

**Once Upon a Time:
The Power of Perspective and Using Fairy Tales to Teach Elementary Students about
Empathy and Perspective-Taking**

by

Mariann Elizabeth King

Appalachian State University

Submitted to The Honors College
in partial fulfillment of the requirements for the degree of

Bachelor of Science in Elementary Education
with minors in Child Development, Marketing, and Psychology

May, 2020

Approved by:

Rebecca Payne Jordan, PhD, Thesis Director

Jewel Davis, MLIS, Second Reader

Jefford Vahlbusch, Ph.D., Dean, The Honors College

Abstract

This thesis contains an exploration into the ability of children's literature, specifically fractured fairy tales, to teach elementary students about empathy and the importance of perspective-taking. Empathy is the cognitive and affective ability to see a situation from another person's frame of reference. The following research examines the ability of fractured fairy tales, fairy tales told from an alternate perspective, to influence the empathetic responses that children have to characters formerly labeled as villains. Research was conducted in a second grade classroom using the well-known fairy tale, *The Three Little Pigs*. Findings from this study indicate that fractured fairy tales do impact how elementary students feel about certain characters and plot developments. Instructional implications indicate that fractured fairy tales can be a powerful tool to use in elementary classrooms for the purpose of teaching children about empathy and perspective-taking.

Keywords: Elementary Education, Children's Literature, Empathy, Perspective-taking

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Introduction

In this world of increasing technology and instantly accessible social media, the word “connection” is more pervasive than ever before. Online communication platforms boast of their ability to make people feel more connected to others. In fact, many marketing campaigns for social media platforms and technology such as Google Home and Alexa center around the word “connectedness.” But when looking at the interactions between people, young children especially, one could wonder if we are actually more or less connected to others.

Consider the following scenario. A young woman walks into a local diner to enjoy an early morning breakfast. She sits at her usual booth in the back corner of the restaurant near the big bay window. While stirring the creamer in her coffee, she notices an elderly gentleman walk through the front doors. He is dressed in rumpled clothes and looks slightly disheveled. The man takes small, slow steps and though he leans on his walker for support, the woman can tell that it is taking every ounce of effort for him to progress from the doors to the counter. After a few moments, the man makes it to the counter and orders his meal. Then, he begins the slow trek to the drink station and one of the restaurant servers offers to carry his tray to his table asking, “Mr. Miller, would you like your usual seat today?” Mr. Miller smiles and nods his head. The server carries Mr. Miller’s tray to a table near the window. Mr. Miller smiles at the server, thanks her, and gingerly lowers himself into the chair. He begins to prepare his coffee but as he opens the creamer to pour it into his cup, his hands begin to shake. But Mr. Miller is persistent and though it takes some time, his coffee is ready and his biscuit has jelly. He begins to eat his food and the young woman turns her attention back to her own food. Mr. Miller reminds her of her grandfather. She remembers the way he used to struggle carrying his plate to the table and

getting his coffee ready. As the young woman lifts her own coffee cup to her mouth with no trace of a tremor, she feels tears pricking her eyes. She is experiencing empathy.

True human connection is forged by empathy. While observing the scene in the restaurant, the young woman was able to connect with Mr. Miller because of her own personal experiences. What Mr. Miller was experiencing affected the young woman because it connected with something personal and caused an emotional response. In the field of education, educators want the students in their classrooms to have deep connections with their peers and family members and to grow into human beings who respond to the emotions of others. For this purpose, the following study was designed to examine one method for teaching students about empathy and perspective-taking. Empathy is an abstract concept but when using children's literature, particularly traditional and fractured fairy tales, educators are able to make this abstract concept more concrete, relatable, and attainable for elementary students. Empathy and perspective-taking play critical roles in the classroom environment in terms of peer-to-peer and other interpersonal relationships. Therefore, educators often strive to foster the development of empathy in their classrooms.

Literature Review

What is empathy?

Empathy is the cognitive and affective ability to see a situation from another person's frame of reference (Cress & Holm, 2000). Empathy is a cognitive process in that it requires cognitive role taking, or perspective taking (Deutsch & Madle, 1975). To be empathetic, one has to be able to cognitively think about what it must be like to be in another person's situation. Being empathetic requires a cognitive effort. Empathy is a matter of the heart as well. Empathy is an affective process in that it requires a person to "share an emotional response with another as

well as the ability to discriminate that other's perspective and roles" (Cress & Holm, 2000, p. 594). Once someone acknowledges another person's perspective, then they can allow themselves to feel the same emotions as the person they are expressing empathy for and allow themselves to have an emotional response to the situation. It requires allowing what the other person is feeling to connect with something inside of yourself that feels the same way.

According to Martin L. Hoffman, an American psychologist and professor who has conducted research on the development of empathy and its impact on moral development, there are four developmental levels of empathy through which children progress (Hoffman, 1984). When children first enter life as infants, they are unable to separate themselves from others. This is demonstrated by the chorus of cries that inevitably occurs when one infant begins crying and all other infants in the room respond with cries of their own. This is empathy in its infancy. As babies age, they begin to develop the ability to physically differentiate themselves from others. They become aware that others have feelings which may differ from their own feelings based on the other person's needs. As children progress through early childhood, they begin to develop a sense of self which increases their ability to empathize with others. As language develops, children have the capacity to identify with a large range of emotions and can name their feelings. The ability to take the perspective of another person is also developing at this stage and children are able to identify the emotions of others. Finally, in late childhood, children develop the ability not only to empathize with what happens in the present, but the ability to empathize with holistic problems of a person, group of people, or society as a whole. This development is a powerful progression of understanding and it must be nurtured to develop further. It does not happen overnight nor does it happen independent of others. For children to successfully develop as

strong empathizers, educators must provide the proper support, encouragement, and building blocks to promote success. Those building blocks will be discussed in the following sections.

Theory of Mind

Theory of Mind is an important building block of empathy. Kidd and Costano (2013) describe Theory of Mind as the “ability to understand our mental states (i.e., beliefs, intents, desires, pretenses, knowledge, etc.), and to understand that others have mental states that may be different from our own” (p. 378). Theory of mind is the cognitive aspect of empathy, that is acknowledging the feelings of others. This product of human development allows for the successful navigation of complex social relationships and helps support the empathetic responses that maintain them (Costano & Kidd, 2013). Theory of Mind is not something that people innately understand from the moment they are born. It matures as the child develops and therefore requires nurturing. Theory of Mind is a metacognitive skill because it requires people to think about their own feelings and emotions and their thoughts about those emotions and feelings. When people develop the ability to be aware of their own mental states, then they are able to begin trying to be aware of others’ mental states. This allows people to acknowledge others’ feelings and then respond with appropriate empathy. In this way, Theory of Mind paves the way for the development of empathy. People must first acknowledge their own feelings, then understand that others have feelings, next recognize that those feelings may be similar or different from their own, and finally, decide how that impacts them and influences the way they relate to others.

Child Development

Child development is a critical building block to consider when discussing empathy and elementary-aged children because the nature of child development, how children develop, impacts empathy development. Over the years, there have been many theories proposed about how children learn. Jean Piaget, a leading figure in the field of cognitive theory and developmental psychology, believed that learning takes place via an interaction between the child and the environment when children have the opportunity to actively construct their knowledge about the world around them (Piaget, 1952). In conjunction with learning about empathy, this means that children must have personal interactions with others to learn about empathy. Similarly, Lev Vygotsky, most well-known for his sociocultural theory, believed that children are social beings and that they construct knowledge through social interactions (Vygotsky, 1978). Again, this speaks to the importance of social interactions for young children.

Another building block in the area of child development is egocentrism. Children are egocentric because they are only able to see the world from their own perspective and they struggle seeing the perspectives of others (Feeny & Moravcik, 2005). A large goal of early childhood education is to help children move from being egocentric to seeing the world from perspectives that are not their own (Feeny & Moravcik, 2005). This is an important life skill as it helps children learn to identify with others, which creates connection. Children have to be taught that the world that they experience is not the same world that everyone else experiences. It requires intentional instruction for children to learn this skill and move from egocentrism to perspective-taking.

One final consideration is morality. According to Kohlberg, an American psychologist, moral development follows a series of stages beginning with what he termed preconventional

(Kohlberg, 1994). At the preconventional level, children focus on the consequences they may receive if they do not follow the rules of authority figures. At this stage, children are just trying to follow the rules and avoid being punished. Next, children's morality reflects their desire to maintain the respect and approval from people they care about during the conventional level. At times, children in this stage blindly accept rules without question. The third level, postconventional, is when morality becomes more personal. At this stage, children become more aware of the thoughts and opinions of others and they begin to possess a desire to make the world a better place.

The Power of Children's Literature

Children's literature has a strong capacity for impacting empathy, perspective-taking, Theory of Mind, egocentrism, and overall child development. Children's literature is the connector between the desire of educators for children to understand empathy and the ability of children to express empathy. Educators take abstract ideas and make them concrete by providing tangible manipulatives. Educators make empathy and perspective-taking tangible by giving students stories because stories are representative of life. Stories are powerful because they have the ability to create circumstances and conditions that students may never experience otherwise.

By reading, children are able to develop an understanding of themselves and others (Feeny & Moravick, 2005). Literature can help children to develop the capacity for empathy through identifying the feelings of others (Taylor, 1976). Children learn that characters in books experience emotions that they themselves have experienced. Children also learn that different feelings are appropriate in different situations and they begin to recognize their own feelings and understand that others have feelings as well. Children begin to understand that their personal

feelings may not always be the same as someone else's personal feelings or that two people can react to the same situation in very different ways. Reading is the mental act of experiencing life as another.

For many generations, fairy tales have been used to teach children lessons about the world around them. Many fairy tales contain morals, or lessons, that the author wants the reader to learn. This study includes the use of both traditional fairy tales and fractured fairy tales. A traditional fairy tale is a story involving fantastic forces and beings in which improbable events lead to a happy ending (Miriam Webster, 11th ed.). A fractured fairy tale is a fairy tale that has been modified in order to change a central element, such as the perspective from which the story is being told. Both types of fairy tales, traditional and fractured, can offer children the opportunity to learn a lesson and connect with different characters.

Windows, Mirrors, and Sliding Glass Doors

In 1990, Dr. Rudine Sims Bishop published an article titled, "*Mirrors, Windows, and Sliding Glass Doors*." This article prompted a discussion about the impact of literature in terms of the connections that a reader can make with the characters in a story and how those connections transform the reader. When people read, there is the capacity to make emotional connections with characters (Sims Bishop, 1990). These connections are made as children respond to characters' thoughts, feelings, and intentions (Johnson & Koss & Martinez, 2017). Reading, even when done in a solitary setting, is not solitary because the reader is engaging with the characters in the story. These interactions with characters open the reader up to several different types of connections.

Books as Mirrors

Literature serves as a mirror when someone sees a piece of themselves (physical, cultural, or emotional) reflected back (Johnson & Koss & Martinez, 2017). When children pick up a book and begin to read, they may form connections with characters who are like them. This might even be the first connection that a child makes, noticing how similar a character is to them. This recognition brings an “understanding that your life and lives of people like you are worthy of being told, thought about, discussed and even celebrated (Myers, 2014, p.2).” Emotional connections to a story transcend culture and physical identification. These emotional connections are the deepest connections, the ones that linger and affect the reader long after the book has been finished. This feeling is when the mirror reflects something that is internal. When reading books that are mirrors, people feel what the character feels and can relate to those characters. Readers are able to experience empathy for characters because they feel like they have been where that character is before, or maybe they are currently experiencing what the character is experiencing. When books are mirrors, people see themselves.

Books as Windows

When books function as windows, readers see people, experiences, or worlds that are different from their own (Johnson & Koss & Martinez, 2017). These connections can be a little more difficult to make because when we view something as distant, it can be harder to connect. But when a reader makes a choice to look through that window, they are likely to make emotional connections to the character. Having an experience like this while reading is valuable because it offers readers a unique opportunity - the chance to see a different experience than their own. Reading books with characters who experience things that the reader may never experience personally allows people to live lives that do not look like their own, to have other experiences.

This is an invaluable opportunity and one that very few other things in life can offer. When books serve as windows, the reader walks away with more knowledge and understanding than they originally brought to the book. Windows give readers an opportunity to learn about the world beyond the one that they know and experience every day. When books are windows, people see others.

Books as Sliding Glass Doors

When readers look through the window and allow themselves to see worlds, experiences, and emotions that are not their own but that impact and change them for the better, readers are also experiencing a book as a sliding glass door. This happens most often when the character that a reader meets is also changed by their experiences (Johnson & Koss & Martinez, 2017). These literature experiences allow readers to immerse themselves in this new world and open themselves up to the possibility of being changed. Sometimes, this results in a reader feeling compelled to go out and transform their own world. These books remind readers that the fictional characters that they are reading about exist in the real world too. When books are sliding glass doors, readers are transformed.

When someone opens a book, there is a possibility that the reader will be impacted by the characters that they meet and the experiences that they have through those characters. These connections are determined by the reader and sometimes, these encounters have multiple purposes. Windows, mirrors, and sliding glass doors do not exist in a vacuum; instead, there is the potential to be impacted by the same book in a multitude of ways. Regardless of how the reader is impacted by a book, and what experiences the reader has while reading that book, there is the potential for a connection to humanity to be felt after reading a book. Readers can learn to

care about characters, in frequent and intentional ways, which can potentially lead to caring about peers, family members, and people in general.

Methodology

Research Question

The purpose of this project was to examine one method for supporting empathy in elementary students. Particularly, this study examines the impact that children’s literature can have when teaching students about empathy. Under the broad umbrella of children’s literature, this study focused specifically on fairy tales and investigated whether fractured fairy tales could influence the empathetic responses that children have to characters formerly labeled as villains.

Selection of Fairy Tales

For this study, two versions of the same fairy tale were selected, a traditional version and the fractured fairy tale version. The purpose was to choose a story that elementary students would be familiar with but perhaps one that students might not have seen in a movie version. The goal was for students to be familiar with the traditional fairy tale, but not too familiar. The story selected was the *Three Little Pigs*. This fairy tale was chosen because there was a well-reviewed fractured fairy tale version of the *Three Little Pigs* available. The fractured fairy tale for the *Three Little Pigs* was one of the earliest fractured fairy tales published (1989) and was critically well received. The fractured fairy tale is called *The True Story of the Three Little Pigs* and it was written by Jon Scieszka. This book has been honored by the American Library Association as an ALA Notable Book as well as named one of the “Top 100 Picture Books of All Time” by a School Library Journal poll in 2012. Appendix A summarizes each of the two fairy tales selected for field research.

Participants

Field research for this study was conducted with a class of second grade students. This classroom was where the author completed her Block II internship in elementary education every Friday and the entire month of November. This time was spent in a second grade classroom with seven- and eight-year-old students. Sixteen students consented to participate in the research.

Student demographics can be seen in Table 1 and Table 2.

Table 1

Gender	Number of Students
Male	8
Female	8

Table 2

Ethnicity	Number of Students
Caucasian	13
Latinx	2
African-American	1

For context, the English-Language Arts standards that second grade students cover, or would have covered in previous grades, that impact what background knowledge the students would have prior to participating in this study are listed in Appendix B.

Designing the Questionnaires

For each version of the fairy tale, participants answered a questionnaire to provide insight on their thoughts about the characters and plot developments. The participants answered the question by circling an answer choice and then had to explain their answer below. At the end of the questionnaire, space was left for students to include any additional thoughts that they had about the story. The only difference between Questionnaire A (traditional fairy tale) and Questionnaire B (fractured fairy tale) was that participants were asked how the fractured fairy tale was different from the traditional fairy tale on Questionnaire B. Both questionnaires are included in Appendix C.

Procedures

This research took place over three days. On day one, the participants listened to the traditional fairy tale read aloud. Then, participants filled out Questionnaire A. On day two, the participants listened to the fractured fairy tale read aloud. Then, participants filled out Questionnaire B.

On the third day of research, three participants were chosen to give individual interviews. The interview questions can be seen in Appendix D. These three participants were purposively selected based on the answers that they gave on Questionnaires A and B and how those answers changed or did not change. One participant was selected whose answers had hardly changed at all, one student was selected whose answers had changed somewhat, and the final student was selected whose answers had changed drastically.

Results

Questionnaires

Question number one asked “who was the villain/bad guy in this story?” For the traditional fairy tale, 100% of the participants responded that the wolf was the villain. For the traditional fairy tale, common reasons given for choosing the wolf as the villain included, “because he was going to eat the pigs,” “he wasn’t nice,” “he was trying to blow their houses down,” and “because he is a symbol of the darkness.” For the fractured fairy tale, 63% stated that the pigs were the villain, 31% stated that the wolf was the villain, and one participant (6%) stated that no one was the villain. Over half of the participants changed their minds about which character was the villain after hearing the fractured fairy tale read aloud. For the fractured fairy tale, common reasons for choosing the pigs as the villain included, “because the pigs would not give the wolf any sugar,” “because the last pig was mean,” “because the pigs would not be nice to the wolf,” and “because the pigs talked back to the wolf.” The participant who stated that no one was the villain for the fractured fairy tale said that “the pigs were good and the wolf was good too.” (See Figure 1 in Appendix E.)

Interviews

John (note: all names are pseudonyms) was chosen because more than 80% of their answers changed from the traditional fairy tale to the fractured fairy tale. For the traditional fairy tale, John stated that the wolf was the villain but then changed his answer to the pigs after hearing the fractured fairy tale. John gave the following explanation for this change, “In the second story, the pigs deserved to die because they didn’t give the wolf any sugar. In the first story, the wolf was the bad guy because he killed the pigs when they didn’t deserve to die. I changed my answers on these two because the wolf deserved to die in the first one and the pigs deserved to die in the second one.” Based on these answers, it appears that John chose his villain

based on who he thought deserved to die. For the traditional story, John chose the wolf as the villain because the wolf deserved to die for what he did to the pigs. For the fractured story, John chose the pigs as the villain because they deserved to die because they would not give the wolf any sugar. John was also able to describe what it means to see something from someone else's point of view saying, "A point of view in the wolf's story, well he said he only wanted some sugar. But in the pig's story, they said that he only wanted to eat them. So that is their point of view. The wolf wanted some sugar and the pigs felt scared. On the pig's side, the wolf blew the houses down. On the wolf's side, he just had a sneeze. That's the pigs' point of view and the wolf's point of view." John was able to clearly explain how the two stories were different and how the different points of view affected how he viewed the characters as heroes and villains.

Student Six, Lisa, was chosen for a personal interview because less than 20% of their answers changed from the traditional fairy tale to the fractured fairy tale. Lisa chose the wolf as the villain for both stories, but for different reasons. For the traditional fairy tale, Lisa said that the wolf was the villain because, "he ate the two pigs." For the fractured fairy tale, Lisa said that the wolf was the villain because, "he went to jail." So even though Lisa's answer stayed the same, her reasoning changed. When asked why her villain stayed the same Lisa said, "because he ate the pigs in both of the stories." One answer that this student did change was which character they felt bad for. After the traditional fairy tale, Lisa said that she felt bad for the pigs because, "the pigs didn't deserve to get eaten." After the fractured fairy tale, Lisa said she felt bad for the wolf because, "he went to jail." So even though Lisa said the wolf was the villain after both stories, Lisa said that she felt bad for the wolf after the fractured fairy tale.

Student Twelve, Albert, was chosen for a personal interview because approximately 50% of their answers changed from one questionnaire to the other. Albert chose the wolf as the villain for both stories stating, “he blew down the houses in both stories.” Albert chose the pigs as the heroes for the traditional story stating, “because they defeated the wolf.” Albert chose the wolf as the hero of the fractured fairy tale because, “he just wanted sugar.” For the fractured fairy tale, Albert chose the wolf as both the hero and villain. When asked about the difference in heroes Albert stated, “The pigs were the heroes in the first story because they defeated the wolf. The wolf was the good guy in the second story because he did nothing and accidentally sneezed. He didn’t mean to blow down the houses. He just wanted sugar.” For the traditional fairy tale, Albert stated that he felt bad for the wolf “because he died” even though he chose the wolf as the villain. For a full transcript of the interviews, see Appendix F.

Discussion

The children in this study experienced changes in their views about different characters after being read the two versions of the *Three Little Pigs* fairy tale. It seems likely that empathy education using children’s literature could support students in expressing empathy for others. Children’s literature allows students to see themselves and others in the characters that are presented on the pages. It also allows children to see things from a different perspective than their own. Children’s literature is a powerful tool in teaching children to be empathetic.

Empathy is the cognitive and affective ability to see a situation from another person’s frame of reference (Cress & Holm, 2000). It is clear that being read two different versions of the same story, each told from a different perspective, impacted how the students viewed the characters. When looking at the characters who were selected as villains, participants gave the

following reasons for selecting the pigs as villains after the fractured fairy tale, “the wolf was just trying to get sugar,” “the pigs were mean and wouldn’t give the wolf any sugar,” “the wolf didn’t mean to kill the pigs.” These justifications demonstrate the fact that the participants were able to see the situation from another frame of reference. When these participants saw the situation from another point of view, they changed their minds about which character was the villain. Even though the wolf still did wrong by eating the pigs, some participants were able to experience empathy for the wolf because his motivation was not nefarious, he was just trying to get sugar.

For some participants, however, the nature of the wolf’s motives in the fractured fairy tale did not change their minds about which character was the villain. This falls in line with Kohlberg’s preconventional level of morality, when children are focused on the consequences that people receive when they do not follow the rules of authority figures. This is evident by the justifications that some of the participants gave for choosing the wolf as the villain after the fractured fairy tale. The following reasons were given: “The wolf was the villain because he went to jail.” “The wolf was the villain because he was arrested.” These participants were more focused on the fact the wolf was arrested and went to jail. It did not matter that the wolf’s motives were not ill intentioned, the wolf went to jail, jail is bad, therefore the wolf is bad.

Even though some participants maintained that the wolf was the villain after both fairy tales were read, it was still clear that overall the participants were impacted by the two stories. Literature can help children to develop the capacity for empathy through identifying the feelings of others (Taylor, 1976). After the traditional fairy tale, participants were able to identify the feelings of the pigs. Participants reported feeling bad for the pigs because their houses were

blown down and they were eaten. After the fractured fairy tale, some participants were able to identify the feelings of the pigs, stating that they felt bad for the pigs because their houses were blown down and they died. Other participants were able to identify the feelings of the wolf, stating that it was not fair that he was punished for trying to get sugar and that it was just an accident that the pigs died. Whichever character that the participants identified with, they were able to identify with a character and give reasons to support those statements, demonstrating that literature can help children identify the feelings of others and feel empathy.

Finally, the two fairy tales were able to serve as a window for the participants. When books function as windows, readers see people, experiences, or worlds that are different from their own (Johnson & Koss & Martinez, 2017). By listening to the traditional fairy tale, participants were given a window into the world of the pigs and how the pigs felt about what happened. By listening to the fractured fairy tale, participants were given a window into the world of the wolf and how the wolf felt about what happened. Regardless of which character the participants chose as the villain, their choices were shaped by the different perspectives, the different windows, they were able to look through. This demonstrates the power of literature to provide readers with different points of view, therefore eliciting different empathetic responses based on which characters the reader identifies with.

Conclusion

By analyzing the graphical representations of the participants' responses to the questions, it is clear to see that the fractured fairy tale version of *The Three Little Pigs* impacted how the participants viewed the characters. Fractured fairy tales can impact the way that children feel about characters who have formerly been labeled as villains. There was a clear shift in the way

that some participants viewed the wolf after hearing the story from his point of view. Even those students who still maintained that the wolf was the villain sometimes answered that they felt bad for the wolf and could see his point of view, that he was only looking for sugar and never intending to blow down their houses. This realization is the very definition of empathy: to see a situation from another person's point of view.

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Appendices

Appendix A - Summaries of Fairy Tales Selected for Field Research

Traditional Fairy Tale

Retelling of the Original Story from the Fairy Tale Collections of James Halliwell-Phillips

Once upon a time there were three little pigs. When they were old enough to go out into the world on their own, their mother told them to build their houses strong and look out for the big bad wolf. The first little pig built his house out of straw. One day, the big bad wolf came by and asked the little pig to let him in. The little pig refused and the big bad wolf huffed and puffed and blew his house down and ate the little pig. The second little pig built his house out of sticks. One day, the big bad wolf came by and asked the second little pig to let him in. The little pig refused and the big bad wolf huffed and puffed and blew his house down and ate the second little pig. The third pig built his house out of bricks. One day, the big bad wolf came by and asked the third little pig to let him in. The third pig told him no and the big bad wolf tried to blow down the house, but he couldn't. So, the big bad wolf tried to trick the third pig into coming out of his house, but the third little pig was always able to outsmart the wolf. Finally, the big bad wolf got so frustrated at not being able to eat the third little pig that he decided to go through the chimney to get inside and eat the little pig. But the third little pig put a boiling pot of water in the fireplace and when the big bad wolf came down the chimney, the wolf fell into the pot and the little pig ate him for dinner.

Fractured Fairy Tale

The True Story of the Three Little Pigs by: Jon Jon Scieszka

In this story, Alexander T. Wolf is trying to set the story straight about how he became known as the “Big Bad Wolf.” When we meet the wolf, he is trying to make a cake for his grandmother’s birthday, but he is out of sugar. He decides to go ask his neighbor if he can borrow a cup of sugar. His first neighbor, a pig, says no. While standing at the door, the wolf accidentally sneezes and blows down the house. The little pig dies and the wolf doesn’t want to waste a perfectly good meal, so he eats the pig. The same thing happens at the second pig’s house. When the wolf visits the third pig’s house, the pig makes some insulting comments about the wolf’s granny and will not let the wolf borrow any sugar even though he has some. Well the wolf becomes very angry and the pig calls the police. The wolf ends up in jail for destruction and attempted sugar robbery. He ends the story by saying that he was framed and asking the reader if they will lend him a cup of sugar when he gets out of jail.

Appendix B- English Language- Arts Standards (Grades K-2)

Common Core State Standards
CCSS. ELA-LITERACY.RL.K.9 With prompting and support, compare and contrast the adventures and experiences of characters in familiar stories.
CCSS. ELA-LITERACY.RL.1.2 Retell stories, including key details, and demonstrate an understanding of their central message or lesson.
CCSS. ELA-LITERACY.RL.1.4 Identify words and phrases in stories or poems that suggest feelings or appeal to the senses.
CCSS. ELA-LITERACY.RL.1.6 Identify who is telling the story at various points in a text.
CCSS. ELA-LITERACY.RL.1.9 Compare and contrast the adventures and experiences of characters in stories.
CCSS. ELA-LITERACY.RL.2.2 Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.
CCSS. ELA-LITERACY.RL.2.3 Describe how characters in a story respond to major events and challenges.
CCSS. ELA-LITERACY.RL.2.6 Acknowledge differences in points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.
CCSS. ELA-LITERACY.RL.2.9 Compare and contrast two or more versions of the same story (e.g. Cinderella stories) by different authors or from different cultures.

Appendix C- Questionnaires A (Traditional Fairy Tale) and B (Fractured Fairy Tale)

Questionnaire Sheet A- Traditional Fairy Tale Number: _____ Date: _____

1. Who is the villain/bad guy in this story?
A. The Pigs B. The Wolf
2. Why did you choose this character as the villain/bad guy?
3. Who is the hero/good guy in this story?
A. The Pigs B. The Wolf
4. Why did you choose this character as the hero/good guy?
5. Did this story have a happy ending?
A. Yes B. No
6. Why do you think this story does or does not have a happy ending?
7. Which character(s) had happy ending?
A. The Pigs B. The Wolf
8. Why do you think this character had a happy ending?
9. Which character(s) in this story got what they deserved?
A. The Pigs B. The Wolf
10. Why do you think that character(s) got what they deserved?
11. Which character(s) did you feel bad for in this story?
A. The Pigs B. The Wolf
12. Why did you feel bad for that character(s) in this story?
13. Are there any other thoughts that you have about this story?

Questionnaire Sheet B- Fractured Fairy Tale Number: _____ Date: _____

1. Who is the villain/bad guy in this story?

A. The Pigs B. The Wolf

2. Why did you choose this character as the villain/bad guy?

3. Who is the hero/good guy in this story?

A. The Pigs B. The Wolf

4. Why did you choose this character as the hero/good guy?

5. Did this story have a happy ending?

A. Yes B. No

6. Why do you think this story does or does not have a happy ending?

7. Which character(s) had happy ending?

A. The Pigs B. The Wolf

8. Why do you think this character had a happy ending?

9. Which character(s) in this story got what they deserved?

A. The Pigs B. The Wolf

10. Why do you think that character(s) got what they deserved?

11. Which character(s) did you feel bad for in this story?

A. The Pigs B. The Wolf

12. Why did you feel bad for that character(s) in this story?

13. How was this story different from the story that we read yesterday?

14. Are there any other thoughts that you have about this story?

Appendix D- Personal Interview Questions

Tell me about the first story (traditional).

1. Tell me about the second story (fractured).
2. Why did your villain change/stay the same?
3. Why did your hero change/stay the same?
4. What does it mean to be a hero?
5. What does it mean to be a villain?
6. Do you know what the word empathy means?
7. What does it mean to feel bad for someone else?
8. What does it mean to see something from someone else's point of view?

Appendix E- Figures from Questionnaire Data

Figure 1

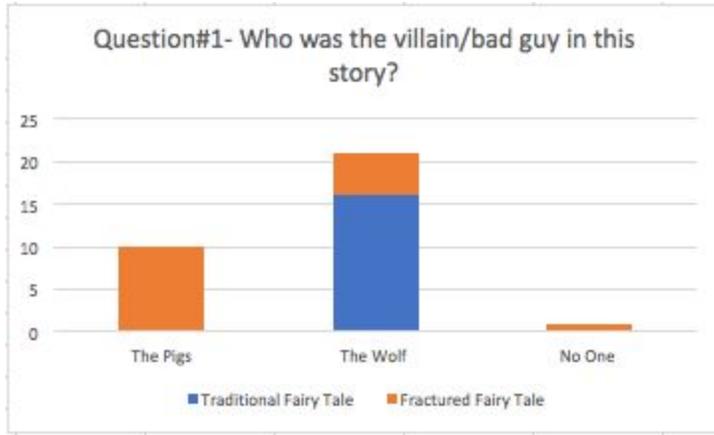


Figure 2

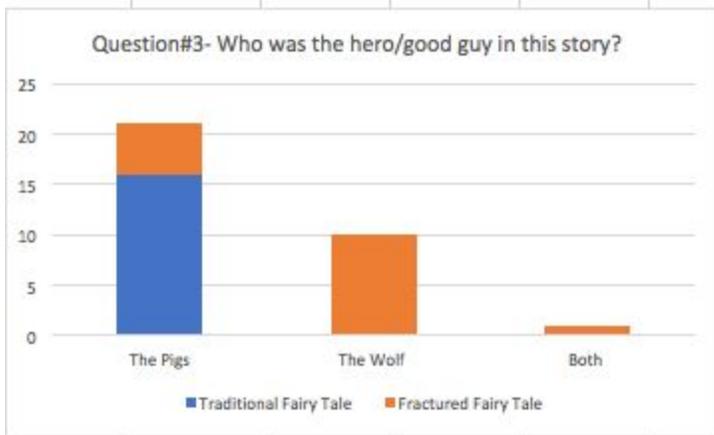


Figure 3

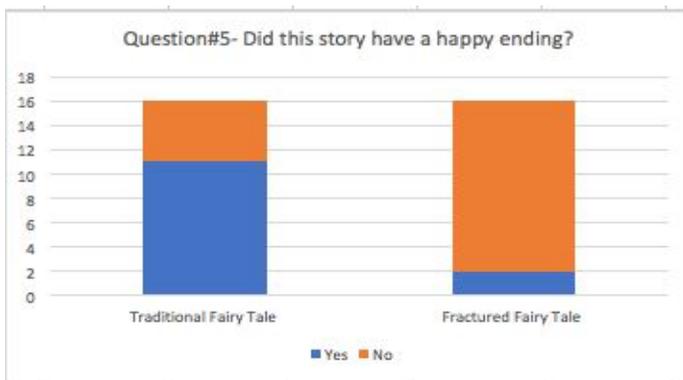


Figure 4

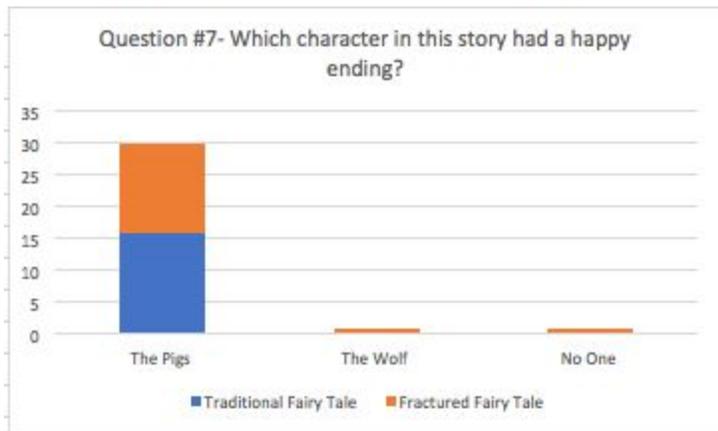


Figure 5

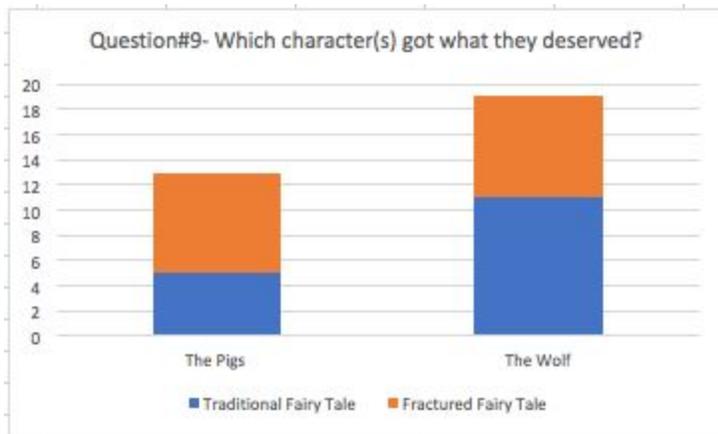
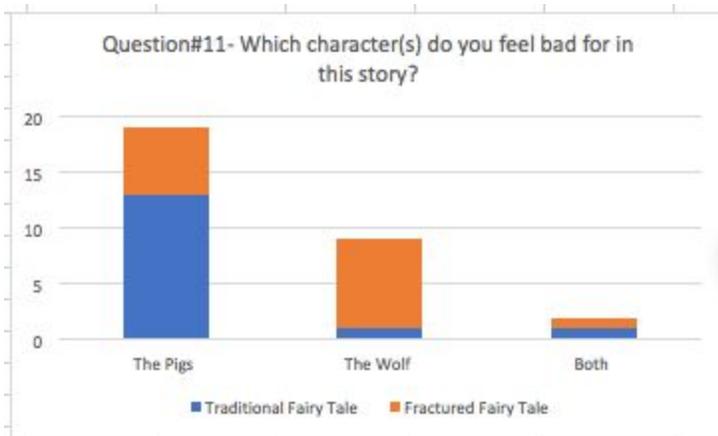


Figure 6



Appendix F- Personal Interview Responses

Student One (John) Personal Interview (more than 80% of answers changed)

1. Tell me about the first story (traditional fairy tale).

- The pigs were the good guys because they killed the wolf because the wolf was trying to eat them.
- The pigs were trying to kill the wolf and they finally did. The wolf was the bad guy because the wolf was trying to eat the pigs so he was the bad guy.
- The pig killed the wolf so they had a happy ending. The wolf just wanted to kill the pigs.
- In this story, the wolf didn't want sugar. He just wanted to kill the pigs.
- The wolf got what he deserved because he died. He deserved to die because he wanted to kill the pigs.
- I felt bad for the pigs because they didn't deserve to die.

2. Tell me about the second story (fractured fairy tale).

- The pigs were the villains because the pigs would not give the wolf sugar and he just wanted the sugar.
- The wolf was the good guy because he only wanted some sugar but the pigs didn't give him any. The pigs were just lying there dead so the wolf ate them.
- The pig had a happy ending because he did not die.
- The pigs got what they deserved because they were eaten and they wouldn't give the wolf sugar when he only wanted sugar.
- I feel bad for the wolf because he only wanted some sugar and they didn't give him any because they were scared. He didn't know what to do with the meat and he didn't want it to go rotten.

3. Why did your villain change?

- In the second story, the pigs deserved to die because they didn't give the wolf any sugar. In the first story, the wolf was the bad guy because he killed the pigs when they didn't deserve to die. I changed my answers on these two because the wolf deserved to die in the first one and the pigs deserved to die in the second one.

4. Why did your hero change?

- You can't have a hero without a villain. The pig killed the wolf when he was trying to eat them (1st story). In this side of the story I picked the wolf as the hero because the pigs deserved to die because they blamed the wolf for no reason.

5. What does it mean to be a hero?

- To save the day. A person who saves the day. Heroes are good.

6. What does it mean to be a villain?

- They ruin the day. Villains are bad, like the Big Bad wolf.

7. Do you know what the word empathy means?

- No.

8. What does it mean to feel bad for someone else?

- You feel sad and you feel down for them.

9. What does it mean to see something from someone else's point of view?

- A point of view in the wolf's story, well he said he only wanted some sugar. But in the pig's story, they said that he only wanted to eat them. So that is their point of view. The wolf wanted some sugar and the pigs felt scared. On the pig's side, the wolf blew the houses down. On the wolf's side, he just had a sneeze. That's the pigs' point of view and the wolf's point of view.

Student Six (Lisa) Personal Interview (less than 20% of answers changed)

1. Tell me about the first story (traditional fairy tale).
 - There was a wolf and he blew down 2 pigs' houses. He tried to blow down a third but he made his house out of bricks because he was smart. The wolf couldn't do it so he tried to go down the chimney but the wolf fell into the hot water.
 - This story didn't have a happy ending because the other 2 pigs got eaten. The pig ate the wolf and so he kind of ate his two brothers
 - The third pig had a happy ending because he didn't get eaten.
 - The pig got what he deserved because he didn't do anything bad and so he didn't get eaten and that was good.
 - I felt bad for the two pigs that got eaten.
2. Tell me about the second story (fractured fairy tale).
 - The wolf went to jail because he wanted some sugar. He went to his neighbor's houses but their houses were so weak that he blew them over. The pigs were dead and he said it was like leaving a fresh hamburger.
 - This story didn't have a happy ending because he was just trying to get sugar but he went to jail.
 - The pigs had a happy ending because they didn't go to jail or get eaten.
 - The wolf got what he deserved because he ate the pigs and he deserved to go to jail.
 - I felt bad for the wolf because he was just trying to get sugar but he ate the pigs and then the police thought he was just trying to blow down the house but he was just trying to get sugar.
3. Why did your villain stay the same?
 - He ate the pigs in both of the stories.
4. Why did your hero stay the same?
 - The pig tried to keep himself safe because he didn't know that the wolf was just trying to get sugar so he was a hero to himself because he didn't die.
5. What does it mean to be a hero?
 - It means to save someone or save yourself. Heroes are good.
6. What does it mean to be a villain?
 - It means to break the law or does something bad. Villains are bad.
7. Do you know what the word empathy means?
 - No.
8. What does it mean to feel bad for someone else?
 - It's like you're one of their friends and one of your friends have to move.
9. What does it mean to see something from someone else's point of view?
 - I don't know.

Student Twelve (Albert) Personal Interview (~50% of answers changed)

1. Tell me about the first story (traditional fairy tale).
 - The story had a happy ending because the pig ate the wolf. And he had a good meal.
 - The pig had a happy ending because he got to eat and the wolf wouldn't ever bother him again.
 - The pig got what he deserved because he defeated the wolf. And he killed him and ate him.
 - I felt bad for the wolf in this story because he got eaten.
2. Tell me about the second story (fractured fairy tale).
 - The wolf sneezed and he blew down the houses.
 - The story didn't have a happy ending because the wolf was in the newspapers and he was wanted.
 - The pig had a happy ending because the wolf was wanted and so the pig won.
 - The pig got what he deserved because he wasn't doing anything wrong and the wolf blew down their houses when they weren't doing anything.
 - I felt bad for the pigs because they had no home.
3. Why did your villain stay the same?
 - He blew down the houses in both stories.
4. Why are your heroes different?
 - The pigs were the heroes in the first story because they defeated the wolf.
 - The wolf was the good guy in the second story because he did nothing and accidentally sneezed. He didn't mean to blow down the houses. He just wanted sugar.
5. What does it mean to be a hero?
 - To save the day. Heroes are good.
6. What does it mean to be a villain?
 - You steal stuff, you rob, you do bad things. Villains are bad.
7. Do you know what the word empathy means?
 - No.
8. What does it mean to feel bad for someone else?
 - You didn't want that to happen, but it happened. You say it and you feel bad.
9. What does it mean to see something from someone else's point of view?
 - You think about the other person.

