that 79 percent said that they *always* or *usually* used the dictionary while reading English in Questionnaire 1.

In reference to the learning content of the curriculum project, 65 percent *strongly agreed* or *agreed* that they have learned more vocabulary, and the same percentage said that they were able to use the new vocabulary. Another 31 to 35 percent of the students *somewhat agreed* that they have learned more vocabulary and were able to use them. Students who filled out the questionnaire confirmed that fairy tales and folktales can be

used as an effective tool to teach vocabulary. Students responded very well to the vocabulary unit, as 85 percent either *strongly agreed* or *agreed* and 15 percent *somewhat agreed* that the strategy of guessing vocabulary in context would help them read better. Sixty-nine percent said that they have more confidence in reading stories with new vocabulary, whereas 27 percent *somewhat agreed* that their confidence level has increased. Student responses show that students who have participated in the curriculum project will have more confidence selecting and reading books for pleasure and not have new or unknown vocabulary impede their reading process.

Despite some reservations by instructors about the difficulty of reported speech, students found that the past tense and reported speech exercises useful, as 73 percent either *strongly agreed* or *agreed* that they were able to use them better. Students were very positive and responded well to fairy tales and folktales, as 81 *percent strongly agreed* or *agreed* while 19 percent *somewhat agreed* that they will read them in the future. However, 65 percent *strongly agreed* or *agreed* that they will read them with their children. The lower percentage of students wanting to read fairy tales and folktales with their children could be attributed to the fact that some students were either single or had grown-up children.

In terms of student participation, 77 percent *strongly agreed* or *agreed*, and 19 percent *somewhat agreed* that they participated more in group discussions and activities during the curriculum project. Sixty-nine percent *strongly agreed* or *agreed*, and 31 percent *somewhat agreed* that they also spoke more. The above findings were consistent with the comments provided by the instructors. Questions 14 to 20 consisted of written comments from students, and they answered as much or as little as they wanted. Most of the answers are consistent with the above findings. Many students added that they liked learning about the deeper meanings of fairy tales and would apply this experience to their

own learning and that of their children. Using fairy tales and folktales enabled instructors and students to utilize the Integrated Approach by teaching language skills to adult learners while developing cognitive abilities, encouraging and motivating students to express themselves.

Summary of Students' Written Responses

The following are extracts and a summary from the compilation of student written responses from all four classes, which include students' theme discussion in class, theme paragraphs and independent assignments. Following the independent assignments are the preassessment and assessment scores given by instructors.

The theme paragraphs were generated from the theme discussion and brainstorming. The themes from *Rapunzel* generally centered around parenting, love and attraction, moral behavior and universal views. The following are some student-generated themes.

Parenting:

- Parents may love their children, but they may not know how to show their love.
- We should not destroy the thing we love.
- When a girl grows up, she would rather have the love of a handsome boy than the person who raises her.
- Children who are overprotected will be harmed easily.

Love and attraction:

- If you love someone, everything will be all right.
- Love is great and noble in this story.
- Sweet voices can attract men.
- Their destiny was in writing.
- Love at first sight.

Moral behavior:

- Before we do something, we must think deeply.
- People should never steal from anybody under any circumstances.
- We should not be selfish.
- We must think of the consequences of our actions.
- If you steal, you will pay a high price.

- Don't be greedy

Universal views:

- Our destiny is not always in our hands.
- Don't give up hope.
- Freedom is the most important right of people.
- Even if you are in a difficult situation, you should make yourself happy.

Most of these themes are prevalent in many cultures, and students had little difficulty expressing them. Parents generally give children less independence and exercise more parental control in Asian cultures, therefore, it is interesting that students are able to express the above cross-cultural views of allowing children more independence and room to mature. The overt show of affection is also uncommon in some cultures and families. Romantic love and love or attraction at first sight are prevalent themes in many fairy tales as well as classical and contemporary movies. Cultural norms, acceptable social behavior and human perception of the world are prevailing themes in many genres of literature. The above student-generated themes demonstrate that a seemingly simple fairy tale like *Rapunzel* can present and introduce larger themes that exist in different creative and real life contexts. The ESL learners who participated in the curriculum project show that they have the cognitive and language ability to express themselves, analyze and interpret themes. Learner ability to analyze and interpret themes is required to develop a deeper understanding of texts, contextual situations and cultural norms of the target culture.

Student Paragraphs

With some conceptual guidance from instructors, students from all four classes were able to produce cohesively written and meaningful theme paragraphs. They had to supply the paragraph with a topic sentence and a supportive argument from the text. Following that, they could either express their opinions or show how the theme relates to their lives. There are many more similar paragraphs, but the following is a selection of paragraphs with varying themes, lengths and complexity that have been written by students

from the four classes. They have been minimally corrected by the instructors, and most of the syntax has been kept in its original form.

Parenting

We should not be selfish. In *Rapunzel*, the witch wanted to keep the girl to herself. Although she did care for the girl and loved her like a mother, she took Rapunzel to live in a high tower and she couldn't bear to share her with anyone. A child has thoughts and feelings, and needs love and friends. We shouldn't treat a child like a toy.

When a girl grows up, she would rather have the love of a handsome boy than the person who raises her. From the story, we've seen that the witch did care for Rapunzel and loved her like a mother. After Rapunzel grew up, she became a beautiful lady. When the young prince appeared, she immediately fell in love with him and promised to marry him. She resisted the witch who raised and loved her for a long time. So, love for a young man or lady is stronger than anything.

Children, who are overprotected, will be harmed easily. Like the greenhouse roses that are not easily planted in other places, children who are overprotected will lose their wits and cannot distinguish fault from truth, or good from bad. They usually determine differences with their senses and make decisions at first sight. Rapunzel fell in love with the prince since she compared the prince with the witch. How could she recognize the prince was a handsome, gentle and trustworthy person without other competitors?

Love and attraction

Sweet voices can attract men, such as in the story of *Rapunzel*. When the prince heard the beautiful song, he followed the voice and discovered Rapunzel. If the voice was not sweet, the prince might not discover her and fall in love with her. In real life, when you talk to a lady on the phone who has a sweet and soft voice, you will think that she has a nice and kind face although you haven't seen her before.

If you love someone, everything will be all right. In the story, the prince loved everything of Rapunzel, including her hair, her voice and her appearance. For the Prince, Rapunzel was a perfect girl. I have a husband myself, and I love him very much. No matter if he does something good or bad, I still love him.

Moral behavior

People should not steal from anybody under any circumstances. In *Rapunzel*, after the husband saw his wife losing weight because she had a craving for the Rapunzel plants when she was pregnant, he decided to steal from the witch. If he didn't steal and found another solution, they wouldn't lose their only child, and the child wouldn't have a lot of suffering in her life.

Universal views

Even if you were in difficult situation, you should make yourself happy. Since the witch took Rapunzel away, Rapunzel had never met a person without the witch. That situation was terrible. I can't imagine how hard it was. If I were in the same situation, I would be crazy, shout at the witch, make complaints all the time and I would probably be indifferent to my appearance. However, in the story, Rapunzel sings to keep herself company, so that the Prince

could meet her. After she was in another terrible situation like when she was living in a wild and desolate place, she still makes herself happy with singing, so that the Prince could find her and the twins. I think positive thinking is very important for us, if you want to be happy.

While these paragraphs may not seem sophisticated to a native reader, the ESL students who attempted to write the paragraphs were able to communicate their ideas in a direct, comprehensive and organized manner. Generally ESL students at this level have not had much experience writing paragraphs and their writing is limited to single idea sentences. Students were able to interpret themes from the story, find supportive elements from the text and express their opinions and ideas of how these themes would relate to their lives.

Independent Assignment

In addition to the theme paragraphs, which were written in class, students had an independent assignment that they had to complete on their own. Submission of their writing for the thesis was optional. The following are five of 15 samples which were submitted to me. The others have been corrected and returned to students. The samples I received were very well written for the perceived language level of the students. They have been minimally corrected so as to preserve the authenticity of their syntax and conveyance of meaning in their own words. ESL students in the four classes were not used to writing essays of such length, and they would normally be given minimal homework, which usually consists of grammar exercises. For many, this was their first attempt at writing an English essay. This activity challenged their mental abilities, extended their writing capabilities and brought out the best sample of writing that they have ever produced.

Sample 1 by Branko -- *God's Cockerel*

In the story, *God's Cockerel,* there are a few useful messages. These messages give us an explanation of what happens in our lives given the same situations. They include working orderly and enjoying the results of our work. Striving for achievement and excellence but not asking for more and more without working and thinking.

We should not be greedy and ask too much, and we should learn to enjoy the results of our work. We can see in the story of *God's Cockerel* that when God sent his cockerel to move paradise for people on earth. God's cockerel made men's lives better. There were seven nice

rivers watering the land, various flowers and fruits. The land produced wheat without man's labor, and on the trees grew the whitest and sweetest bread. People only gathered bread and made their meals. Women made brooms and men made straw mattresses to better their lives. The men enjoyed for some time, but then became bored and wanted a change asking for more and more. They had seven rivers, but they wanted more, so they went to break the egg which was supplying the men's paradise with water. When they broke the egg so much water burst out and the whole human race almost perished. The whole paradise was flooded.

In Yugoslavia, people had lived together for almost fifty years. They lived with good and bad things, but they enjoyed their freedom and grew as a nation. They wanted more and more without thinking and working. They wanted to live separately and they thought that in that way they should solve all their problems. After that they lost all in the war against one another.

I started to learn English myself in Yugoslavia. It was very difficult for me because I didn't know some pronunciation rules. How it is possible that the same word have different pronunciation and different meanings. My wife have tried to explain it to me, but I didn't listen to her and I couldn't understand anything. When I came to Canada, I learned the same rules and I had to believe that what she told me was a fact. I spent a lot of time because I didn't listen to my wife's advice.

Many people learn from their own experience, but I think it is better to learn from the fairy tale or from other people's experience without paying a high price for gathering knowledge and experience.

Sample 2 by Wendy - *The Frog Prince*

There are many important commitment themes in the story of *The Frog Prince.* These themes concern the importance of promises.

Don't promise someone just to humor him or her. For example in the story of *The Frog Prince,* the princess thought the frog must be joking when he asked for her hand in marriage to get back the lost golden ball which she loved very much. Then she thought a frog could not live away from the well. So she humored him and made the promise. We must think carefully before we promise someone. Don't put ourselves in trouble if we couldn't do it.

The golden ball in the story is very important because it brings the prince and the princess together and they love each other very much. It gives them happiness and life in the future as a ball is round and means that love is without ending. The ball brought them together when it fell into the well. The frog dived deep into the well to save the ball, and the princess in return rescued him, and he became a handsome prince because of her kiss.

A promise is a promise. In the story, the frog stood by his promise. He followed the princess home and reminded her the promise she made to him. The king asked that his daughter keep her promise. She was disgusted with the ugly frog, but she had no choice, and she had to keep it. Then in the end, the frog turned into a handsome prince and she found happiness.

In conclusion, I believe the prince and princess were in love because they were meant to meet each other beside the well. I agree with the king's idea: a promise is a promise. It taught us something deeper. I think happiness is not easy. We have to do something before we get it. The princess got happiness after she kept her promise.

Sample 3 by Grace - *Little Red Riding Hood*

There are many themes in the story, Little Red Riding Hood's grandmother was ill. Her mother told her to take a basket of food for her grandmother. Her grandmother lived at the other side of the woods. On the way, she met a wolf. He wanted to eat the little girl and her grandmother. In the end, the woodcutters killed the wolf.

If you love your relatives, you must visit them. In *Little Red Riding Hood,* Little Red

Riding Hood went to visit her grandmother. People visit their relatives especially if they are sick.

If you let a little girl go too far away, she might have danger. In *Little Red Riding Hood,* she went to visit her grandmother and she met a wolf. He wanted to eat the little girl and her grandmother. A little girl in the woods alone might meet badman or danger.

If you are greedy, you will have to pay. In *Little Red Riding Hood,* the wolf wanted to eat the little girl and the grandmother. In the end, the wolf died. If you are greedy you will lose everything in the end.

It was the best story. It tells about the love of family and that the world have so many bad things that we must take care.

Sample 4 by Wan - An Indian myth (title unknown)

This a story that teaches us to love, to nourish and not to waste what we own. This story gave me an example to learn. We must be thankful to the creator who gives us all things great and small. The story teaches us to honor the water because it flows down from the mountain to nourish the plants, the animals and it also nourishes us. It seems like a small thing, but we need it in our life. I think the creator is great because he makes life possible on earth.

Don't waste anything, and we must love nature because everything is useful. When the couple came to a patch of prickly pear cactus, they ran through it, because the coyote had been chasing them. He looked hungry and angry because he could not get them through the cactus. So they must be thankful to the sharp prickly pear because it gives them protection. In nature, many things are useful. They can help us in different ways, so we must value everything.

We need to honor family and all life. In the story, the young woman gave birth to twins but the village people did not accept them. They felt sad. At that time it was important to honor the family, so she had no choice. She would have to go with her husband to his village. When the couple left her village, they were never seen again. We must learn how to honor and support our family to avoid arguments so the family can live in peace and harmony.

I think this is a good story and I would recommend my children to read it, so they will learn the valuable things in nature. It teaches us not to waste, and the need to honor family.

Sample 5 by Kiek - *The Voice of the Great Bell*

The Voice of the Great Bell is a folktale of China. It tells us about the source of the great bell, and there were many themes in the story. Some of the main themes are as follows:

We should be filial and respect our parents. In the story, a girl named Ko Ngai loved her father deeply. She was so worried about her father's danger when he could not fulfill his mission for the Emperor of China. She sold all her jewels and got money to pay the astrologer because only he could tell her the secret of successfully casting the great bell in order to save her father's life. We all have to be concerned about our parent's health and happiness just as they have taken care of us.

We would be brave and even sacrifice ourselves for the sake of our parents and everybody. In the story, after the girl knew the secret of making the great bell, she kept it. She decided that she had no choice but to sacrifice herself, so she leaped into the boiling metal from the platform without hesitation. Then her body blended with the molten metal. At last, the great bell was made completely without any crack. In real life, some people work hard to help the community as a volunteer. They sacrifice their personal interest and spend time to help others with goodwill and a sympathetic heart.

After hard work, we can reap the harvest. In the story all the bell makers worked hard and they didn't care whether it was day or night. Although they failed in casting the great bell many times, they still tried again and again with a strong will. At the end, they succeeded, and the great bell had been the hugest and nicest one of all the bells in China, and its sound was heard for hundred of miles. We comprehend that we all have much difficulties in our life. We

must struggle and try to overcome them with patience, as the saying goes, "Where there is a will, there is a way."

To sum up, this was a sad and emotional story. It moved me deeply. In conclusion, it shows us that in order to be a good moral person, we must respect our parents and dare to sacrifice ourselves for the sake of others. In real life, we should try to do our best to realize our ideal in any bad condition.

Sample 1's story of God's cockerel is reminiscent of paradise lost and regained. I was impressed by the profoundness of Branko's essay and how he could relate it to his own experience of learning English and that of his war-torn country. Although his essay was written differently from what was originally prescribed as a guideline, he did not have problems organizing his thoughts. At a technical level, he managed to produce more complex sentences and descriptive phrases than he would have learned in an intermediate English class.

Wendy who wrote Sample 2 emphasized the importance of taking commitments and promises seriously. She is also able to relay the symbolic significance of the golden ball saying that it represents never-ending love. Aside from being a fairy tale favorite, *The Frog Prince* brings up the moral issue of keeping one's word, and in preserving personal dignity and the trust of others in doing so. In the Canadian political arena, this has become a public issue where politicians are expected to be held accountable for their preelection promises. Wendy seems to feel that there is no happiness without sacrifice and dignity in saying that "happiness is not easy". She affirms that the princess could only achieve happiness after she sacrifices her pride and preserves her own dignity by upholding her promise to the ugly frog.

Sample 3 is written simplistically, but Grace perceives the potential danger faced by people, particularly young and innocent women. She also stresses the importance of family, perhaps how a good and solid family or a strong foundation of family values can shield us from the vices and evils of society and the world. Grace's interpretation of *Little Red Riding Hood* is not much different from the popular interpretation of the fairy tale.

Sample 4 by Wan has a religious undertone to it, and the myth that she read strengthened her belief in the value of life and the importance of family. She also feels that she could share the story with her children. She is able to interpret the main theme, which is prevalent in many First Nations myths, of the importance and value of life, and how we are all interconnected with nature. The ability to nurture nature and use our limited resources wisely are also emphasized.

I was pleased with the sophistication of Kiek's writing. The content was clear and very well organized with good use of the vocabulary that he had learned. *The Voice of the Great Bell* is a typical Chinese folktale that speaks of filial piety and the honor of sacrifice for the good of others. "Honor thy father and mother" was one of the Ten Commandments and is a prevailing theme in this eastern folktale. Kiek appears practical in his interpretation of the story by relating the sacrifice of life in the story with the sacrifice of time and effort by others, such as volunteers in the community. He admires and empathizes with those who sacrifice their personal time to help those in need. While the themes in this Chinese folktale may seem exclusively Asian, they are in fact cross-cultural and universal. Personal sacrifice for the good of others is a noble trait that is respected in both eastern and western cultures. The virtue of sacrifice is demonstrated in Western culture through religion, such as in the New Testament, and myths, such as the Greek story of Prometheus.

The student sample writings speak for themselves. The lack of vocabulary and knowledge of some syntactical structures does not prevent the impact of their message from coming across. From instructor feedback and all the writing samples I received, adult learners demonstrate the ability to read and interpret fairy tale codes and deeper level meanings. The students' oral ability to analyze and interpret fairy tales far exceeded the expectations of instructors. Fairy tales seem to bring out the best in students in that they become more able to express complex and meaningful ideas both orally and in written

form. Instructor B had commented that the quality of her students' speech exceeded their language level and classroom personality.

Preassessment and Assessment Scores

The preassessment activity consisted of students' written responses to *Rapunzel* while the assessment was the independent assignment, in which students had to choose their own fairy tale and write an essay on the themes of the story. Instructors graded student writing with a score from 1 to 5 and the evaluation criteria determined by the instructors were as follows:

1. use of appropriate grammar, for example tense usage and complete sentences;
2. ability to use complex sentences;
3. paragraph format and punctuation;
4. ability to interpret and analyze text;
5. theme identified in topic sentence;
6. supporting details relating in some way to the theme, particularly using examples from the story;
7. clarity of meaning and expression of opinions and ideas;

The following is Table 6 illustrates the preassessment and assessment scores of all four classes.

Table 6

Summary of Preassessment and Assessment Scores

Student	Preassessment	Assessment	Difference
Class A			
Upper Intermediate			
Eric	3	4	+1
Ivy	3	3.5	+0.5
Fanny	absent	3.5	-
Vivian	2.5	3	+0.5
Ashley	2.5	4	+1.5
Karman	2	4	+2
Maggie	4	4	0
Annie	4	4	0
Kim	4	4	0
Jenny	3.5	3.5	0
Rebecca	2.5	3.5	+1
Anita	2	3.5	+1.5
Kim	4	4	0
Mara	3	absent	-
Victor	3.5	3.5	0
Ann	3	4	+1
Agnes	3.5	4	+0.5
Advanced Class			
Fanny	3	4	+1
Van Sau Do	3	3.5	+0.5
Ngai Man	3	3.5	+0.5
Emmy	2	3	+1
Tony	3	3.5	+0.5
Fulia	2	3	+1
Mary	3.5	4.5	+1
Greg	3	3	0
John	3	4	+1
Mike	2	3	+1
Megumi	3	3	0
Class B			
Ada	4	4.5	+0.5
Quyen	4	4.5	+0.5
Branko	4	4.5	+0.5
Wendy	4	4.5	+0.5
Connie	3	3.5	+0.5
Sharon	2.5	3.5	+1

Student	Preassessment	Assessment	Difference
Class C			
Wan	3	4.5	+1.5
Winnie	3	3.5	+0.5
Wai Yip	3.5	4.5	+1
Grace 1	3	4	+1
Grace 2	2	-	-
Nereus	2.5	3.5	+1
Salen	2	-	-
Maxi	3.5	absent	-
Kiek	3	5	+2
Yin	2.5	3.5	+1
Mee	-	4	-
Hussein	-	4	-

In the preassessment activity, students generally summarized the plot of the story and expressed their opinions of the text, whether they liked it or not and why, either at the end or beginning of their essays. Their essays were somewhat unstructured, but nevertheless, showed an improvement in terms of length and content from any previous work that they had done. Some naturally wrote about the themes of Rapunzel and their preassessment scores were the same as their assessment scores. Those who had the same scores wrote well and ranked 3.5 to 4 in both activities. Instructors generally found an improvement in their students' writing at the end of the curriculum project, anywhere from a 0.5 to 2 point difference. None of the assessment writings was ranked less than the preassessment activity. Instructors noticed the following improvement in the assessment writings:

- students became more familiar with themes and symbolisms, and attempted to look for them in their readings;
- students' essays were better organized;
- students attempted to use more complex sentences;
- students maximized the use of vocabulary that they knew;

- students used new vocabulary from the text;
- students provided topic sentences containing the themes and appropriate supporting arguments from the text;
- students interpreted and analyzed text, and looked for deeper meanings;
- students were able to express their ideas and opinions in a comprehensive manner;
- students applied the themes to their personal lives.

Conclusion

The curriculum project has demonstrated that the use of folktales and fairy tales is consistent with the principles of the Integrated Approach. It has provided support for the claim that these tales can be used as a medium to instruct and learn language. It creates a context in which ESL learners can practice listening, speaking, reading and writing. In addition to language practice, adult learners were able to analyze and interpret text, read beyond the surface-level meanings of the text and readily apply themes and meanings that they found relevant to their lives. Using fairy tales and folktales as a means of integrating learning has improved the role of instructor and student while providing a new content area that both teacher and learner could explore and be involved in. It has essentially:

- transformed the role of the instructor from the source of all knowledge to that of manager, facilitator and learner;
- enhanced the social and intellectual role of the student;
- utilized content materials that view language as a whole;
- extended content to develop language skills, cognitive abilities and affective dimensions of learners.

Impact on the Role of ESL instructors

There are some parts, especially in the introduction of initial lessons that the instructor has to assume a teacher-centered role, but for the most part, fairy tales and folktales allow the instructor to comfortably play the role of manager, facilitator and

learner. The roles of the instructor and learner become truly reciprocal when fairy tales and folktales are used in the classroom. Instructors are able to participate in the sharing of experience in the classroom because of increased student involvement and contribution. Instructors can easily become active participants in the students' learning process, as student responses to fairy tales and folktales cannot usually be predicted. Instructors are allowed to be at the same mental level of students, as theoretically, teachers and students are equal partners in the learning process. This also helps alleviate the ESL students' perception that the teacher is the source of all knowledge and power. The development of student-centeredness is crucial as adult second-language learners need to lessen their dependency on the teacher to function effectively outside the classroom. Only then are they able to achieve their goal of being fully-functional and self-actualized.

Stories present interesting variety and content in the classroom. Instructors can choose from a variety of materials to teach new concepts or review previously taught language skills. The development and adaptation of different content materials that are of interest to the instructor prevent boredom or the lack of enthusiasm brought on by stagnant lesson plans and materials that have been repeated many times. When instructors are interested in what they are teaching, they are more able to maintain the initial enthusiasm that they had in teaching. Even experienced instructors who are able to deliver lesson plans effectively, occasionally fall into a rut when they begin to anticipate student responses. This leads to student-teacher interaction becoming mechanical and unproductive. Fairy tales and folktales provide many different, interesting and workable alternatives for language teachers.

Impact on Adult Learners

Fairy tales and folktales have a dual effect on students: they develop their cognitive abilities and the affective dimensions of their personalities. They focus on the humanistic

aspects of the learning process, and the centrality of learners and their experience. They also empower students by challenging learners to understand cultural codes and myths. With the development of second-language learners' ability to be critically conscious and to define their roles in society, integration in the target culture can ultimately be achieved.

Cognitive goals can be reached by using folktales and fairy tales in the classroom because they generate a higher level of individual thinking and original thought. Students are able to express ideas beyond the concrete and superficial level and apply what they have learned to their lives. Mechanically structured language lessons, although appropriate at certain times, are not able to achieve the same effectiveness when it comes to accomplishing adult cognitive objectives.

Fairy tales and folktales provide an avenue for adult learners to express their feelings and emotions through writing, meaningful discussions and creative projects. ESL students are often unable to express their thoughts, feelings and emotions in English. Consequently, they cannot identify with the target language and have difficulty being themselves in their new environment. Empathy for characters portrayed in fairy tales and folktales comes naturally to readers, therefore, language is generated and practiced by students to express a range of thoughts, feelings and emotions. These stories provide learners with resources that are relevant to their personal and work lives in their new country.

Fairy tales and folktales take into consideration and expand the affective dimensions of the learner's personality. They promote independent, cooperative and group work, self-monitoring, risk-taking and self-confidence. Independent and group work activities are student-centered and encourage self-monitoring. Students are able to contribute to their own learning as well as that of others. Taking control of their own learning, (for example, asking for clarification or offering suggestions to others) will be

applicable to learners when they leave the classroom environment.

As demonstrated in the curriculum project, folktales and fairy tales encourage student participation and involvement. All ideas and contributions are equally accepted. The expression of individual ideas and the acceptance of different opinions of others develop self-confidence and the spirit of understanding and cooperation. Students learn to contribute to the group, work together and listen to different opinions. In group discussions, learners are able to see how a small contribution on their part can lead to bigger and better ideas. Students are not expected to come up with the "right" answer, and the diversity of possible answers also reflects the reality of life beyond the classroom. The fact that all ideas are valued, no matter how fragmented they may appear, increases the confidence of students and their willingness to take risks. Risk-taking and the discomfort that may go along with it is a normal part of learning and life.

Content

Learners find an immediate bond and connection with the content and presentation style of fairy tales and folktales. The fairy tale content is value-laden but unassuming, in the sense that it poses problems and issues in an entertaining and nonthreatening manner that students can identify with. It does not discriminate: all students, regardless of their language level and ability, knowledge of the topic and degree of self-confidence, are able to participate actively in language learning with fairy tales and folktales. Using fairy tales and folktales as content-area instruction in ESL provides a good starting point that engages students in the process of learning. They synthesize language skills, cognitive development and human experience, making language learning whole and the application of classroom learning to their real lives possible.

Language Skill Areas

The variety of content and themes that fairy tales and folktales offer provide an

interesting alternative for both instructors and learners. Not only do they provide supplemental speaking, listening, reading and writing practice in the target language, but they can be used to teach grammar, pronunciation and vocabulary. There are many more dimensions to the language teaching and learning possibilities that fairy tales and folktales can offer than the curriculum project explores. The following are some ideas and areas that can be explored to teach grammar, pronunciation and vocabulary.

Table 7

Language Skill Areas and Teaching Ideas

Language Skill Areas	Teaching Ideas
Grammar:	
• Complex sentence structures	• The teacher can use a sample from the text to teach and generate more similar sentence patterns
• Reported Speech	• The teacher can use samples from the text for written and oral practice • The teacher can tape direct speech on language cards for students to transform to indirect speech • Students can retell a section of the story
• Past tense and present tense practice	• The teacher can use available picture story books for students to generate their own language. Instructors can stipulate the tense in which they want the story retold • Students can participate in jigsaw activities where they are each responsible for telling one part of the story. • Students can tape story retellings to encourage self and peer monitoring of grammatical accuracy.
• Question formation	• Students can make ten questions from the text in groups for the other groups to answer. This activity can be made more interesting by following it up with an in-class question-answer competition where points are awarded for the accuracy and clarity of expression for both questions and answers.
• Adjectives and adverbs	• The class can categorize adjectives or adverbs or both for further practice and analysis.

Language Skill Areas	Teaching Ideas
Pronunciation:	
• Past tense "ed" endings	• Student groups can categorize past tense verbs into irregular verbs and regular verbs with /t/, /d/ or /ed/ endings. Students are then to inductively work out the pronunciation rule on their own.
• Phoneme-grapheme relationships can be taught and reviewed	• The teacher writes and cuts out words from the story and gets students to identify the vowel sounds. This helps students to sound out new words.
• Relaxed speech	• Students can practice reading dialogues using contractions and linking.
• Reading aloud in meaningful word groupings	• Students can use fairy tale text to group words in meaningful chunks in order to promote more fluent reading.
• Stress, intonation and expressive delivery	• Most stories can be dramatized and this has always been a hit with any class. The teacher assigns character and narrator roles to students to practice. Students will then act out their roles. Students can perform for another class or be videotaped.
Vocabulary:	
• Guessing vocabulary in context	• The teacher can assign parts of text for students in groups to guess meanings.
• Idioms	• As above. Students can also write examples of their own. They can also make up short dialogues where they can role play the idiom.
• Vocabulary for character and scene descriptions	• Students can chart adjectives used to describe different characters and scenes.
• Vocabulary extension	• Students can practice using new vocabulary and phrases by writing them down on sticky pads and attaching them to the illustrations. They are then to integrate the vocabulary that they have chosen in their narration.
Additional speaking, listening, reading and writing practice:	
• General listening comprehension	• Instructors can read or tape a short folktale for students to listen to. Students then answer general comprehension questions.

Language Skill Areas	Teaching Ideas
• Detailed listening	• The teacher can use tales for dictation and clozes. Dictation is also good for practicing spelling. • The teacher can make the listening activity more challenging by taping a summary of the story on language cards and mixing them up. Students have to listen to the cards and put them in order.
• Combining reading, speaking and listening	• The teacher can cut up a short folktale and number sections. Have students line up in rows of three. One student reads a section, the other listens and retells story to the third person in his/her own words, and the third person reports what he/she has heard to the reader who confirms the accuracy of the story. Positions are rotated until the story is completed.
• Speaking and writing	• Students can discuss and write down themes in groups. • Students can write a theme paragraph with an example from the text, followed by a real life experience or opinion. • Students can extend this activity and write an essay. • The above can be used for character studies as well.
• Creative writing	• Students can rewrite the ending of the story • Students can reconstruct the story into a 20th century setting • Students can transform the folktale into a dramatic skit • Students can write a response to the story
• Analogy, symbolisms, metaphor and similes	• The teacher can use the text to show the various rhetorical elements of language. Students can create diagrams and charts.
• Development of reading schema	• Students can engage in prediction exercises

Fairy tales and folktales are not meant to replace current ESL curriculum materials but to enhance them. They can be used to provide additional language practice while increasing the second-language learners' repertoire of stories and colorful expressions in the oral language. They introduce adult learners to authentic language in contrast to the often highly structured classroom grammar lessons. Narratives improve the ability of language learners to visualize language and apply their content beyond the literal meaning

of the text.

Integrating Human Experience and Cognitive Development

Following the philosophies of humanistic, progressive and radical adult education theories, fairy tales and folktales capitalize on human experience. The non-threatening and non-judgmental manner in which these tales are presented allows learners to enjoy the stories, identify and find a connection with them. There are no right or wrong answers or ideas when a text relates to their own experience. Adult language learners appear to be more receptive to fairy tales than, say, an intellectual, political or controversial topic. Discussion of some content areas that are factual, such as the discussion of human rights, abortion or politics, can be stressful for new immigrants and some students find such subject matter intimidating. It is sometimes difficult for students to generate anything out of these topics because they are perceived as too intellectual and out of their experiential realm. From Questionnaire 1, we found that adult learners are generally averse to risk taking and do not like to feel out of control. A more comfortable and relaxed approach provided by the content of fairy tales and folktales is necessary for adult learning as it is more likely to encourage open-mindedness and flexibility, hence optimizing learning.

When learners are drawn to the content, deeper thoughts are generated and hence, the ability to express themselves is augmented. This is apparent in the sample paragraphs and essays produced by students, and the preassessment and assessment scores assigned by the instructors. In their writing, students explore their personal thoughts, opinions, feelings and experiences that relate to particular themes. In doing so, they are exploring the social forces and conventions that surround them while subjectivizing their experiences. Freire calls this "problematizing": learners become accustomed to the task of codifying reality with symbols. This process of codification generates critical consciousness and empowers individuals to change the social forces surrounding them. Freire has said that for

individuals to integrate successfully in society, they first need to take an active role in their educational process through critical reflection and perception in order to understand the social and cultural codes of the target culture. Only then can they consciously alter themselves and their reality. The adult ESL learners in the curriculum project have taken further steps in expressing their understanding of the human predicament and have begun the process of critical reflection in their second language. Transformation of cultural beliefs and values for adults is a complex process and the choices can be perplexing and difficult. The journey towards self-actualization and fulfillment in a new country is not an easy one, but nonetheless, it must be embarked upon.

Unlike other content material, fairy tales and folktales can be viewed either as isolated or whole events—any element in the narrative whether big or small can be discussed, analyzed and interpreted at any length. The proportion of meaning offered by an element in the fairy tale is not necessarily balanced with the size of it. Barthes has said that the new signified or concept in the second-order semiological system is richer than language, and unlike language, the ratio of meaning is disproportionate. For example, Wendy's writing (Sample 2) on *The Frog Prince* described the significance of a seemingly minor element, the golden ball. The golden ball, according to Barthes' theory, can serve as a signifier filled with history, motives and intentions. The princess loved the golden ball so much that she was willing to promise the frog her hand in marriage in exchange for retrieving the ball from the well. While her original motives were selfish in that she had no intention of keeping her promise, the outcome of the fairy tale was happy because she gave up her selfish desires and kept her promise. Like the wedding ring, the golden ball symbolizes how opposites in life complete the cycle of destiny, the value of commitment and the union of two individuals. In a larger perspective, immigrants who commit to their decision of making Canada their home may not find life easy in a new country at first, but

their desire to integrate will eventually result in the actualization of their personal goals. Branko in Sample 1, on the other hand, compared the plot of *God's Cockerel* with the ravages of war in Yŭgoslavia. Because of this unique quality that is apparent in fairy tales, where isolated or whole events in the narrative can be studied independently and more extensively, students can relate to the story regardless of their language or comprehension level of the texts.

This thesis has demonstrated that the benefits of using folktales and fairy tales in the adult language classroom are manifold. There are, however, some questions and concerns which need to be further addressed in order for a wider acceptance of the concept of using these tales as a language learning and teaching tool. While adult learners proved to be more receptive than expected in the curriculum project, many instructors may not be aware of the possibilities of lesson plans that fairy tales and folktales can offer. A majority of people only know the superficial aspects of these stories from their childhood and have little experience dealing with them as adults. Teaching suggestions and materials related to fairy tales and folktales are not readily available, although there are some recent publications pertaining to the teaching of language through literature, such as *The International Story* (Spack, 1994), *Spinning Tales and Weaving Hope* (Brody, Goldspinner, Green, Leventhal & Porcino, 1992), and *Voices in Literature* (McCloskey & Stack, 1993). Adapting these tales and creating new lesson plans may initially seem to take too much time and effort compared to the use of readily prepared materials. The subject matter may also seem light and irrelevant in the context of a larger curriculum where "more important" topics have to be covered. Instructors and learners may not see the direct relevance of fairy tales and folktales because of a preconceived idea of how language should be taught and learned. While most of these questions and concerns have been addressed in this thesis, further methods to introduce the benefits of fairy tales and

folktales so that they can be more readily received by both instructors and students are needed. Further research and study should be conducted to promote further utilization of folktales and fairy tales in different classroom and language learning environments, within and beyond the ESL realm. The selection of fairy tales and folktales for different purposes and themes is another area that can also be explored.

In conclusion, the use of fairy tales and folktales in language teaching has proven to be a powerful language teaching and learning tool. It effectively teaches language, utilizes the integrated approach by combining language skill development with the cognitive and affective development of learners, and challenges instructors and learners to produce their best work. The narrative content of these tales provides a larger context that fits in with the experience of both teachers and learners. Finally, fairy tales and folktales provide unlimited potential for self-directed, cooperative and classroom learning as well as a myriad of teaching possibilities for language instructors.

APPENDIX A

STUDENT QUESTIONNAIRE 1

Date: _____

Name: _____ (Optional)

1. How long have you lived in Canada? _____

2. What is your marital status? _____

3. Do you have any children? How old are they?

_____

4. How long have you studied English? _____

5. What languages do you speak? What other languages do you know?

_____

6. What prior education and training have you had and where?

_____

7. What did you do before you came to Canada?

_____

8. What are you doing now?

_____

9. What are your personal and career goals in Canada?

_____

_____

_____

_____

STUDENT QUESTIONNARE. Continued p. 2

1. Do you come to class regularly?

Always ____ Usually _____Sometimes _____ Never _____

2. Do you speak English outside of class?

Always ____ Usually _____Sometimes _____ Never _____

3. Do you hate making mistakes?

Always ____ Usually _____Sometimes _____ Never _____

4. Do you read in English?

Always ____ Usually _____Sometimes _____ Never _____

5. Do you read in your own language?

Always ____ Usually _____Sometimes _____ Never _____

6. Which of the following do you read in your own language and English? Do not tick if you do not read the particular category.

		Own Language	English
a)	Newspapers	_____	_____
b)	Magazines	_____	_____
c)	Books and novels	_____	_____
d)	Professional publications	_____	_____
e)	Documents	_____	_____
f)	Short stories	_____	_____

STUDENT QUESTIONNAIRE 1. Continued p. 3.

7. Do you use a dictionary when you read in your own language?

Always ____ Usually _____Sometimes _____ Never _____

8. Do you use a dictionary when you read in English?

Always ____ Usually _____Sometimes _____ Never _____

9. Order (1,2,3,4,5,6,7) the following according to importance for you? You can use the same number if you think two or three of the following are of equal importance.

Vocabulary _____
Grammar _____
Pronunciation _____
Speaking _____
Listening _____
Reading _____
Writing _____

10. Who do you think folk tales and fairy tales are for?

Adults _____ Children _____ Both _____

11. Do you think reading will improve your (please tick)

Vocabulary _____
Grammar _____
Pronunciation _____
Speaking _____
Knowledge _____
Comprehension _____
Writing _____

APPENDIX B

STUDENT QUESTIONNAIRE 2

Name: _____

1. How often did you attend class while the curriculum project was taught?

   Always ( ) Usually ( ) Sometimes ( ) Rarely ( ) Never ( )

2. In your independent assignment, how often did you use the dictionary while reading your folk or fairy tale?

   Always ( ) Usually ( ) Sometimes ( ) Rarely ( ) Never ( )

3. After completing the lessons, how often do you think you will use the dictionary while reading a story in English?

   Always ( ) Usually ( ) Sometimes ( ) Rarely ( ) Never ( )

4. I learned more new vocabulary.

Strongly Agree ( ) Agree ( ) Somewhat Agree ( ) Disagree ( ) Strongly Disagree ( )

5. I can use the vocabulary and idioms that I learned.

Strongly Agree ( ) Agree ( ) Somewhat Agree ( ) Disagree ( ) Strongly Disagree ( )

6. The strategy of guessing vocabulary in context will help me read better .

Strongly Agree ( ) Agree ( ) Somewhat Agree ( ) Disagree ( ) Strongly Disagree ( )

7. I now have more confidence in reading stories with new vocabulary.

Strongly Agree ( ) Agree ( ) Somewhat Agree ( ) Disagree ( ) Strongly Disagree ( )

8. I can now use the past tense and reported speech better.

Strongly Agree ( ) Agree ( ) Somewhat Agree ( ) Disagree ( ) Strongly Disagree ( )

9. I would read fairy tales and folk tales on my own.

Strongly Agree ( ) Agree ( ) Somewhat Agree ( ) Disagree ( ) Strongly Disagree ( )

STUDENT QUESTIONNAIRE 2. Continued p. 2.

10. I would read fairy tales and folk tales with my children.

Strongly Agree ( ) Agree ( ) Somewhat Agree ( ) Disagree ( ) Strongly Disagree ( )

11. I find myself speaking more in class with the curriculum project

Strongly Agree ( ) Agree ( ) Somewhat Agree ( ) Disagree ( ) Strongly Disagree ( )

12. I participate more in group discussions and activities with the curriculum project.

Strongly Agree ( ) Agree ( ) Somewhat Agree ( ) Disagree ( ) Strongly Disagree ( )

13. I do more independent work with the curriculum project.

Strongly Agree ( ) Agree ( ) Somewhat Agree ( ) Disagree ( ) Strongly Disagree ( )

14. What did you find the most difficult in the curriculum project?

_____

15. What did you find the least difficult?

_____

16. What did you find the most useful?

_____

17. What did you find the least useful?

_____

18. What did you learn from the experience?

_____

_____

19. How would you apply this experience?

_____

_____

20. Other comments.

_____

_____

APPENDIX C

INSTRUCTOR HANDOUT ON CURRICULUM PROJECT ASSESSMENT

Instructor Comments and Responses

Please write anecdotal comments and your responses for each unit and step.
For example, you should include:

- How long did it take?
- What did you do? Did you follow the suggestions or ....
- What happened? What did you observe from your students?
- Comments on how it worked or didn't work. Suggestions on how this step could be improved, and what you could have done.
- Other potential exercises that can be generated from the unit
- Insights on how you could use some of the project methods on other content materials

You could organize your comments the following way:

Unit 1
Step 1 .

_____
_____etc.

Unit 1 - Overall comments

_____
_____ etc.

Assessing Students' Writing - Preassessment Activity

1. Rank students' writing from a scale of 1-5
2. You will determine the criteria of ranking. Please tell me briefly what they are.
3. Keep a copy of the student's writing and your ranking.

Assessing Students Writing - Assessment Activity

1. Again rank students' writing from a scale of 1-5
2. As above, determine your criteria of ranking if they are not the same
3. What have you added to your criteria? What else have you noticed that students are doing differently? Is their writing better than in the preassessment activity? if so, how?
4. Keep a copy of the student's writing and your ranking and comments for me.

APPENDIX D

INSTRUCTOR INTERVIEW QUESTIONS

1. In Unit 1, how receptive and cooperative were students with the new learning strategy of not using dictionaries while they were reading?

2. Were the vocabulary exercises useful? How? Why or why not?

3. Were the grammar exercises in Unit 2 useful? How? Why or why not?

4. What worked best in these two units?

5. How difficult was it to generate responses from the students in Unit 3?

6. Did the activities make them participate and speak more in class?

7. What activities, units or steps, did your students respond well to?

8. How did you group your students? (in random, by ability or readiness etc.)

9. Which areas did you find most difficult to teach and facilitate? Why?

10. Which areas did you find the easiest to teach and facilitate? Why?

11. Would you use fairy tales in future lessons? Why or why not?

12. When and how would you use them?

13. In what areas did you find fairy tales most helpful and useful?

14. In what areas did you find it least useful?

15. Has the curriculum project given you some new insights into teaching? If so, how?

16. How could the curriculum project be improved if you were to use the concept again?

APPENDIX E

CLASSROOM MATERIALS AND STUDENT HANDOUTS

Schedule 1

Guessing New Vocabulary in Context

What do you think these words mean?

give up hope
overlook
entirely
trespassers
lush
gaze
rapunzel

Look at the above words again. What do you think they mean now?

It is a hard thing to want a child and never have one. There was once a couple who had all but given up hope when at last the wife became pregnant and it seemed as if their prayers had been answered.

As the months passed, the woman spent many hours sitting at her bedroom window, which overlooked a neighboring garden. It was full of fine vegetables and beautiful flowers, but it was entirely surrounded by a high wall to keep out trespassers. The garden belonged to a powerful witch, and everyone was afraid of her.

One summer's day, as the woman looked down on the lush green vegetables, her gaze fell on a bed of delicious rapunzel plants. (Impey, 1992, p. 26)

Schedule 2

Rapunzel

There was once a couple who wanted a child badly. Finally their wish came true when the wife became pregnant. One summer's day, the wife saw a bed of delicious rapunzel plants that belonged to a powerful witch. She had a craving for the plant and didn't want to eat anything else. She grew weak and said to her husband, "I must have some of that rapunzel, otherwise I might die."

The man was in a dilemma. He didn't want his wife to waste away and neither did he want to steal, but at last he had no choice.

Late one night he crept into the witch's garden and stole some rapunzel. He brought them home to his wife, but she begged for more. The next night the poor man went to the witch's garden again. This time the witch was waiting for him.

"How dare you steal from me?" the witch said angrily. The man tried to explain, and when the witch heard his wife was pregnant, she changed her tune. The witch wanted the baby in exchange for the rapunzel plants he stole. The man was so terrified that he promised the baby to her.

The witch came to claim the baby girl when she was born. The witch named the child Rapunzel.

The witch cared and loved the child like her own. Rapunzel grew into a beautiful girl. She had long golden hair. The witch locked Rapunzel in a tower when she was twelve. Whenever she wanted to see her she would call, "Rapunzel, Rapunzel, let down your hair." Then a mass of hair would tumble down and the witch would climb up.

One day, a prince who was passing by the woods heard a sweet voice. He followed the voice and saw an old woman call out, "Rapunzel, Rapunzel, let down your hair." The next day he went to the tower and repeated what he heard. Rapunzel was shocked to see the prince, but when she saw how kind and handsome he looked, she was no longer afraid.

They soon fell in love. The prince asked her to marry him, and she agreed. Every time the prince came, he brought her a piece of silk to make a ladder so that Rapunzel could escape.

The witch suspected nothing, but Rapunzel accidentally gave herself away. The witch was so furious that she cut her hair and threw her out of the tower. That night, the prince arrived and found the old witch waiting for him. The witch pushed him off the tower. He fell on some thorny briars and was blinded.

For many years, he wandered through the woods in search of Rapunzel. One day he heard a familiar sweet voice coming through the trees. Rapunzel saw him and threw her arms around him. Two tear drops from her eyes fell on his and healed them. The couple and the twins that she had borne were finally reunited, and they lived happily ever after. (Retold) Source: Rapunzel, Impey 1992.

Worksheet 1

Idioms and Expressions

1. Give up hope

Example:

2. Couldn't take her eyes off

Example:

3. Oh, what she would give ....

Example:

4. Have a craving for

Example:

5. In a dilemma

Example:

6. Waste away

Example:

7. Have no choice

Example:

8. Change her tune

Example:

9. Look relieved

Example:

10. Look distraught

Example:

11. There was no going back.

Example:

12. Keep herself company

Example:

13. Give herself away

Example:

14. Fend for herself

Example:

Worksheet 2

Idioms and Expressions

Fill in the blanks with the correct expression or idiom that you have learned. Make sure you use the appropriate pronoun and tense.

1. My grandfather lives on his own and he sometimes feels lonely. Last weekend I went to visit him to _____.

2. He _____ when he found out that he passed his exam, but his friend who didn't pass the exam _____.

3. I told my son if he wants to move out of the house, he must be able to _____.

4. I have to be on a diet after the Christmas holidays, but those chocolates look so good. _____ for a taste of them!

5. Jane is _____. She can't decide whether she should marry Harry or John.

6. My sister is pregnant, and she _____ jam and pickles.

7. Don't _____. You will find a job. Just give yourself some time.

8. She was very angry at her husband and started yelling at him, but when she found out that he bought her a new sports car she _____.

9. You promised that you will stay in Vancouver to complete the work. _____.

10. He tried to keep his crime a secret, but he was so nervous when the police arrived that he _____.

11. The movie star was so beautiful, my brother couldn't _____ her.

12. I think Jenny is losing a lot of weight. If she is not careful, she might _____.

13. She was afraid that the robber might hurt her. She _____ but to give him her purse and jewelry.

Worksheet 3

Change the following into reported speech:

1. "Oh, what I would give for a taste of the rapunzel plants," the woman thought.
2. "What's wrong, my dear?" asked her husband,
3. "I must have some of that rapunzel, otherwise I think I might die," she told him.
4. "You'll live to regret this," the witch said.
5. "Spare me, I'm not really a thief," he begged the witch.
6. "I'm only doing this for my wife," he said.
7. "Take as much as you want. Help yourself," said the witch.
8. "In exchange, you must give me the baby when it is born," she said.
9. "Don't worry," said the witch, "I'll love the child and care for it like a mother."
10. "Rapunzel, Rapunzel, let down your hair," called out the witch.
11. "If that's the way up, I'll climb the ladder too," thought the prince.
12. "Once I had heard your voice I couldn't rest until I saw you," said the prince.
13. "Now, I couldn't rest until you marry me," he said.
14. "Be sure to come at night," she told him. "The witch visits by day and she must never see you."
15. "Why is it, that you are so much heavier to pull up," she asked the witch.
16. "You have deceived me," screamed the witch.
17. "She's gone, and you'll never see her again," the witch told the prince.
18. "Where are you, Rapunzel?" the prince wondered.
19. "I'm so glad to see you," said Rapunzel to the prince.
20. "Let's go home to my kingdom," said the prince.

APPENDIX F

INSTRUCTOR INTERVIEW RESPONSES

1. **In Unit 1, how receptive and cooperative were students with the new learning strategy of not using dictionaries while they were reading?**

A: I agree with the idea, but not all students trusted the strategy. One third looked in the dictionary.

B: They were very cooperative (they were not allowed to use them in the first place). They realized that when they were reading. They were honest with the words, and they really worked hard and did their best.

C. They were very receptive and cooperative. Some, however, had a difficult time in the beginning to adjust to the idea of the strategy because they were used to looking them up in the dictionary and having the teacher explain new words to them. They were not sure what clues to look for, and initially I had to explain the context surrounding the word to help them make better guesses. After which, they got the hang of guessing.

2. **Were the vocabulary exercises useful? How? Why or why not?**

A: Yes, idioms made a big effect on the students. Two to three weeks later, they were using the idioms and they were proud of remembering the idioms. They retained them and used them. I found the vocabulary and idioms in context easier for students to understand.

B. They enjoyed the idioms. They were able to deal with the vocabulary, and the exercise seemed to increase their confidence. It helped fill the gap between ability and confidence: most have more ability to produce language than they think. They guessed over 75 percent of the vocabulary correctly. They gained more confidence when they saw that they were able to do it. I suggest that we can first ask students how many they think they will get correct before this exercise. They will probably surprise themselves.

C. They were very useful. They were receptive to vocabulary because they generally feel that they need to learn and know more vocabulary. The process of learning the idioms took a little longer because I wanted to make sure that students were able to adapt them in their own situations and dialogues. We did role plays with the individual idioms where they had a chance to practice using them in their own contexts.

3. **Were the grammar exercises in Unit 2 useful? How? Why or why not?**

A: They had problems with reported speech. It seems like a very advanced skill. It was difficult having them to think of the meaning as well. They got it at the end though.

B. We did not cover reported speech extensively. I gave them another exercise which helped clarify what they didn't know. I reviewed voiced and voiceless endings of the past tense verbs. The European students tend to add another syllable, for example, they pronounce jumped, /jum-ped/. My Oriental students, on the other hand, do not want to inflect at the end of verbs at all. Once the groups were finished with their activity, I got another group to check their work. The story covers many grammatical points, and I have to try to bring them together. The pronunciation activity also made them aware that they have to let their mouths speak naturally and assimilate the sounds. It was useful to show them that pronunciation and making sounds in English were not as difficult as they make them to be.

C. They were useful. The past tense exercise went smoothly and students were able to work in groups very well. They could also deduce the past tense pronunciation rule. As anticipated, they had some trouble with reported speech, as they were not able to change tenses and pronouns automatically. Although they understood the pattern, they had a more difficult time acquiring it. They would have needed more time to master this grammar point. It seems that reported speech is difficult at the intermediate level even though I think there is no harm introducing this to students earlier.

4. What worked best in these two units?

A: Both went well. They kept the students busy and actively doing something. The effects from the pronunciation section did not last as they were still making the same mistakes. I guess it is short term and they still need more practice.

B. I liked the prediction part the best, as this is an exercise that is not covered in many ESL classes. With fairy tales, reading becomes less labored. The class started slowly in the prediction activity, but they became more motivated and came up with some really good predictions. Generally students expect too many facts and are too set in one mode. This is an exercise that can be used in any language as it gives students a mental and visual picture, instead of struggling with English words. When they can retain the picture better, they have a better memory of the vocabulary.

C. Everything went well. I had fun with the prediction part as the students seem to enjoy being read to. They made logical and interesting predictions. Some students also had very excited expressions on their faces as if waiting to see if their predictions would come true. It put a smile on my face when one had the expression similar to what the prince would have experienced , i.e. the horror when the prince saw the wizened old witch instead of his sweet *Rapunzel.*

5. How difficult was it to generate responses from the students in Unit 3?

A: It was difficult at first. They were not too confident with themes in the beginning. It took about an hour to get the idea across. Some people got it by using examples. At the end, they came up with 12 to 15 themes per group.

B. It was difficult in the beginning as students got summary and themes mixed up. They also provided themes that were not relevant. One student, however, gave a good example, and the rest followed suit. Once they got it, they really got it. The nice part after they got it was there was less teaching involved, as students generated their own talk. I think the cognitive part works much better than grammar.

C. Not difficult. It didn't take very long before they understood the idea. I pointed out that whatever themes they chose would have to be supported in the story. The students were very responsive to this unit.

6. Did the activities make them participate and speak more in class?

A: Yes, most definitely.

B. Yes, absolutely. They were trying to express their ideas. They generated a lot of talk themselves.

C. Yes, particularly the theme exercise. I had a regular volunteer that works with the class once or twice weekly, and he commented that he was surprised to see how much the students knew during the theme activity. He also said that he noticed a vast improvement in their performance and even the quiet ones participated and spoke more.

What activities, units or steps, did your students respond well to?

A: Everything in the first two units. They worked well in groups in the pronunciation exercise, finding answers and solving problems on their own.

B. They responded well to all of them. Although vocabulary was the driest activity, it also worked well. I think this part works better after the prediction activity. The responses and outcome were good although students were not sure how it was going to go in the beginning.

C. All of them, particularly the theme section. It made them more confident in expressing their ideas and they were very good at it. The paragraph activity was also very successful.

8. How did you group your students?

A. Geographically. Depending on where they sat. They knew each other well and were comfortable in their places.

B. I grouped them two ways: either with equal oral ability, or high and low oral ability in a group. I made sure that there were leader types in each group.

C. Randomly. The contributions and participation of each group were more or less equal.

9. Which area did you find the most difficult to teach and facilitate? Why?

A. The themes. As mentioned earlier.

B. The vocabulary section. There was a lack of motivation after they already knew the story.

C. The vocabulary section. I had to explain what I wanted them to do as mentioned earlier in Question 1. The explanations paid off, however, once they got the idea. This was new to the students as they never had to work on guessing English vocabulary before.

10. Which areas did you find the easiest to teach and facilitate? Why?

A. The beginning stuff was easier. It was something that they expected.

B. The themes.

C. The themes. They were also the most interesting. The paragraph writing was also easy as everything fell naturally into place once they got the concept. I was very pleased with the results and even typed out their paragraphs on the computer. The students were able to express themselves orally and in written form in a purposeful manner. They were able to write logical, cohesive and personally meaningful paragraphs.

11. Would you use fairy tales in future lessons? Why or why not?

A. Yes, I like the idea of universal themes. I don't have to do all the talking. They are different for everybody. My students were also drawing similarities of themes with Chinese proverbs. In *Rapunzel*, my students concluded that if we were too strict with children, they would rebel, and they could finally understand the cultural differences in parenting. In the beginning, students thought that Canadian parents were too lenient with teenagers, and with this story, they could see the reason why. They also liked reading stories from other cultures in their independent assignment.

B. Definitely. It got the students interested. Fairy tales have an easy story line, and they are written in everyday language, and they are not rigid. They also lend themselves to many themes that are open for analysis. They are not culture specific although they may appear so. Many students were familiar with similar plots, and they have a story that is similar in their own culture. It is entertaining and gets away from the seriousness of some lessons. At the same time, it brings in real life experiences and grammar lessons. It can also be taught at many levels.

C. I would like to use them more than I actually use them. Most people would think that because I was writing a thesis on this that I would use them as often as possible. I find it challenging to find fairy tales that would work in the classroom for different purposes, and that would be interesting to students and myself. While my teaching experiences has mostly been positive with folktales and fairy tales, I find that I have to be willing to take risks every time I introduce a new lesson or fairy tale to the classroom.

12. When and how would you use them?

A. I will use it when I teach academic English in Langara. I could use different fairy tales for the French Immersion Program. The learning strategies, themes and paragraph writing will fit in with the goals of academic English. It is a good idea using themes as paragraph writing practice. I would do close to the same thing. I like the progression and I would approach it that way too from the surface level to the deeper level of language.

B. If I have a chance to think of more ways of introducing fairy tales to the classroom, I would use a fairy tale every month for pronunciation, grammar, vocabulary, story retelling, general conversation and discussion activities. It is a great exercise for retelling and talking about events in a chronological and sequential order. I find fairy tales generate interest right away, and there is something about it that seems to relate to the common experience. Fairy tales are also not discriminatory in that it doesn't matter who knows a lot or nothing, as everyone is capable of participating. Since everyone's opinion is valued, the weaker student has just as much knowledge of life and experience as the stronger student. It doesn't favor those with better educational background. All students stand on equal ground.

C. I would like to use them once a month if I could think of more ways of using and presenting them. I would also like to tie them with other relevant issues. For example, when I did a fairy tale section in class one time, I followed it up with a consumer unit and advertisements. I find that the students were able to read subliminal and semiological messages in the advertisements better. I found that they were open to another level of meaning and were more conscious of looking for double messages. We had a lively discussion on what, how and to whom the ads were trying to sell their products.

13. In what areas did you find fairy tales most helpful and useful?

A. It was a chance to teach idioms, which were useful for the current class. There is the possibility of choosing different themes for different classes. It is more interesting and a break from the usual reading.

B. Reading comprehension. It helps students with the ability to carry on an idea, not just reading and talking with isolated words. Once they read more, improvement in their language ability is more noticeable. They also talk about meaningful things because of the themes. The story generates ideas because it draws them to recreate and speak English. The paragraph writing part was also useful as it helped them to express themselves more directly. It helps students cut down on long-windedness and get to the point. They need to be able to only emphasize relevant events so that they do not lose their audience.

C. Aside from teaching language and introducing students to the richness and creativity of literary language, I find they help students explore different cultural issues and deeper level meanings, as well as how some parts of the story are relevant to their lives.

14. In what areas did you find them least useful?

A. There are no real drawbacks. Although this is good for discussion, it is difficult to use them as a conversational tool. My conversation class expects dialogues.

B. Grammar. Aside from reported speech which was the best grammar point, the use of grammar is not quite the basic level of ESL. It would be easier for native speakers, as ESL learners tend to dwell on specific grammar points. This, however, is good exposure to regular English where students can be exposed to the structures and not be expected to use them immediately.

C. I find it useful in all areas, and it really depends on the instructor and student's approach and philosophy of learning. The timing should also be considered: the instructor should be into it or the students should be ready for it. The discussion of themes may go by more smoothly when the class has developed some trust with one another and the instructor. Some may find the use of fairy tales difficult to justify in an English class that is geared for a special purpose, such as a vocational, business or trade English class. This, however, could be overcome with themes that are relevant to the work culture, for example, instructors could touch on the area of work attitudes and behavior that is required to be successful in the career paths that students have chosen. Even in English for Specific Purposes, I find students always need to improve English in many general areas, especially when it comes to communicating their own thoughts and feelings effectively.

15, Have the curriculum project given you some new insights into teaching? If so, how?

A. It reminds me and emphasizes the idea of managing as a teacher instead of leading all the time.

B. It has. If I didn't teach the curriculum project, I wouldn't have taken the time to cover a story thoroughly. I wouldn't have thought of the idea of doing prediction. Students had the opportunity to participate and monitor themselves more. I wouldn't have known that my students could have guessed the vocabulary better than they or I have thought. It also helped put everything together as it didn't isolate language. The students also did a lot better. I wouldn't have challenged them as much as I did otherwise. It may have appeared difficult, but even the weakest students got something out of it. It also revealed the student's full ability. Normally we can't judge the level they are at with what they have shown us. It just goes to show how little we really know about student ability from traditional lessons. There is not a lot of things in an ESL class that they want to talk about. I find fairy tales encourage their creativity and thought processes, and reveal who they are. It was a good experience for myself to use someone else's techniques.

C. This is the first time I have taught the curriculum project. I have not designed or taught one fairy tale so extensively till now. The responses that I have gotten from students have not ceased to amaze me. I find that good organization of lessons and a brief explanation on the usefulness of fairy tales are necessary to counter any resistance that this genre of literature is reserved only for children. I sometimes find my own personal resistance to taking risks with a new fairy tale or folktale is more than any actual resistance that I encounter in classrooms. Adult students seem responsive to fairy tales, especially when they can see that the significance and relevance of the story to language learning and their lives. I also find that I have more to learn about folk tales and have really just started exploring the many different possibilities that such stories could offer in the ESL classroom.

16. How could the curriculum project be improved if you were to use the concept again?

A. The beginning was a struggle convincing students that fairy tales were worthwhile to read. There were preconceptions and prejudices that fairy tales were kids stuff. At the end, especially with the theme exercise, they were convinced. They had to sweat, think and then they were excited. It would be easier if there were some way to convince them they are worthwhile in the beginning. I was also a bit rushed to do the final paragraphs. If we had more time we could reflect on them more. Essay writing is not common in ESL although I feel that learning to argue in English and organizing our thoughts are important.

B. I would try it a couple more times to figure things out on my own. I would take it one step further with drama.

C: Although a shorter fairy tale may be appropriate to some classes, I feel that the length of *Rapunzel* was enough to make it challenging for students. I would have made the vocabulary unit smaller and more concise, so that I could get to the theme part quicker. I would have also liked to organize a more definite creative section such as drama, and if so, I would have had to either choose a fairy tale that was conducive to whole class participation, or divided the story into smaller parts so that they could be dramatized. I also think a different fairy tale could be used to teach different parts of the curriculum so that students would have a wider repertoire of stories.

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