Nan went to her and held her fast, leaving the prints of two loving but grimy hands upon her shoulders; Di looked on approvingly, for, though stony-hearted regarding the cause, she fully appreciated the effect; and John, turning to the window, received the commendations of a robin swaying on an elm-bough with sunshine on its ruddy breast.

The clock struck five, and John declared that he must go; for, being an old-fashioned soul, he fancied that his mother had a better right to his last hour than any younger woman in the land,—always remembering that "she was a widow, and he her only son."

Nan ran away to wash her hands, and came back with the appearance of one who had washed her face also: and so she had; but there was a difference in the water.

"Play I'm your father, girls, and remember that it will be six months before 'that John' will trouble you again."

With which preface the young man kissed his former playfellows as heartily as the boy had been wont to do, when stern parents banished him to distant schools, and three little maids bemoaned his fate. But times were changed now; for Di grew alarmingly rigid during the ceremony; Laura received the salute like a graceful queen; and Nan returned it with heart and eyes and tender lips, making such an improvement on the childish fashion of the thing that John was moved to support his paternal character by softly echoing her father's words,—"Take care of yourself, my little 'Martha.'"

Then they all streamed after him along the garden-path, with the endless messages and warnings girls are so prone to give; and the young man, with a great softness at his heart, went away, as many another John has gone, feeling better for the companionship of innocent maidenhood, and stronger to wrestle with temptation, to wait and hope and work.

"Let's throw a shoe after him for luck, as dear old 'Mrs. Gummage' did after 'David' and the 'willin' Barkis!' Quick, Nan! you always have old shoes on; toss one, and shout, 'Good luck!'" cried Di, with one of her eccentric inspirations.
Nan tore off her shoe, and threw it far along the dusty road, with a sudden longing to become that auspicious article of apparel, that the omen might not fail.

Looking backward from the hill-top, John answered the meek shout cheerily, and took in the group with a lingering glance: Laura in the shadow of the elms, Di perched on the fence, and Nan leaning far over the gate with her hand above her eyes and the sunshine touching her brown hair with gold. He waved his hat and turned away; but the music seemed to die out of the blackbird's song, and in all the summer landscape his eyes saw nothing but the little figure at the gate.

"Bless and save us! here's a flock of people coming; my hair is in a toss, and Nan's without her shoe; run! fly, girls! or the Philistines will be upon us!" cried Di, tumbling off her perch in sudden alarm.

Three agitated young ladies, with flying draperies and countenances of mingled mirth and dismay, might have been seen precipitating themselves into a respectable mansion with unbecoming haste; but the squirrels were the only witnesses of this "vision of sudden flight," and, being used to ground-and-lofty tumbling, didn't mind it.

When the pedestrians passed, the door was decorously closed, and no one visible but a young man, who snatched something out of the road, and marched away again, whistling with more vigor of tone than accuracy of tune, "Only that, and nothing more."

HOW IT WAS FOUND.

Summer ripened into autumn, and something fairer than

"Sweet-peas and mignonette
In Annie's garden grew."

Her nature was the counterpart of the hill-side grove, where as a child she had read her fairy tales, and now as a woman turned the first pages of a more wondrous legend still. Lifted above the many-gabled roof, yet
not cut off from the echo of human speech, the little grove seemed a
green sanctuary, fringed about with violets, and full of summer melody
and bloom. Gentle creatures haunted it, and there was none to make
afraid; wood-pigeons cooed and crickets chirped their shrill
roundelays, anemones and lady-ferns looked up from the moss that kissed
the wanderer's feet. Warm airs were all afloat, full of vernal odors
for the grateful sense, silvery birches shimmered like spirits of the
wood, larches gave their green tassels to the wind, and pines made airy
music sweet and solemn, as they stood looking heavenward through veils
of summer sunshine or shrouds of wintry snow.

Nan never felt alone now in this charmed wood; for when she came into
its precincts, once so full of solitude, all things seemed to wear one
shape, familiar eyes looked at her from the violets in the grass,
familiar words sounded in the whisper of the leaves, grew conscious
that an unseen influence filled the air with new delights, and touched
earth and sky with a beauty never seen before. Slowly these Mayflowers
budded in her maiden heart, rosily they bloomed and silently they
waited till some lover of such lowly herbs should catch their fresh
aroma, should brush away the fallen leaves, and lift them to the sun.

Though the eldest of the three, she had long been overtopped by the
more aspiring maids. But though she meekly yielded the reins of
government, whenever they chose to drive, they were soon restored to
her again; for Di fell into literature, and Laura into love. Thus
engrossed, these two forgot many duties which even bluestockings and
inamoratos are expected to perform, and slowly all the homely humdrum
cares that housewives know became Nan's daily life, and she accepted it
without a thought of discontent. Noiseless and cheerful as the
sunshine, she went to and fro, doing the tasks that mothers do, but
without a mother's sweet reward, holding fast the numberless slight
threads that bind a household tenderly together, and making each day a
beautiful success.

Di, being tired of running, riding, climbing, and boating, decided at
last to let her body rest and put her equally active mind through what
classical collegians term "a course of sprouts." Having undertaken to
read and know everything, she devoted herself to the task with great
energy, going from Sue to Swedenborg with perfect impartiality, and
having different authors as children have sundry distempers, being
fractious while they lasted, but all the better for them when once over. Carlyle appeared like scarlet-fever, and raged violently for a time; for, being anything but a "passive bucket," Di became prophetic with Mahomet, belligerent with Cromwell, and made the French Revolution a veritable Reign of Terror to her family. Goethe and Schiller alternated like fever and ague; Mephistopheles became her hero, Joan of Arc her model, and she turned her black eyes red over Egmont and Wallenstein. A mild attack of Emerson followed, during which she was lost in a fog, and her sisters rejoiced inwardly when she emerged informing them that

"The Sphinx was drowsy,  
Her wings were furled."

Poor Di was floundering slowly to her proper place; but she splashed up a good deal of foam by getting out of her depth, and rather exhausted herself by trying to drink the ocean dry.

Laura, after the "midsummer night's dream" that often comes to girls of seventeen, woke up to find that youth and love were no match for age and common sense. Philip had been flying about the world like a thistle-down for five-and-twenty years, generous-hearted, frank, and kind, but with never an idea of the serious side of life in his handsome head. Great, therefore, were the wrath and dismay of the enamored thistle-down, when the father of his love mildly objected to seeing her begin the world in a balloon with a very tender but very inexperienced aeronaut for a guide.

"Laura is too young to 'play house' yet, and you are too unstable to assume the part of lord and master, Philip. Go and prove that you have prudence, patience, energy, and enterprise, and I will give you my girl,—but not before. I must seem cruel, that I may be truly kind; believe this, and let a little pain lead you to great happiness, or show you where you would have made a bitter blunder."

The lovers listened, owned the truth of the old man's words, bewailed their fate, and yielded,—Laura for love of her father, Philip for love of her. He went away to build a firm foundation for his castle in the air, and Laura retired into an invisible convent, where she cast off the world, and regarded her sympathizing sisters through a grate of
superior knowledge and unsharable grief. Like a devout nun, she worshipped "St. Philip," and firmly believed in his miraculous powers. She fancied that her woes set her apart from common cares, and slowly fell into a dreamy state, professing no interest in any mundane matter, but the art that first attracted Philip. Crayons, bread-crusts, and gray paper became glorified in Laura's eyes; and her one pleasure was to sit pale and still before her easel, day after day, filling her portfolios with the faces he had once admired. Her sisters observed that every Bacchus, Piping Faun, or Dying Gladiator bore some likeness to a comely countenance that heathen god or hero never owned; and seeing this, they privately rejoiced that she had found such solace for her grief.

Mrs. Lord's keen eye had read a certain newly written page in her son's heart,—his first chapter of that romance, begun in paradise, whose interest never flags, whose beauty never fades, whose end can never come till Love lies dead. With womanly skill she divined the secret, with motherly discretion she counselled patience, and her son accepted her advice, feeling that, like many a healthful herb, its worth lay in its bitterness.

"Love like a man, John, not like a boy, and learn to know yourself before you take a woman's happiness into your keeping. You and Nan have known each other all your lives; yet, till this last visit, you never thought you loved her more than any other childish friend. It is too soon to say the words so often spoken hastily,—so hard to be recalled. Go back to your work, dear, for another year; think of Nan in the light of this new hope: compare her with comelier, gayer girls; and by absence prove the truth of your belief. Then, if distance only makes her dearer, if time only strengthens your affection, and no doubt of your own worthiness disturbs you, come back and offer her what any woman should be glad to take,—my boy's true heart."

John smiled at the motherly pride of her words, but answered with a wistful look.

"It seems very long to wait, mother. If I could just ask her for a word of hope, I could be very patient then."

"Ah, my dear, better bear one year of impatience now than a lifetime of
regret hereafter. Nan is happy; why disturb her by a word which will bring the tender cares and troubles that come soon enough to such conscientious creatures as herself? If she loves you, time will prove it; therefore, let the new affection spring and ripen as your early friendship has done, and it will be all the stronger for a summer's growth. Philip was rash, and has to bear his trial now, and Laura shares it with him. Be more generous, John; make your trial, bear your doubts alone, and give Nan the happiness without the pain. Promise me this, dear,—promise me to hope and wait."

The young man's eye kindled, and in his heart there rose a better chivalry, a truer valor, than any Di's knights had ever known.

"I'll try, mother," was all he said; but she was satisfied, for John seldom tried in vain.

"Oh, girls, how splendid you are! It does my heart good to see my handsome sisters in their best array," cried Nan, one mild October night, as she put the last touches to certain airy raiment fashioned by her own skilful hands, and then fell back to survey the grand effect.

"Di and Laura were preparing to assist at an event of the season," and Nan, with her own locks fallen on her shoulders, for want of sundry combs promoted to her sisters' heads and her dress in unwonted disorder, for lack of the many pins extracted in exciting crises of the toilet, hovered like an affectionate bee about two very full-blown flowers.

"Laura looks like a cool Undine, with the ivy-wreaths in her shining hair; and Di has illuminated herself to such an extent with those scarlet leaves that I don't know what great creature she resembles most," said Nan, beaming with sisterly admiration.

"Like Juno, Zenobia, and Cleopatra simmered into one, with a touch of Xantippe by way of spice. But, to my eye, the finest woman of the three is the dishevelled young person embracing the bed-post: for she stays at home herself, and gives her time and taste to making homely people fine,—which is a waste of good material, and an imposition on the public."
As Di spoke, both the fashion-plates looked affectionately at the gray-gowned figure; but, being works of art, they were obliged to nip their feelings in the bud, and reserve their caresses till they returned to common life.

"Put on your bonnet, and we'll leave you at Mrs. Lord's on our way. It will do you good, Nan; and perhaps there may be news from John," added Di, as she bore down upon the door like a man-of-war under full sail.

"Or from Philip," sighed Laura, with a wistful look.

Whereupon Nan persuaded herself that her strong inclination to sit down was owing to want of exercise, and the heaviness of her eyelids a freak of imagination; so, speedily smoothing her ruffled plumage, she ran down to tell her father of the new arrangement.

"Go, my dear, by all means. I shall be writing; and you will be lonely if you stay. But I must see my girls; for I caught glimpses of certain surprising phantoms flitting by the door."

Nan led the way, and the two pyramids revolved before him with the rapidity of lay-figures, much to the good man's edification: for with his fatherly pleasure there was mingled much mild wonderment at the amplitude of array.

"Yes, I see my geese are really swans, though there is such a cloud between us that I feel a long way off, and hardly know them. But this little daughter is always available, always my 'cricket on the hearth.'"

As he spoke, her father drew Nan closer, kissed her tranquil face, and smiled content.

"Well, if ever I see picters, I see 'em now, and I declare to goodness it's as interestin' as playactin', every bit. Miss Di with all them boughs in her head, looks like the Queen of Sheby, when she went a-visitin' What's-his-name; and if Miss Laura ain't as sweet as a lally-barster figger, I should like to know what is."

In her enthusiasm, Sally gambolled about the girls, flourishing her milk-pan like a modern Miriam about to sound her timbrel for excess of
Laughing merrily, the two Mont Blancs bestowed themselves in the family ark, Nan hopped up beside Patrick, and Solon, roused from his lawful slumbers, morosely trundled them away. But, looking backward with a last "Good-night!" Nan saw her father still standing at the door with smiling countenance, and the moonlight falling like a benediction on his silver hair.

"Betsey shall go up the hill with you, my dear, and here's a basket of eggs for your father. Give him my love, and be sure you let me know the next time he is poorly," Mrs. Lord said, when her guest rose to depart, after an hour of pleasant chat.

But Nan never got the gift; for, to her great dismay, her hostess dropped the basket with a crash, and flew across the room to meet a tall shape pausing in the shadow of the door. There was no need to ask who the new-comer was; for, even in his mother's arms, John looked over her shoulder with an eager nod to Nan, who stood among the ruins with never a sign of weariness in her face, nor the memory of a care at her heart.--for they all went out when John came in.

"Now tell us how and why and when you came. Take off your coat, my dear! And here are the old slippers. Why didn't you let us know you were coming so soon? How have you been? and what makes you so late to-night? Betsey, you needn't put on your bonnet. And--oh, my dear boy, have you been to supper yet?"

Mrs. Lord was a quiet soul, and her flood of questions was purred softly in her son's ear; for, being a woman, she must talk, and, being a mother, must pet the one delight of her life, and make a little festival when the lord of the manor came home. A whole drove of fatted calves were metaphorically killed, and a banquet appeared with speed.

John was not one of those romantic heroes who can go through three volumes of hair-breadth escapes without the faintest hint of that blessed institution, dinner; therefore, like "Lady Letherbridge," he partook, copiously of everything, while the two women beamed over each mouthful with an interest that enhanced its flavor, and urged upon him cold meat and cheese, pickles and pie, as if dyspepsia and nightmare joy.
were among the lost arts.

Then he opened his budget of news and fed them.

"I was coming next month, according to custom; but Philip fell upon and so tempted me, that I was driven to sacrifice myself to the cause of friendship, and up we came to-night. He would not let me come here till we had seen your father, Nan; for the poor lad was pining for Laura, and hoped his good behavior for the past year would satisfy his judge and secure his recall. We had a fine talk with your father; and, upon my life, Philip seemed to have received the gift of tongues, for he made a most eloquent plea, which I've stored away for future use, I assure you. The dear old gentleman was very kind, told Phil he was satisfied with the success of his probation, that he should see Laura when he liked, and, if all went well, should receive his reward in the spring. It must be a delightful sensation to know you have made a fellow-creature as happy as those words made Phil to-night."

John paused, and looked musingly at the matronly tea-pot, as if he saw a wondrous future in its shine.

Nan twinkled off the drops that rose at the thought of Laura's joy, and said, with grateful warmth,—

"You say nothing of your own share in the making of that happiness, John; but we know it, for Philip has told Laura in his letters all that you have been to him, and I am sure there was other eloquence beside his own before father granted all you say he has. Oh, John, I thank you very much for this!"

Mrs. Lord beamed a whole midsummer of delight upon her son, as she saw the pleasure these words gave him, though he answered simply,—

"I only tried to be a brother to him, Nan; for he has been most kind to me. Yes, I said my little say to-night, and gave my testimony in behalf of the prisoner at the bar; a most merciful judge pronounced his sentence, and he rushed straight to Mrs. Leigh's to tell Laura the blissful news. Just imagine the scene when he appears, and how Di will open her wicked eyes and enjoy the spectacle of the dishevelled lover, the bride-elect's tears, the stir, and the romance of the thing."
She'll cry over it to-night, and caricature it to-morrow."

And John led the laugh at the picture he had conjured up, to turn the thoughts of Di's dangerous sister from himself.

At ten Nan retired into the depths of her old bonnet with a far different face from the one she brought out of it, and John, resuming his hat, mounted guard.

"Don't stay late, remember, John!" And in Mrs. Lord's voice there was a warning tone that her son interpreted aright.

"I'll not forget, mother."

And he kept his word; for though Philip's happiness floated temptingly before him, and the little figure at his side had never seemed so dear, he ignored the bland winds, the tender night, and set a seal upon his lips, thinking manfully within himself. "I see many signs of promise in her happy face; but I will wait and hope a little longer for her sake."

"Where is father, Sally?" asked Nan, as that functionary appeared, blinking owlishly, but utterly repudiating the idea of sleep.

"He went down the garding, miss, when the gentlemen cleared, bein' a little flustered by the goin's on. Shall I fetch him in?" asked Sally, as irreverently as if her master were a bag of meal.

"No, we will go ourselves." And slowly the two paced down the leaf-strewn walk.

Fields of yellow grain were waving on the hill-side, and sere corn blades rustled in the wind, from the orchard came the scent of ripening fruit, and all the garden-plots lay ready to yield up their humble offerings to their master's hand. But in the silence of the night a greater Reaper had passed by, gathering in the harvest of a righteous life, and leaving only tender memories for the gleaners who had come so late.

The old man sat in the shadow of the tree his own hands planted; its fruit boughs shone ruddily, and its leaves still whispered the low
lullaby that hushed him to his rest.

"How fast he sleeps! Poor father! I should have come before and made it pleasant for him."

As she spoke, Nan lifted up the head bent down upon his breast, and kissed his pallid cheek.

"Oh, John, this is not sleep."

"Yes, dear, the happiest he will ever know."

For a moment the shadows flickered over three white faces and the silence deepened solemnly. Then John reverently bore the pale shape in, and Nan dropped down beside it, saying, with a rain of grateful tears,—

"He kissed me when I went, and said a last good-night!"

For an hour steps went to and fro about her, many voices whispered near her, and skillful hands touched the beloved clay she held so fast; but one by one the busy feet passed out, one by one the voices died away, and human skill proved vain.

Then Mrs. Lord drew the orphan to the shelter of her arms, soothing her with the mute solace of that motherly embrace.

"Nan, Nan! here's Philip! come and see!" The happy call re-echoed through the house, and Nan sprang up as if her time for grief were past.

"I must tell them. Oh, my poor girls, how will they bear it?—they have known so little sorrow!"

But there was no need for her to speak; other lips had spared her the hard task. For, as she stirred to meet them, a sharp cry rent the air, steps rang upon the stairs, and two wild-eyed creatures came into the hush of that familiar room, for the first time meeting with no welcome from their father's voice.

With one impulse, Di and Laura fled to Nan, and the sisters clung together in a silent embrace, more eloquent than words. John took his
mother by the hand, and led her from the room, closing the door upon the sacredness of grief.

"Yes, we are poorer than we thought; but when everything is settled, we shall get on very well. We can let a part of this great house, and live quietly together until spring; then Laura will be married, and Di can go on their travels with them, as Philip wishes her to do. We shall be cared for; so never fear for us, John."

Nan said this, as her friend parted from her a week later, after the saddest holiday he had ever known.

"And what becomes of you, Nan?" he asked, watching the patient eyes that smiled when others would have wept.

"I shall stay in the dear old house; for no other place would seem like home to me. I shall find some little child to love and care for, and be quite happy till the girls come back and want me."

John nodded wisely, as he listened, and went away prophesying within himself,--

"She shall find something more than a child to love; and, God willing, shall be very happy till the girls come home and--cannot have her."

Nan's plan was carried into effect. Slowly the divided waters closed again, and the three fell back into their old life. But the touch of sorrow drew them closer; and, though invisible, a beloved presence still moved among them, a familiar voice still spoke to them in the silence of their softened hearts. Thus the soil was made ready, and in the depth of winter the good seed was sown, was watered with many tears, and soon sprang up green with a promise of a harvest for their after years.

Di and Laura consoled themselves with their favorite employments, unconscious that Nan was growing paler, thinner, and more silent, as the weeks went by, till one day she dropped quietly before them, and it suddenly became manifest that she was utterly worn out with many cares and the secret suffering of a tender heart bereft of the paternal love which had been its strength and stay.
"I'm only tired, dear girls. Don't be troubled, for I shall be up to-morrow," she said cheerily, as she looked into the anxious faces bending over her.

But the weariness was of many months' growth, and it was weeks before that "to-morrow" came.

Laura installed herself as nurse, and her devotion was repaid four-fold; for, sitting at her sister's bedside, she learned a finer art than that she had left. Her eye grew clear to see the beauty of a self-denying life, and in the depths of Nan's meek nature she found the strong, sweet virtues that made her what she was.

Then remembering that these womanly attributes were a bride's best dowry, Laura gave herself to their attainment, that she might become to another household the blessing Nan had been to her own; and turning from the worship of the goddess Beauty, she gave her hand to that humbler and more human teacher, Duty,—learning her lessons with a willing heart, for Philip's sake.

Di corked her inkstand, locked her bookcase, and went at housework as if it were a five-barred gate; of course she missed the leap, but scrambled bravely through, and appeared much sobered by the exercise. Sally had departed to sit under a vine and fig-tree of her own, so Di had undisputed sway; but if dish-pans and dusters had tongues, direful would have been the history of that crusade against frost and fire, indolence and inexperience. But they were dumb, and Di scorned to complain, though her struggles were pathetic to behold, and her sisters went through a series of messes equal to a course of "Prince Benreddin's" peppery tarts. Reality turned Romance out of doors; for, unlike her favorite heroines in satin and tears, or helmet and shield, Di met her fate in a big checked apron and dust-cap, wonderful to see; yet she wielded her broom as stoutly as "Moll Pitcher" shouldered her gun, and marched to her daily martyrdom in the kitchen with as heroic a heart as the "Maid of Orleans" took to her stake.

Mind won the victory over matter in the end, and Di was better all her days for the tribulations and the triumphs of that time; for she drowned her idle fancies in her wash-tub, made burnt-offerings of
selfishness and pride, and learned the worth of self-denial, as she sang with happy voice among the pots and kettles of her conquered realm.

Nan thought of John, and in the stillness of her sleepless nights prayed Heaven to keep him safe, and make her worthy to receive and strong enough to bear the blessedness or pain of love.

Snow fell without, and keen winds howled among the leafless elms, but "herbs of grace" were blooming beautifully in the sunshine of sincere endeavor, and this dreariest season proved the most fruitful of the year; for love taught Laura, labor chastened Di, and patience fitted Nan for the blessing of her life.

Nature, that stillest, yet most diligent of housewives, began at last that "spring cleaning" which she makes so pleasant that none find the heart to grumble as they do when other matrons set their premises a-dust. Her hand-maids, wind and rain and sun, swept, washed, and garnished busily, green carpets were unrolled, apple-boughs were hung with draperies of bloom, and dandelions, pet nurslings of the year, came out to play upon the sward.

From the South returned that opera troupe whose manager is never in despair, whose tenor never sulks, whose prima donna never fails, and in the orchard bona fide matinees were held, to which buttercups and clovers crowded in their prettiest spring hats, and verdant young blades twinkled their dewy lorgnettes, as they bowed and made way for the floral belles.

May was bidding June good-morrow, and the roses were just dreaming that it was almost time to wake, when John came again into the quiet room which now seemed the Eden that contained his Eve. Of course there was a jubilee; but something seemed to have befallen the whole group, for never had they appeared in such odd frames of mind. John was restless, and wore an excited look, most unlike his usual serenity of aspect.

Nan the cheerful had fallen into a well of silence and was not to be extracted by any Hydraulic power, though she smiled like the June sky over her head. Di's peculiarities were out in full force, and she looked as if she would go off like a torpedo at a touch; but through all her moods there was a half-triumphant, half-remorseful expression
in the glance she fixed on John. And Laura, once so silent, now sang like a blackbird, as she flitted to and fro; but her fitful song was always, "Philip, my king."

John felt that there had come a change upon the three, and silently divined whose unconscious influence had wrought the miracle. The embargo was off his tongue, and he was in a fever to ask that question which brings a flutter to the stoutest heart; but though the "man" had come, the "hour" had not. So, by way of steadying his nerves, he paced the room, pausing often to take notes of his companions, and each pause seemed to increase his wonder and content.

He looked at Nan. She was in her usual place, the rigid little chair she loved, because it once was large enough to hold a curly-headed playmate and herself. The old work-basket was at her side, and the battered thimble busily at work; but her lips wore a smile they had never worn before, the color of the unblown roses touched her cheek, and her downcast eyes were full of light.

He looked at Di. The inevitable book was on her knee, but its leaves were uncut; the strong-minded knob of hair still asserted its supremacy aloft upon her head, and the triangular jacket still adorned her shoulders in defiance of all fashions, past, present, or to come; but the expression of her brown countenance had grown softer, her tongue had found a curb, and in her hand lay a card with "Potts, Kettel & Co." inscribed thereon, which she regarded with never a scornful word for the "Co."

He looked at Laura. She was before her easel as of old; but the pale nun had given place to a blooming girl, who sang at her work, which was no prim Pallas, but a Clytie turning her human face to meet the sun.

"John, what are you thinking of?"

He stirred as if Di's voice had disturbed his fancy at some pleasant pastime, but answered with his usual sincerity,—

"I was thinking of a certain dear old fairy tale called 'Cinderella.'"

"Oh!" said Di; and her "Oh" was a most impressive monosyllable. "I see
the meaning of your smile now; and though the application of the story is not very complimentary to all parties concerned, it is very just and very true."

She paused a moment, then went on with softened voice and earnest mien:

"You think I am a blind and selfish creature. So I am, but not so blind and selfish as I have been; for many tears have cleared my eyes, and much sincere regret has made me humbler than I was. I have found a better book than any father's library can give me, and I have read it with a love and admiration that grew stronger as I turned the leaves. Henceforth I take it for my guide and gospel, and, looking back upon the selfish and neglectful past, can only say, Heaven bless your dear heart, Nan!"

Laura echoed Di's last words; for, with eyes as full of tenderness, she looked down upon the sister she had lately learned to know, saying, warmly:

"Yes, 'Heaven bless your dear heart, Nan!' I never can forget all you have been to me; and when I am far away with Philip, there will always be one countenance more beautiful to me than any pictured face I may discover, there will be one place more dear to me than Rome. The face will be yours, Nan, always so patient, always so serene; and the dearer place will be this home of ours, which you have made so pleasant to me all these years by kindnesses as numberless and noiseless as the drops of dew."

"Dear girls, what have I ever done, that you should love me so?" cried Nan, with happy wonderment, as the tall heads, black and golden, bent to meet the lowly brown one, and her sisters' mute lips answered her.

Then Laura looked up, saying, playfully:

"Here are the good and wicked sisters;--where shall we find the Prince?"

"There!" cried Di, pointing to John; and then her secret went off like a rocket; for, with her old impetuosity, she said,
"I have found you out, John, and am ashamed to look you in the face, remembering the past. Girls, you know when father died, John sent us money, which he said Mr. Owen had long owed us and had paid at last? It was a kind lie, John, and a generous thing to do; for we needed it, but never would have taken it as a gift. I know you meant that we should never find this out; but yesterday I met Mr. Owen returning from the West, and when I thanked him for a piece of justice we had not expected of him, he gruffly told me he had never paid the debt, never meant to pay it, for it was outlawed, and we could not claim a farthing. John, I have laughed at you, thought you stupid, treated you unkindly; but I know you now, and never shall forget the lesson you have taught me. I am proud as Lucifer, but I ask you to forgive me, and I seal my real repentance so--and so."

With tragic countenance, Di rushed across the room, threw both arms about the astonished young man's neck and dropped an energetic kiss upon his cheek. There was a momentary silence; for Di finally illustrated her strong-minded theories by crying like the weakest of her sex. Laura, with "the ruling passion strong in death," still tried to draw, but broke her pet crayon, and endowed her Clytie with a supplementary orb, owing to the dimness of her own. And Nan sat with drooping eyes, that shone upon her work, thinking with tender pride,--"They know him now, and love him for his generous heart."

Di spoke first, rallying to her colors, though a little daunted by her loss of self-control.

"Don't laugh, John,--I couldn't help it; and don't think I'm not sincere, for I am,--I am; and I will prove it by growing good enough to be your friend. That debt must all be paid, and I shall do it; for I'll turn my books and pen to some account, and write stories full of clear old souls like you and Nan; and some one, I know, will like and buy them, though they are not 'works of Shakespeare.' I've thought of this before, have felt I had the power in me; now I have the motive, and now I'll do it."

If Di had Proposed to translate the Koran, or build a new Saint Paul's, there would have been many chances of success; for, once moved, her will, like a battering-ram, would knock down the obstacles her wits could not surmount. John believed in her most heartily, and showed it,
as he answered, looking into her resolute face,--

"I know you will, and yet make us very proud of our 'Chaos,' Di. Let the money lie, and when you have a fortune, I'll claim it with enormous interest; but, believe me, I feel already doubly repaid by the esteem so generously confessed, so cordially bestowed, and can only say, as we used to years ago,--'Now let's forgive and so forget.'"

But proud Di would not let him add to her obligation, even by returning her impetuous salute; she slipped away, and, shaming off the last drops, answered with a curious mixture of old freedom and new respect,--

"No more sentiment, please, John. We know each other now; and when I find a friend, I never let him go. We have smoked the pipe of peace; so let us go back to our wigwams and bury the feud. Where were we when I lost my head? and what were we talking about?"

"Cinderella and the Prince."

As she spoke, John's eye kindled, and, turning, he looked down at Nan, who sat diligently ornamenting with microscopic stitches a great patch going on, the wrong side out.

"Yes,--so we were; and now taking pussy for the godmother, the characters of the story are well personated,--all but the slipper," said Di, laughing, as she thought of the many times they had played it together years ago.

A sudden movement stirred John's frame, a sudden purpose shone in his countenance, and a sudden change befell his voice, as he said, producing from some hiding-place a little wornout shoe,--

"I can supply the slipper;--who will try it first?"

Di's black eyes opened wide, as they fell on the familiar object; then her romance-loving nature saw the whole plot of that drama which needs but two to act it. A great delight flushed up into her face, as she promptly took her cue, saying--

"No need for us to try it, Laura; for it wouldn't fit us, if our feet
were as small as Chinese dolls; our parts are played out; therefore 'Exeunt wicked sisters to the music of the wedding-bells."

And pouncing upon the dismayed artist, she swept her out and closed the door with a triumphant bang.

John went to Nan, and, dropping on his knee as reverently as the herald of the fairy tale, he asked, still smiling, but with lips grown tremulous,—

"Will Cinderella try the little shoe, and--if it fits--go with the Prince?"

But Nan only covered up her face, weeping happy tears, while all the weary work strayed down upon the floor, as if it knew her holiday had come.

John drew the hidden face still closer, and while she listened to his eager words, Nan heard the beating of the strong man's heart, and knew it spoke the truth.

"Nan, I promised mother to be silent till I was sure I loved you wholly,—sure that the knowledge would give no pain when I should tell it, as I am trying to tell it now. This little shoe has been my comforter through this long year, and I have kept it as other lovers keep their fairer favors. It has been a talisman more eloquent to me than flower or ring; for, when I saw how worn it was, I always thought of the willing feet that came and went for others' comfort all day long; when I saw the little bow you tied, I always thought of the hands so diligent in serving any one who knew a want or felt a pain; and when I recalled the gentle creature who had worn it last, I always saw her patient, tender, and devout,—and tried to grow more worthy of her, that I might one day dare to ask if she would walk beside me all my life and be my 'angel in the house.' Will you, dear? Believe me, you shall never know a weariness or grief I have the power to shield you from."

Then Nan, as simple in her love as in her life, laid her arms about his neck, her happy face against his own, and answered softly,—
"Oh, John, I never can be sad or tired any more!"

DEBBY'S DEBUT.

On a cheery June day Mrs. Penelope Carroll and her niece Debby Wilder, were whizzing along on their way to a certain gay watering-place, both in the best of humors with each other and all the world beside. Aunt Pen was concocting sundry mild romances, and laying harmless plots for the pursuance of her favorite pastime, match-making; for she had invited her pretty relative to join her summer jaunt, ostensibly that the girl might see a little of fashionable life, but the good lady secretly proposed to herself to take her to the beach and get her a rich husband, very much as she would have proposed to take her to Broadway and get her a new bonnet: for both articles she considered necessary, but somewhat difficult for a poor girl to obtain.

Debby was slowly getting her poise, after the excitement of a first visit to New York; for ten days of bustle had introduced the young philosopher to a new existence, and the working-day world seemed to have vanished when she made her last pat of butter in the dairy at home. For an hour she sat thinking over the good-fortune which had befallen her, and the comforts of this life which she had suddenly acquired. Debby was a true girl, with all a girl's love of ease and pleasure; it must not be set down against her that she surveyed her pretty travelling-suit with much complacency, rejoicing inwardly that she could use her hands without exposing fractured gloves, that her bonnet was of the newest mode, needing no veil to hide a faded ribbon or a last year's shape, that her dress swept the ground with fashionable untidiness, and her boots were guiltless of a patch,—that she was the possessor of a mine of wealth in two of the eight trunks belonging to her aunt, that she was travelling like any lady of the land with man- and maid-servant at her command, and that she was leaving work and care behind her for a month or two of novelty and rest.

When these agreeable facts were fully realized, and Aunt Pen had fallen asleep behind her veil, Debby took out a book, and indulged in her favorite luxury, soon forgetting past, present, and future in the inimitable history of Martin Chuzzlewit. The sun blazed, the cars
Lesson Plan  
Week 2- Day 2  

Focus:  
This lesson will address how vocabulary within a story does or does not pertain directly to the story. It also discusses how vocabulary from one story to another can connect them across time.  

Objectives:  
1. Students will be able to identify and understand the importance of words and vocabulary to written text.  

Materials:  
Handout  
*A Modern Cinderella*  

Strategies:  
Class Discussion  
Using Context Clues to Create Definitions of Words  
Assessing Importance of Specific Words to the Overall Story  

Procedure:  
1. Collect homework from students.  
2. Tally the words that students had problems with and use those as the guide for this section of the discussion.  
3. For each word that students had troubles with or did not know, refer back to the sentence and have someone read it out loud in class. Work together as a class to see if you can create a meaning from the sentence itself for that word. If not, go back one more sentence or the close context of this moment to see if you can figure it out from this. If this still does not help in creating a definition that works, use a dictionary to find the definition of the word.  
4. Once a meaning is established for the word, talk it over together as a class to see if the meaning of the word is truly pertinent to the meaning of the story or if it can be overlooked and the story still make sense. If the word does not need to be defined in actuality, talk about how the individual words are not the main point of reading a story, that instead it is much more about the overall feeling and plot and that is what we should focus on when we read stories.  
5. Once all words have been addressed, move to the rest of the handout and talk about similarities between this modern story and the old ones we read the previous week.  
6. Students are to finish the story for the next day, paying close attention to traits of gender that are discussed. To help with the discussion the next day students should create a T chart with the top of one side saying male and the top of the other labeled as female. As students read, they should write down a character’s name and then words to describe them, actions that they take, or anything else that
helps the student understand that character more. Do this process for all characters involved in this section of reading, but be sure to place them in the female or male category.

Assessment:
1. I will know students understand how vocabulary and words relate to a story by listening to the class discussion and looking over the handout students completed for homework.
Lesson Plan
Week 2- Day 3

Focus:
This lesson focuses on the typical gender roles that the story depicts and how these can be problematic to the society we live in and how we do things today.

Objectives:
1. Students will analyze our society to note how Cinderella has impacted our beliefs and actions.

Materials:
*A Modern Cinderella*
Paper and pencil
Markers
Post-it notes

Strategies:
Quick Writing
Close Reading
Connecting Reading to Society
Evaluating Peers’ Thoughts
Class Discussion

Procedure:
1. Students will come into class and write a response to the following QW prompt: What traits do you think are most valuable in someone? Are they linked to gender? Why/why not?
2. Tell students to pull out their story and their T charts they made about the different gender traits discussed.
3. Hang up butcher papers around the room that are labeled girl trait in story, boy trait in story, girl trait in life, boy trait in life, and traits that work for both genders.
4. Each student will have a marker and are to go around the room and write down the traits they found from the story and the traits they know or believe exist in life.
5. After each paper has been written on, students are to silently walk around the room looking at the different things others wrote, writing down the ones they stood out to them on a post-it note. Each student should create a post-it note with interesting things for each piece of butcher paper, eventually having 5. These notes will be stuck to the corresponding original piece of butcher paper.
6. After students walk around the room, take each paper and read what is written on it. See if people think these all belong on this paper or if maybe they should go somewhere else. Do this process for the different papers until all are done; add words whenever students think there are some that belong that were not originally included.
7. Begin an activity with the remaining class time that will carry over into the next class period as well:
   a. Take out small sections from major classic novels, modern books, TV shows, and movies and read them to students.
   b. As you are reading, direct students to pay attention to what the character says, how they say it, and what the character does as a way to help them determine if this character is a boy or girl.
   c. After each reading, have students raise hands if they think the character was a female and keep hands down if they thought it was a male.
   d. Discuss why students thought the way they did:
      i. What traits, actions, and things did you notice that helped shape your opinion?
      ii. What made you say the character was a girl or a guy?
      iii. Do we have any issues with how the character was portrayed?
   e. Reveal if the character was indeed a male or a female.
      i. Were you shocked? Why/why not?
      ii. Could we make the character better or more believable or more accurate somehow?

Assessment:

1. I will know students have analyzed our society to see how Cinderella influences us by reading the lists on butcher paper and by reading the homework from the night before.
Lesson Plan
Week 2- Day 4

Focus:
This lesson will begin the process of students thinking about how Cinderella and the princess idea has permeated our culture and thus affected our actions, thoughts, beliefs, etc. Students will do a small amount of research and present this to students so that each student has more of an understanding across the board and not about one specific aspect.

Objectives:
1. Students will research our society to note how Cinderella has impacted our beliefs and actions in specific ways.
2. Students will challenge the traits that are typically prescribed to genders.

Materials:
Homework from the night before
Paper and pencil
Laptops or computer lab, depending on which is available
Handout

Strategies:
Quick Writing
Evaluating Work for Importance
Research

Procedure:
1. Continue the activity from the day before with various characters, following the same procedure as before.
2. Once we are done with this activity, give the homework assignment instructions and give students ten minutes to begin working on it in class. Whatever they do not finish will become homework to be turned in the next day.
   a. HW: Students will write a bio/profile over a character they either create or have read or seen in pop culture that follows the conventional traits prescribed to the male or female typically. Students will then redo the bio/profile breaking form the conventional traits.
3. At this point, students put away their work and take out a piece of paper to begin the next half of class. Lead into the rest of class by saying that traits are not the only thing that we have labeled by gender in our society, toys are something else that separate us by gender
4. QW: Students write a list of at least three ways we can see our society/lives being influenced by Cinderella.
5. Discuss what students just wrote.
a. Which one item from your list is the most important way society has been influenced?
b. Why?
c. How has the item influenced society?
d. Was it in a good way? A bad way? Is it neutral?

6. After discussing this, students will then go online to do some research about their specific topic they selected from their own QW. Each student will have a handout of questions to direct them in this process, but they can address other questions that interest them more or seem more relevant to the topic they selected.

7. Be sure to remind students that they will be presenting to the class what they found in a one to two minute miniature presentation, so keep that in mind when you look things up and be sure to think about how you want to get your point across in the way that makes the most sense and others will best understand.

8. If students have not finished their research by the end of class, this becomes homework and they should be ready to briefly talk about what they found the next day.

Assessment:
1. I will know students have done research to demonstrate how the story of Cinderella has impacted our society by listening to the presentations and reading the handout students fill out.
2. I will know students can challenge the typical traits of genders by looking at their work in class and looking at the homework when they turn it in the next day.
Assignment: Take your specific topic (about ways society/lives have been influenced by princess culture) and use the following questions as guidelines and suggestions for your research. Please remember that these are only here to direct you. Your research should move beyond these questions.

Your topic:

Do you have any experience firsthand in dealing with this topic?

Have you seen anyone else deal with this?

Would society be better off without this pressure and limitation?

Do you think your topic is a legitimate concern?

How would you go about eliminating, fixing, altering this concern?

What is the most pervasive and important aspect of your topic?

What do people say about this idea?

What are some ways, if there are any, that people are working at combating this issue in society?
Lesson Plan
Week 2- Day 5

Focus:
This lesson serves as a wrap up of the initial look into how Cinderella and other princess stories have shaped our culture. It will also delve deeper into the toy industry and how toys are oftentimes gendered.

Objectives:
1. Students will be able to identify and examine the gender bias that exists in the toy industry.

Materials:
Homework from night before
“Word Cloud: How Toy Ad Vocabulary Reinforces Gender Stereotypes”
Handout
YouTube videos: Nerf Rebelle commercial https://www.youtube.com/watch?v=x-u8wPAlufT
Goldieblox commercial http://www.slate.com/blogs/xx_factor/2013/11/19/goldieblox_commercial_rewrites_the_beastie_boys_urges_young_girls_to_pursue.html

Strategies:
Oral Speaking
Class Discussion
Quick Writing
Silent Reading

Procedure:
1. Begin class with the student presentation reports based on the research done in class yesterday.
2. Students should pass in their homework of creating two bios/profiles for a character from yesterday at this time.
3. Once the presentations are all finished, have students come to the board and write down a toy name or description that fits the following prompts:
   a. a toy they remember playing with
   b. a toy they have seen an advertisement
   c. a toy they can remember the packaging of
   d. etc.
4. Ask students to do a QW addressing the toys they had when they were younger: What toy do you remember being your favorite when you were little? What color/s was it?
5. As a class, brainstorm a list that is written down on a piece of butcher paper on the wall of words that are typically on toy packaging or advertisements.

6. Pass out Word Cloud article, read it, and discuss.
   a. What words do we see that are the same, different from those that we created?
   b. Are there any words that we thought of that aren’t in the article?
   c. Which list is the most exhaustive?
   d. Do you think that the words packaging and ads use shapes and limits who buys or plays with the toy?
   e. Is this a good thing or a bad thing?
   f. Should toys be more universal than they currently are?
   g. Is there a problem at all with toys as they are now?
   h. Could there be a complication in which toys are sold as being “better” than others for not subscribing to the gender norms, but in reality they still perpetrate the stereotypes still?

7. Show YouTube videos of recent toys for females to compare those toys to the way toys are described in the Word Cloud article.

8. Pass out the handout that students are to fill out as homework, by either going to a store or looking online.

Assessment:

1. I will know students can identify and examine the gender bias in the toy industry by reading their homework and listening to class discussion.
Word Cloud: How Toy Ad Vocabulary Reinforces Gender Stereotypes

by admin on March 28th, 2011

Preamble (Added April 12, 2011). Thanks so much to everyone who has weighed in on this post. I am adding this preamble to address two main points of criticism that I should have discussed in the original post.

First, there is the point that the ads use vocabulary to reflect the nature of the toys and not necessarily gender, that regardless of the target audience a toy about fighting will naturally include words about battling while a toy like an Easy Bake Oven will not. While this is absolutely true, my intention here was to use the toy vocabulary to show the nature of the toys marketed predominantly to boys. The inclusion of the girls’ list was just to show contrast. My real focus is the boys’ toys and what they say about how boys are viewed.

This leads to the second question/criticism: how did I determine which toys were “boys’ toys”? It was a distinction I was hesitant to make because I don’t like to draw that line, but as anyone who has shopped for toys knows, the line is there. I followed the lead of toy sellers when I categorized the toys on these lists. The toys I deemed “boys’ toys” are listed in the boys’ section of the Toys R Us website (and other vendors); they are also the brands featured in the boys’ sections of the toy catalogues that come out periodically; the ads for these include only boys; and the voiceover features male voices.

I would also like to stress that this was a simple exercise, not a rigorously researched academic study. It is not an exhaustive list, just a very small sample. I focused only on brands that I have seen featured in after-school cartoon blocks, since they are seen repeatedly and have the potential to reach a large audience. I will be continuing to look at language and gender in kids’ pop culture, but this post was just an initial glance at some preliminary results.
With that background information in mind, I invite you to read the original, unedited post below. Thanks.

-Crystal

I’ve always wanted to do a “mash-up” of the words used in commercials for so-called boys’ toys. I did a little bit of this in my book, but now, thanks to Wordle, I can present my findings in graphic form. This is not an exhaustive record; it’s really just a starting point, but the results certainly are interesting.

A few caveats:

• I focused on television commercials alone (not web videos or website toy descriptions).
• The companies represented here are the big ones who can afford TV advertising. I looked most closely at the kinds of toys I have seen advertised during prime cartoon blocks on TV. (For example, Teletoon in Canada runs an Action Force block of shows in the after-school time slot and a Superfan Friday on Friday evenings.)
• I included toys targeted to boys aged 6 to 8.
• If a word was repeated multiple times in one commercial, I included it multiple times to show how heavily these words are used.
• I hyphenated words that were meant to stay together, like “special forces” and “killer boots.”
• For the record, my boys’ list included 658 words from 27 commercials from the following toy lines: Hot Wheels, Matchbox, Kung Zhu, Nerf, Transformers, Beyblades, and Bakugan.
• By way of comparison, I also looked at girls’ toys. The girls’ list had 432 words from 32 commercials. Toy lines on this list include: Zhu Zhu Pets, Zhu Zhu Babies, Bratz Dolls, Barbie, Moxie Girls, Easy Bake Ovens, Monster High Dolls, My Little Pony, Littlest Pet Shop, Polly Pocket, and FURREAL Friends. (I have a full list of references for both list, with links, if anyone would like to see it.)

The results, while not at all surprising, put the gender bias in toy advertising in stark relief. First, the boys’ list, available in full size at Wordle:

Now the girls’ list, also available in full size at Wordle:
No further comment needed.

1. Catgunhome permalink
   Why not let Oprah decide and tell us what toys should kids have? That will solve it.
   Reply

2. Tatiana permalink
   The problem I have is that parents tend to reinforce images children see on television and where they live in general. But stereotyping exists because it’s easier. It’s easy to buy your daughter a barbie doll, and your son a toy trunk. Also — many people who become parents are indoctrinated with gender stereotyping as well and parents tend to project onto their kids. So if a mother was a very girly-girl, she’ll probably treat her daughter in a similar way, even if the child isn’t one per se. The same with boys. And with gender restrictions comes homophobia, particularly in the case of boys. Boys are aggressive and enjoy power, and those who don’t act like women. Toy advertisements are just the tip of the proverbial iceberg.
   Reply
Assignment: Take a specific toy and either go to a store or look online to see the packaging so you can answer these questions.

Your toy:

What colors exist in the packaging?

Do they seem gendered?

Would both boys and girls be willing to play with this toy? Why/why not?

What are some words that are on the packaging, on the toy, in the advertisements?

What toys are near this one in the aisle or online?

Are there any images of people playing with the toy on it? Are they all the same gender?

Is the toy itself appropriate for both genders and the packaging or color makes it seem less appropriate?
Lesson Plan
Week 3- Day 1

Focus:
This lesson introduces the final project students will create and gives a model for part of the assignment while also introducing some of the topics that may be addressed.

Objectives:
1. Students will be able to establish an understanding of what the final project entails and what it looks like.

Materials:
Paper and pencil
YouTube video: https://www.youtube.com/watch?v=aRMFH7fDIE
Excerpt from How To Be a Woman
Handout about project

Strategies:
Quick Writing
Class Generated List
Oral Reading

Procedure:
1. Students will pass their homework in for a grade.
2. For the QW, students will address the following statement: Now that we have read about Cinderella and princesses from a long time ago and begun to look at the princess culture of today, what are some words that describe a princess then and a princess now? Are there any words that are the same? Any that are different?
3. Show the YouTube video in which Disney princesses accept Princess Leia as one of them.
4. After the clip is over, hang butcher paper up in the room and as students tell you which words/traits they wrote about or saw in the video, write these down on the paper. For any repeat words, tally them beside the original word.
5. Pass out the handout for the final project of the unit and tell students that these words we have come up with will be useful for the end project and as such, we will be leaving them hanging in the room for the remainder of the unit.
6. Students will read the excerpt from How To Be A Woman for homework.

Assessment:
1. I will know that students have established an understanding of the expectations of the final project by listening to the questions they pose during class.
diculous mate whom we can sit at home with, slagging off all the tossers, and waiting for our baked potatoes to be ready. Who, obviously, is additionally so hot for us he regularly crawls across the front room on his hands and knees, croaking, “I must have sex with you now, or go literally insane.” Compared to that, Prince Charm-ing looks like a total donk.

4) Princesses never run in gangs. They never have any mates. There’s no palling around. Princesses never spend the day wandering round the Natural History Museum with their sisters, arguing about their favorite mineral or stone (mine is the piece of peridot that landed here in a meteor, Weena’s is feldspar: “It’s sensual”). Princesses never sit outside a pub with a couple of princes on a crisp autumn afternoon, putting their favorite Beatles vocal performances into order of preference. Princesses never go away with a couple of other families on holiday, get a bit wankerred, and end up doing “The Nudie Run” around a tree on the lawn, as their children watch—disapprovingly—from an up-stairs window. Princesses don’t enliven a dull day in the office by playing the game “I Am Burt Reynolds.” (A person is chosen to be “it.” They must think of a celebrity. All the other players must take it in turns to ask as many questions as possible in order to guess the identity of the celebrity, until—finally—someone asks, “Is it Burt Reynolds?” It is always Burt Reynolds. This game can be played for hours.)

Anyway, by 16, I had a new idea. I didn’t want to be a princess. Princes were dull. I was all about the artists instead. They were the guys to be hanging with. I wanted to be a muse. I wanted to be a muse quite badly. To be so incredible that some band wrote a song about me, or some writer based a character on me, or a painter produced canvas after canvas of me, in every mood, that hung in galleries across the world. Or even a handbag. Jane Birkin inspired a handbag. By way of contrast I would happily have settled for my name on a plastic H&M bag.
cheat on you and that you just have to accept that—but without
the expectation that you also have to be demure, upstanding, and
good at a banquet. The WAG is the 21st-century princess.

But whether it’s a WAG in Dolce & Gabbana at Mahiki, or
Ariel in her fishtail under the sea, the tropes of “princess women”
are still the same. The residual hold they have over female ability
to imagine our own future is sneakily harmful.

What is it about the princess that is so wrong? Well, I know
that—from personal experience—the thing that has given me
the most relief and freedom in my adult years has been, finally,
once and for all giving up on the idea that I might secretly be,
or will one day become, a princess. Accepting you’re just some
perfectly ordinary woman who is going to have to crack on, work
hard, and be polite in order to get anything done is—once you’ve
gotten over the crippling disappointment of your thundering
ordinariness—incredibly liberating.

Let me list my aspects of nonprincessiness—acknowledgment
of each gained with terrible initial sadness and loss.

1) I can’t sing. Admitting that to myself was a massive sor-
row—all princesses sing. All women are supposed to
be able to sing. They can calm the birds in the trees as
soon as they start trilling. By way of contrast, I sound
like the noise gigantic 16-wheeler trucks make, just
before they smash into a police roadblock. HONK
HONK. SCREEECH. “Oh, my God—no one will
come out of that alive.”

3) I’m not going to be worshipped by some powerful,
loaded, sword-wielding man who will change my life
if I marry him. Because that is Aragon, son of Arathorn,
and he doesn’t exist. I don’t want some alpha patri-
archal brute—some confident man of action, who will
treat me like “his woman.” When P. J. O’Rourke said,
“No woman ever dreamed of being thrown on a bed
and ravished by someone dressed as a liberal,” I wished
to cry, “Speak for yourself, dear! You are scarcely qual-
ified to judge. When were you last in All Bar One in your
Spanx, eyeing up the ass?” In the modern world, this
old-fashioned notion of what makes men desirable to
women is useless and outdated, as evidenced by the
fact that it’s usually only people over the age of 40 who
ever go on about it. For most people under that age,
they see that this is a time when what really makes a
man “alpha” is avoiding pugilism (the legal system is
a drag, plus expensive), being amusing (we’re sitting
on top of 50 years’ worth of amazing sitcoms. If you
haven’t picked up a couple of techniques for cracking a
joke by now, you look a trifle slow-witted), and, as a bo-

nus, knowing how to reinstall Adobe AIR when ‘Twit-
ter goes down on your laptop. Speaking for all my lady
friends, we all want some geeky, nerdy, polite, and ri-
knowledge that we all now know that being a real princess isn’t all about wafting around in a castle, being beautiful and noble. It’s about eating disorders, loneliness, Wham! mix-tapes, shagging around, waging a pitched battle with the royal family, and, eventually, the incredible fascination that you hold over others conspiring to kill you.

It’s interesting to note that, since the death of Diana, women have generally lost interest in the idea of actually being a real princess. Princesses have forfeited a great deal of their currency. When Prince Charles was of marriageable age, he was the subject of worldwide perving from the ladyfolk: treated as a cross between James Bond and Prince Charming. And when Diana married him, women across the world sighed over the dress, the ring, the diamonds, and the dreamlike life she was marrying into.

When Prince William announced his marriage to Kate Middleton, on the other hand, womenfolk were united in their sentiments: “Poor cow. Jesus Christ, does she know what she’s let herself in for? A lifetime of scrutiny, bitching, pap-shots of her thighs, and speculation on her state of mind. Rather you than me, darling.”

No—the dream now for women still set on “being,” rather than “doing,” is to become a WAG* instead. Marry a footballer and you get a princess’s wealth, glamour, and privilege—plus the same implicit acceptance that your powerful husband is going to

*WAGs—or “Wives and Girlfriends”—are the latest British celebrity obsession. They are the useless pretty, usually jobless girls tasked with spending the multimillion-pound paychecks of their superstar soccer-playing husbands. At first, they appear to enjoy being papped coming out of nightclubs at 4 a.m.—fake-tanned, Mambo-heeled, and dripping in gold.

Then they get papped coming out of their mansions, weeping, after their partners are revealed to have been unfaithful, and the deal looks less sweet.
Lesson Plan
Week 3- Day 2

Focus:
This lesson will address the concept of princess culture and how movies for children are affected by gender stereotypes and princess culture.

Objectives:
1. Students will be able to evaluate movies in terms of their benefits for children and positive messages (or lack thereof) they display.

Materials:
Paper and pencil
YouTube video: https://www.youtube.com/watch?v=Nx8RRjIP53Q

Strategies:
Quick Writing
Sharing Thoughts
Class Generated Connections to Their Lives
Class Discussion

Procedure:
1. The following statement will be addressed in a QW: All movies teach us something even if we do not realize it at the time. True or false? Explain why you think that is
2. Ask if anyone would like to share what he or she wrote about. After those who wish to talk about what they think have talked, lead into the YouTube video by saying that according to the man in the following video, there are some heavy messages within kid's movies that he is not sure are the best for his own children. As we watch this video, be thinking about how what he says and believes about movies relates to what you think now and the movies you remember watching when you were younger.
3. Show the YouTube video of the Tedx talk.
4. After the video is over, ask students to raise their hand if they saw something in the video that was similar to what they wrote about in their quick write. From those with their hands raised, ask each one what they saw that was the same.
5. Do the same process for what significant differences there were between the video and the students' QWs.
6. Tell students that now we have talked about the concept of movies and their messages in a more vague and all encompassing manner, it is time that we narrow it down to more specific movies we have more knowledge of.
7. Ask students to say movies they remember watching when they were younger or kids movies they have seen more recently. Write these down on the board as students say them. Once you have collected this list, have students raise their hand for each movie they have seen and tally these beside the movie name.
8. Select the top three movies and use these as the leaders for the rest of the class discussion.

9. Within the discussion, some important things to address are:
   a. What lessons did these movies teach?
   b. Were they appropriate for the age that you watched it?
   c. Are these lessons good or bad overall?
   d. Did the movies show characters in their stereotypes or did it work to move them outside their conventional roles?
   e. Use the Bechdel test that the speaker discusses in his talk to evaluate all of the movies.
      i. Do any pass? Do they fail?
      ii. Why is this so?
      iii. What would have made them better? Is there anything that could have made them better?

Assessment:
1. I will know students can evaluate movies for their messages and benefits by reading the quick writes and through listening to the class conversation about movies that pass/don’t pass the Bechdel test.
Lesson Plan
Week 3- Day 3

Focus:
This lesson focuses on how males are portrayed in popular culture and how those depictions might be problematic.

Objectives:
1. Students will be able to articulate the problems of the depictions of males in pop culture.

Materials:
"Congratulations, Television! You Are Even Worse at Masculinity Than Femininity"
"Can Superheroes Hurt Boys’ Mental Health?"
Index Cards (3 per student)
Paper
Pencil

Strategies:
Quick Writing
Silent Reading
Three-Index-Card Discussion
Speaking
Exit ticket

Procedure:
1. Read the articles silently
2. Pass out 3 index cards to each student and move the desks to be in a circle.
3. Give the instructions that each student has been given three index cards that represent the number of times they can talk during the class discussion. Each student must make three comments during the discussion and whenever they talk, they are to throw their card into the center of the circle. This will allow everyone to have a voice in the class while also making you evaluate what you are going to say to be sure it is something you really want to say as you are so limited in chances to talk.
4. After 30 minutes in this activity, break the discussion up and ask students to do a QW as an exit ticket:
   a. If you had to choose either being a “real man” or a “gentleman”, which would you want to be and why?
5. The homework for students is passed out.
   a. Men in Pop Culture due on Monday and will be discussed on that day.
   b. Students must read one of two articles for homework, they will read the other one in class tomorrow (read either “Deconstructing Prince Charming” or read “Princess culture turning girls into overspending narcissists” as homework).
Assessment:
1. I will know students can articulate the problems of the depictions of males in pop culture by listening to their discussion and looking at their exit tickets.
Tonight, CBS premieres *How To Be A Gentleman*, a brainless buddy comedy presenting a dichotomy in which men can be either delicate, ineffectual, sexless weaklings or ill-mannered but physically powerful meatheads. Says this show — over and over, in both its marketing and in its actual dialogue — there are gentlemen, and there are real men, and each might need to be a little more like the other.

Yes, yes, it's a sitcom, and caricatures are common, and on its own, this wouldn't make much of an impression. But this is not just any season. It's a season that also brings Tim Allen whining about what ever happened to "real men" in *Last Man Standing*, three guys lost in a universe of "pomegranate body wash" in *Man Up*, and — sometime in midseason, unless the universe blissfully swallows us all before then — two men in drag in *Work It* trying to overcome the entirely female-driven economy in which they literally cannot support themselves without dressing as
women.

And in that environment, *How To Be A Gentleman* and its overt and unapologetic sexist stereotyping, in which only certain kinds of men are "real men," represents a kind of tipping point: Television right now — at least broadcast television — is even worse at managing its ideas about masculinity than about femininity.

Now, this is a pretty high bar and therefore an accomplishment to be taken seriously. But at least *The Playboy Club* and *Pan Am* know enough to rely on nostalgia. Neither NBC or ABC would put a show on the air in which a physically unattractive woman was trained in how to be a "real woman" by an idiotic but beautiful personal trainer, and if they did, they would not say that she needed to learn how to be a "real woman."

Other fall shows demonstrate some of this same complete lack of faith in the inherent emotional intelligence of men. Patrick Wilson plays a doctor on *A Gifted Man* who needs a dead woman to counsel him on how to have feelings. NBC's *Free Agents* features a female lead who has to counsel the male lead in how not to act like a weepy ... well, a weepy woman, in stereotypical terms. How, in other words, to man up.

I honestly think the men on television now resemble the men I know even less than the women on television resemble the women I know, and at least women are not being out-and-out instructed that there is only one way to be a woman.

That doesn't mean women are being well-served when television turns its attention to their gender. They're not. But when you see the four men on *How To Be A Gentleman* — Kevin Dillon as the meathead, David Hornsby as the nice weakling, Rhys Darby as the dopey husband of Hornsby's sister, and an utterly out-of-place Dave Foley as the buffoonish boss who can't age gracefully — it really begins to look like men are the new women, when it comes to being mercilessly pigeonholed and mocked for failing to represent an impossible ideal of perfect behavior and perfect looks.

It's woven into the DNA of this particular show: Dillon telling Hornsby that the sooner he starts working out, the sooner he can get "an adult male body." Foley telling him that the "holy grail" demographic for their magazine is "men in their mid-to-late thirties who act like they're fifteen." Hornsby asking Dillon, "What does a person like you like to read?" and being told, "Sports scores!" And yes, Dillon telling Hornsby — in the revelatory line that sets up their new friendship and the show — "You know everything about being a gentleman, and nothing about being a man."
So yes, the guy who only reads sports scores is going to teach about "being a man." And Tim Allen is upset about what ever happened to men. And the Man Up men are not men the way their fathers were.

There are plenty of silly women in new fall shows — Zooey Deschanel on New Girl and Whitney Cummings in Whitney, just to name two. But at least they are not presented as women who are being women incorrectly. Yes, The Playboy Club idealizes the Bunny, and that's plenty problematic, and the producers' efforts to co-opt the idea of female empowerment to put a shine on it is obnoxious and disrespectful.

But there is something about this narrative hectoring about men not understanding manhood that seems particularly brutal in that it specifically attacks them for emotional ineptitude while simultaneously attacking them for having emotions. Men who are emotionally reactive (like Hornsby's character here) are weak; men who are emotionally inert (like the Man Up guys) are clueless. In both cases, women don’t want to have sex with them, even if they’re married to them.

I cannot help asking, even more than I usually do when I watch scripted comedies: Where, on television, are the men who both like football and remember birthdays? Where are the men who can have a highly insightful drink-and-talk with friends? Where are the men who are great dads, great husbands, great boyfriends? Where are the men who are dedicated to important jobs? Where are the men who aren't seeking reassurance about what it means to be men? Where are, in short, all the men I rely on in my day-to-day life?

It really takes some effort to match television's historically disastrous relationship with femininity, but at this point, I’m prepared to say it: Right at this moment, I’m more comfortable with what scripted television thinks being a woman means than I am with what scripted television thinks being a man means.
Can Superheroes Hurt Boys' Mental Health?

Though comic book fans would argue superheroes promote a healthy interest in "truth, justice, and the American way," among boys, researchers say they may actually reinforce macho stereotypes and teach young men to be aggressive and detached.

This weekend at the annual Convention of the American Psychological Association, researchers presented new evidence on how boys are influenced by the Hollywood's image of masculinity. While in the past, comic books put more emphasis on the values superheroes stood for and their vulnerabilities when they took off their costumes, today summer blockbusters aren’t devoting as much time to Peter Parker or Tony Stark sorting through their interpersonal issues. Or maybe these stories are just getting drowned out by all the explosions.

Psychologist Sharon Lamb explains:

Today's superhero is too much like an action hero who participates in non-stop violence; he's aggressive, sarcastic and rarely speaks to the virtue of doing good for humanity. When not in superhero costume, these men, like Ironman, exploit women, flaunt bling and convey their manhood with high-powered guns.

To be fair, every modern superhero movie does have a few lines about doing right by humanity. Ostensibly, Tobey Maguire's Spider-Man teaches the kids that "With great power comes great responsibility," and Robert Downey Jr.'s Iron Man advocates, uh... shutting down your company's weapons manufacturing division so you can police the world by personally blowing stuff up with your awesome metal suit?

Lamb found that marketers are presenting two images of masculinity to boys: the "player" and the "slacker." (Presumably when Seth Rogen's Green Hornet film is released next year we'll have a third type — the superhero/slacker.) Boys can reject the macho archetype and model themselves after the slacker, using humor to save face, but that isn't a much better option since they're also more likely to be irresponsible and perform worse at school.

Researchers say that when boys are encouraged not to internalize these masculine stereotypes, they remain more well adjusted as they grow older. Psychologist Dr. Carlos Santos studied middle school-aged boys, and found those who stayed close to their mothers, siblings, and friends didn't act as tough and were more emotionally available than those who weren't so close. As they reach their teens it's even harder for guys to resist taking on an aggressive and stoic persona (not unlike Batman), which isn't good for their mental health.

Santos says reaching boys when their young is the key to helping them ward off the idea that they need to be more macho. We've become more aware that girls need to be taught to reject various negative stereotypes presented by the media, but it's also important for adults to help boys see the lies in images of masculinity portrayed by Hollywood to help them grow into better men.

Today's Superheroes Send Wrong Image To Boys, Say Researchers [EurekAlert]
Lesson Plan
Week 3- Day 4

Focus:
This lesson focuses on the treatment and representation of men and women in pop culture and asks students to evaluate what they consume on a regular basis.

Objectives:
1. Students will be able to distinguish how men and women are presented in pop culture and evaluate the depictions for accuracy.

Materials:
“Deconstructing Prince Charming”
“Princess culture turning girls into overspending narcissists”
Index cards (3 per student)

Strategies:
Silent Reading
Three-Index-Card Discussion
Group Meeting

Procedure:
1. Students will be given time to read whichever article they did not choose to read for homework the night before in class silently.
2. Have one student volunteer to summarize each article and then pass out 3 index cards to each student and move the desks to be in a circle.
3. Give the instructions that each student has been given three index cards that represent the number of times they can talk during the class discussion. Each student must make three comments during the discussion and whenever they talk, they are to throw their card into the center of the circle. This will allow everyone to have a voice in the class while also making you evaluate what you are going to say to be sure it is something you really want to say as you are so limited in chances to talk.
4. During this discussion students need to discuss the two articles from homework. There will be minimal guidance from the teacher during this as long as students are on task and discussing important things.
   a. Be sure they talk about which group is more affected by princess culture and why
5. After 30 minutes in this activity, break the discussion up and give students the outline for the debate the next day about which group has the more harmful portrayal in pop culture: males or females.
6. Students are given the rest of the class (10 minutes) to begin prepping with their team for the debate the next day.
7. For homework, students need to prepare more for the debate that will occur in class the next day.
Assessment:

1. I will know students can distinguish how men and women are presented in pop culture and evaluate the depictions for accuracy by listening to the class discussion.
Deconstructing Prince Charming
A DIALOGUE ABOUT DISNEY’S LATEST TREND
By: Ginny Mooney and Gina Dalfonzo Published: June 17, 2014 3:28 PM

Topics: Arts & Media, Gender Issues, Marriage & Family, Sexual Ethics, Trends, Worldview

(Note: This article contains spoilers for “Maleficent,” “Frozen,” and “Once upon a Time.”)

Gina Dalfonzo: There seems to be something of a pattern lately with “true love's kiss” in fairytale shows and movies not being quite what it used to be. On ABC’s “Once Upon a Time,” a sleeping spell was broken by a mother kissing her son. In “Frozen,” the act that broke a spell was that of a sister sacrificing herself to save her sister. And in “Maleficent,” it was, of all things, Maleficent's remorseful kiss on Aurora's forehead that woke her up!

The saying goes that three examples signal a trend. So do you think we have a definite trend here? And what are your thoughts on it?

Ginny Mooney: Yes, I do believe the “new true love’s kiss” signals a trend because all three of the examples are Disney creations—“Frozen, “Maleficent, and ABC’s “Once Upon a Time.” We know Disney is the “king” of fairytale films and programs, so if Disney is altering the formula that has worked since their first fairytale feature, “Snow White,” in 1937, then, as Dopey might say, "Somethin's up."

Three possible explanations come to my mind: First, Disney may believe the traditional model of the princess being rescued by the prince has been done too often, and needs a change. As we know, Hollywood loves to be on the cutting edge of change. Second, these stories may be attempts to explore a deeper and more nuanced understanding of love than the typical “boy meets
girl” formula of traditional fairytales. For example, there’s a powerful line in “Frozen” when Princess Anna admits to Olaf, the snowman, that she doesn’t even know what love is. “That's okay,” he responds, "I do. Love is putting someone else's needs before yours.” This understanding of love is more akin to the agape love that C. S. Lewis writes about in “The Four Loves” and the type of love that Christians believe actually holds a marriage together over the long haul.

Similarly, in “Maleficent,” when Prince Phillip is asked to kiss the doomed princess, he admits that, though he likes the princess well enough, he doesn’t know her very well. In other words, “How could I love someone I barely know?” No wonder his kiss doesn’t work.

But the third possibility concerns me—perhaps because it seems to coincide with a society-wide cynicism about the value and longevity of traditional marriage. What if these fairytales are suggesting that there really is no such thing as true love between a man and a woman anymore?

What do you think?

Gina: I tend to think it’s a little of each.
On the one hand, you have family relationships and friendships being elevated to a new status in Disney movies, and celebrated in a new way, and that's all to the good. Also, we're getting more messages about how real love takes time to build up, and isn't just based on looks. There's a lot of good in that too.
And yet . . . I do sense a sort of unwillingness to portray a genuine romantic relationship coming to fruition, which ties in with what you said about societal cynicism. Also a tendency to shove men into the background, or worse.
I really found myself feeling sorry for the men of "Maleficent."
Poor King Stefan—what did he do to deserve being made over as a villain? And Prince Phillip doesn't get to do anything at all—he's put to sleep and dragged around by Maleficent, with no free will or agency of his own, and then his kiss doesn't work and he's shoved
out of the way for pretty much the rest of the movie! It's interesting, and significant, that in order to make Maleficent good, a large percentage of the men in the story had to be made either evil or useless.

In a lot of the original fairytale movies, almost the only thing the prince got to do at all was help save the princess—the majority of the movies were all about the girl anyway, and the guy would just show up in time to be heroic. If he can't even do that, he's deprived of his only activity. Unless he gets made evil, like the prince in "Frozen"! (But at least there we had Kristoff, who, even if he didn't get to save the princess in the end, was able to help her on her quest before that.)

Does it have to be a zero-sum game—women get to do all the good stuff and men get crowded out altogether?

Ginny: That’s a good question, Gina. I suppose in some ways, what you are observing is the reverse of the 007 phenomenon, in which the women were either evil temptresses or simply decorative. We are now in a cultural moment of female empowerment, but does that mean that men have to be rendered wicked or useless? I think of the Indiana Jones movies in which, though "Indy" was the central character, the female lead, Marion, was also strong, capable, and independent. Maybe we need a fairytale like that?

Let's also make a distinction. There are plenty of traditional fairytales that don't involve the prince/princess storyline. “Hansel and Gretel” comes to mind, as do “Rumplestiltskin” and the “Elves and the Shoemaker.” But it seems the most beloved and most frequently retold of the fairytales are those with the prince/princess storyline, including “Cinderella,” “Snow White,” “Sleeping Beauty,” and “Rapunzel.”

The original Hans Christian Andersen story that “Frozen” was based on, “The Snow Queen,” is about a little boy and girl. In “Frozen,” the filmmakers change the story into that of two sisters, which I thought was an immensely powerful move, especially for
anyone who has longed for a closer relationship with a sibling. But note what else the filmmakers did—they added the love interest and led you to believe it would be the prince who would save the princess. First, they “set up” Prince Hans as the perfect match for Princess Anna. Then, when they made him evil, they set up Kristoff as the new male hero. But, as you said, he too was passed over. By writing the story this way, they overtly “pull the rug out” from beneath the audience and switch the storyline we were expecting. The same is true of “Maleficent.” When the doomed Aurora meets Prince Phillip and they stare at each other in dumbfounded bliss, we assume that he will be her rescuer. This is the setup. Once again, the rug is pulled out from under us.

In both films, the ending is appropriate in that it completes the story they tell. In “Frozen,” it is right that the torn relationship between two sisters could only be healed by sisterly love. And, in “Maleficent,” in which the real protagonist is not Aurora but Maleficent herself, it only makes sense that the redemption of Maleficent’s own heart would be the thing that would heal the wounds she had caused—in this case, the curse on Aurora. The best endings, said Aristotle, are both surprising and inevitable. And both these endings are.

However, by setting up the possible ending of the prince bestowing “true love’s kiss” and then replacing it, it’s as if the filmmakers are saying, “Remember how the prince used to save the princess? That is gone. What you think is going to save you, really isn’t.”

In an informal survey I conducted as part of a television story a few years back, we asked college students about their views on marriage. Overwhelmingly, the young people we spoke with said they wanted to get married someday. (Surveys show they still do.) Even those who planned to cohabitate first said they hoped the arrangement would eventually lead to marriage. But here’s the sobering part: The majority of those students also said they didn’t think they would be able to pull off a successful, long-term marriage. From what they had observed, they didn’t think it was probable.
So, is Disney’s “new true love’s kiss” merely reflecting the reality that “happily ever after” is rarely ever after anymore? Or are they tearing down an ideal that gave young people something to strive for?

Gina: I’m afraid there might be something in that. Remember how, in “Maleficent,” Maleficent stipulates that the curse can only be broken by “true love’s kiss”? She says later that she did it that way precisely because “true love’s kiss” doesn’t exist. She believes this because the man who once gave her such a kiss later betrayed her. But then, of course, she herself, in her role of reluctant adopted godmother, ends up giving a “true love’s kiss” to Aurora. One could easily read this as a backlash against romance—possibly even against men in general, given all the context we’ve been looking at. True love’s kiss exists, just don’t look for it to come from a prince! So despite the good parts of this trend that we’ve discussed, there may be something of a problem here, and I can only hope things don’t go too far in that direction. A sense of balance, somewhere between “romantic love is a fairytale” and “romantic love will always let you down,” would be nice.

Ginny: One final thought: Despite the popularity of Disney’s new films—and no offense to mom or Aunt Maleficent—I’ll bet most young women would still rather be awakened from a sleep of death by Prince Charming.
Princess culture turning girls into overspending narcissists

BY JOANN LAUCLUS, THE OTTAWA CITIZEN

OTTAWA — Sheri Shuler has a four-year-old daughter who is into princesses. Or, rather, Disney princesses and their accoutrements. The dresses, the hair, the tiaras.

This has Shuler concerned. Not the princess part - royalty, both real and fictional, has taught generations of young women the virtues of duty, resourcefulness and re-inventing themselves - but the single-minded frivolity.

"I have a four-year-old who is completely into princesses, but she doesn't know their stories. She knows what Belle's hair looks like and what her dress looks like, but she doesn't know the story," Shuler says.

A communications professor at Creighton University in Nebraska, Shuler decided to take a sabbatical to study what academics are starting to call "princess culture:" young girls inundated by films, books, toys, clothes, and enabled by friends and family who encourage them to see themselves as bona fide blue-bloods.

Little girls have always swanned around in mom's cast-off party frocks while pretending to boss the staff. But observers are concerned about what princess culture is doing to little girls. And what will happen when little princesses grow up to be insufferable adolescents and adults who demand constant adulation and access to a bottomless pot of spending money.

"When she's 15 and you say, 'She's a princess,' that's not good. So where's the transition?" asks personality psychologist Jean Twenge, co-author of The Narcissism Epidemic: Living in the Age of Entitlement.

"Why be obsessed with being a princess when you're never going to be one? You can only postpone reality for so long."

Like princesses, narcissists are both born and made. Princess culture helps produce narcissists, says Twenge.

"Overspending and a sense of entitlement are part of narcissism, even if you don't do all that much or work all that hard. Someone who thinks they deserve the best more than likely scores high on narcissism and all the things that follow. People are being treated badly. Narcissism hurts other people."

Dan Cook, who has chronicled the rise of the child consumer in his book The Commodification of Childhood, traces the princess culture to the convergence of a number of events and cultural developments.
First, the women who are now mothers were little girls when Lady Diana Spencer married Prince Charles. They bought the fairytale wedding and a princess who became a pop-culture celebrity.

Next, Disney made a savvy business decision in 2000, when it packaged the female leads on their animated films as "the Princesses" (Cinderella, Snow White, Sleeping Beauty, The Little Mermaid, et al.) and marketed hundreds of pastel princess items, from sippy cups to backpacks.

In 2006, Walt Disney World opened the Bibbidi Bobbidi Boutique, which offers hairstyling, makeup, and manicures and dresses by "fairy godmothers in training" for girls aged three and up. Disney has since introduced a line of bridal gowns and engagement rings inspired by its princesses.

The background of all of this was a post-feminist world where a competent woman no longer had to wear workboots and a scowl to prove her credibility, says Cook, a professor of childhood studies at Rutgers University.

"You can be beautiful. Not only that, you should be beautiful. You can wear a bikini and weld a machine gun."

There are some things about princess culture that are empowering to young girls, Cook says. The Cinderella story is about transformation. The sad thing is that the transformation now happens not through optimism and industry, but through buying the right products.

"What is it about certain types of family configurations that conspire with the princess persona that takes it beyond a childhood game?" he wonders.

There are three elements that define the princess, says Twenge. First, she is ultra-feminine. Second, she believes she is someone special. Third, she is in charge.

"'I'm a special person' is one of the questions on the narcissism inventory," Twenge says. "To be special is to be great and better than everybody else."

She says four factors have contributed to the creation of princess culture: over-indulgent parenting, the culture of celebrity, the rise of the Internet, and easy credit. That has made it possible for even more people to "get sucked into the narcissistic system," says Twenge.

"Parents see their role as making their child stand out. You can do that by leaving specialness out of the picture and saying, 'I love you.' It's want you mean, anyway, and it's a much better picture."

Shuler has never been successful in entirely banning princesses from her daughter's life. She believes the biggest danger to little girls is that princess images are separated from the stories of smart, resilient young women.

"I don't think these images are inherently harmful. When they're drained of context, that's the harmful thing. When we strip princesses out of the story, we miss many of the potential good lessons.

"It's all about how to navigate it with our values without being killjoys."
It's easy to think the corporate world is simply imposing products on an unsuspecting world, but it's more complicated than that, says Cook. Disney's princess merchandising touched a nerve that already existed, as well as a sweet spot for selling stuff to little girls and their elders who are willing to extend princess-hood far past the primary-school years.

"There was something going on with these girls," Cook says. "So many young girls want to maintain the princess persona past the boundary of playtime. Part of play can be powerfully educational and transformative. But eventually, you have to put it down. What concerns me is the lack of boundaries."

He points out that not every girl who gets a Disney princess party will turn into a monster, just as many feminists played with Barbie, and many a pacifist had a G.I. Joe.

One of the differences for children growing up today from previous generations is that the marketplace is now everywhere, says Cook.

"It's bad and we have to think about it. But I would rather have someone think she's special and beautiful than live in a culture where genital cutting is the norm."

How to tame a princess? Don't even let it start, advises Twenge. Start with nixing any baby clothes that say "Little Princess."

"If she's the princess, it doesn't mean that you are the queen. It means that you are the loyal subject."

Still, Twenge herself has had limited success in stomping on her own daughter's princess ambitions.

"When she was two, she said, 'I'm a princess.' I said, 'No, you're not.' So she went on eating her breakfast," says Twenge.

More than a year later, at the age of three-and-a-half, her daughter admired her mother in a dress and offered what she thought was the ultimate compliment.

"You look like a princess."

Ottawa Citizen

**What happens when princesses grow up to become a royal pain**

When producers at Frantic Films started looking for princesses, they had no shortage of candidates. Princesses - and their desperate families - applied by the hundreds.

The Slice Network debuts the resulting series, Princess, on Sept. 7. Instead of lifestyles of the rich and famous, it chronicles the woes of women pushed to the brink of bankruptcy by lavish spending on clothes, beauty treatments and, yes, designer shoes.

There's Princess Lee, 33, a Holt Renfrew saleswoman who has $25,000 worth of shoes and handbags. She is, coincidentally, $25,000 in debt.
Princess Ashley just graduated as a social worker and expects to dump her $20,000 debt on her fiancé. Princess Laura, 18, who has just graduated from high school, acquired a credit card and spent $1,500 on hair extensions.

Krista Sim, 38, a Waterloo corporate trainer, is one of the princesses. She spent $40 a month in fake eyelashes and $400 in hair care. She has shoes and purses to last a lifetime. Over four years, Sim racked up $57,000 in consumer debt. The financial stress was so great, it was threatening her marriage.

Her definition of princess: "a girl who likes to be pampered, and other people pamper her because she demands that kind of service."

When Sim was a child, her parents called her "my spoiled little princess."

"I learned how to order shrimp cocktail from room service when I was five," she says. "My mom was always done up to the nines. You live by example."

Sim admits she likes to be treated like a princess. "But I don't have the means."

The series is a sister to Til Debt Do Us Part, with host Gail Vaz-Oxlade advising the financially challenged on how to get back on the path of fiscal restraint.

"A princess, for us, was someone who is living a fabulous life with the latest stuff. But she really can't afford it," says Jennifer Horvath, supervising producer at Frantic Films. "Everyone knows a princess."

The show's princesses have one element in common: They have either allowed or persuaded parents, boyfriends, husbands and credit-card companies to enable their lifestyles, says Horvath.

"Only certain types of people will try to manipulate others," she says. "These people are used to saying what you want to hear to get what they want."

Horvath believes indulgent parents and reality television have contributed to the current crop of princesses.

"Celebrity culture is so much more achievable to people all around the world. You can go on the Internet and get a designer handbag that you wouldn't get in your city. It makes it seem not just desirable, but also reasonable."

Take Sex and the City's Carrie Bradshaw. The fictional newspaper columnist can afford multiple pairs of Manolo Blahniks and Jimmy Choos - her shoe expenditures were once pegged at $40,000 - but couldn't get a loan when her Manhattan apartment building went co-op. Carrie has to pay for groceries with her credit card. "I just had to charge tomatoes," she laments in one episode.

Young women are also getting their cues from reality shows such as The Hills and Keeping Up With the Kardashians, says Horvath. On Sept. 13, CosmoTV will offer the Canadian premiere of High Society, which follows "Park Avenue Princess" Tinsley Mortimer, a handbag designer and socialite,
Princess culture turning girls into oversp... and her gang of moneyed friends.

"The more you see it, the more normal it seems," says Horvath.

As for Horvath's princesses, only seven of the 13 profiled on the series got the promised $5,000 for having the discipline to toe the financial line.

Sim was one of the prize-winners. She is now a princess in rehabilitation. She has no credit cards and her spending is limited to a $150 weekly allowance. She still likes to splurge once a month on her hair.

Sim doesn't have children, but if she had a daughter, she says she would definitely spoil her.

"I would want her to think she's a princess. But I would want her to learn from my mistakes."

The rise of princess culture

Dan Cook, who has chronicled the rise of the child consumer in his book, The Commodification of Childhood, traces the princess culture to the convergence of a number of events and cultural developments:

- the 1981 marriage of Lady Diana Spencer to Prince Charles
- Disney's decision in 2000 to market hundreds of pastel princess items, from flashlights to DVD players
- the opening in 2006 of Disney World's Bibbidi Bobbidi Boutique, which offers hairstyling, makeup, and manicures to girls aged three and up, and, most recently, wedding dresses.

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Lesson Plan
Week 3- Day 5

Focus:
This lesson will give students the ability to debate if males or females are portrayed worse (more inaccurately and harmfully) in pop culture today.

Objectives:
1. Students will compare the portrayal of men to the portrayal of women in pop culture.

Materials:
Any notes students took the day before
The readings from the day before
Any work already started on the final project

Strategies:
Debating Viewpoints
Speaking
Listening

Procedure:
1. Students enter the class and are given ten minutes to collect their thoughts and do any final preparing for the debate with their team.
2. Move the desks into two groups on either side of the room and allow students to direct the pace and direction of the debate. If they ever seem to be lost or veering off topic or running out of things to say, you should prompt them with questions to get them engaged and back on track.
3. Collect whatever notes students had created
4. As the debate ends, students are given the rest of the class time to ask questions about their final project and work on it.

Assessment:
1. I will know students have compared the portrayal of men to the portrayal of women in pop culture by listening to the debate in class and by reading their notes they created to prepare for the debate.
Lesson Plan
Week 4- Day 1

Focus:
This lesson will be both a discussion of how men are depicted in TV shows and movies and a workday for presentations that begin the next day.

Objectives:
1. Students will be able to evaluate the portrayal of men in pop culture (TV shows, movies).
2. Students will work on their final projects.

Materials:
Men in Pop Culture Handout
Paper
Pencil
Any class readings
Laptops or computer lab, depending on what is available
Any work done so far for the final project

Strategies:
Quick Writing
Pair-Share

Procedure:
1. Students will respond to the following quick write: What is one way gender has limited you in some way? Be specific. If you feel it has not, what is one way that it could limit someone?
2. At this time, students should have out their Men in Pop Culture handout so we can discuss what they found.
3. Students will talk with their seat partner about what shows they watched and how the men were portrayed in each show. These questions should be posted on the board to direct their conversations:
   a. What was interesting to you?
   b. What was similar across your examples?
   c. Did anything stand out as being different?
   d. Which seems to be the best example to you? Why?
4. Students then participate in a whole class discussion and sharing over what they found and what was interesting or surprising for them.
5. Students return to normal seats, pass in Men in Pop Culture homework, and respond to the following QW: Out of all the men in pop culture that you have seen or heard about, which one can you identify most with? Why? Which one can you identify least with? Why?
6. Students will be given the chance to select what day they present on by signing up on the sign up sheet that goes around. For any student not there, they will go on the last day of class.
7. Students are then given the rest of the class time to work on their final projects.

Assessment:
1. I will know students can evaluate the portrayal of men in pop culture by reading their homework and listening to discussions.
2. I will know students have been working on their projects by observing them during class.
Assignment: In the next few days, I need you to watch TV/movies or listen to music. As you watch/listen, identify the male roles in the show or movie or song and follow the guidelines on this paper. You will need to find three male characters and complete these questions on your own paper in complete sentences by Monday. This will be turned in, so put effort into it- I will be able to tell if you didn’t.

The TV show/movie title/name of song and singer:

The name of the man being talked about/shown:

Describe what the male character looks like in four words:

What are some traits he has or actions he takes?

Are they gendered, meaning are they specifically traditional male traits and actions? How so?

Is he a stereotype? Is he a “doofy dad”, a “man’s man”, an “effeminate male”, etc.? Name which stereotype you think he belongs to or put none if he breaks from the stereotypes.

What makes you put him in that stereotype?
Lesson Plan
Week 4- Day 2

Focus:
This lesson begins the presentations students have created.

Objectives:
1. Students will present their ideas in ways that are concise, engaging, personal, and make sense for the situation and the topic.
2. Students will listen to what their peers are presenting and come away with new information and appreciation for the viewpoints of others.

Materials:
Any notes for the presentation
Handout

Strategies:
Speaking
Listening

Procedure:
1. Students will present their final projects in which they create a presentation outlining what traits are traditionally valued in the princess stories we read and figuring out how well they do or do not fit within those limited traits. These presentations should include relevant stories and examples from students' lives or lives of friends and should be more than just listing out the traits.
2. An important part of the presentation is discussing the pressures that exist in lives or lives of others around them to conform to a certain idea and role.
3. Students not presenting will listen and pay attention to these presentations so they may fill out the evaluation sheets.

Assessment:
1. I will know that students are able to present their ideas in appropriate ways by listening to their presentations.
2. I will know students can listen to their peers present by looking at their evaluation sheets.
Assignment: As you listen to other presentations, be sure to pay attention so you may give effective feedback.

Speaker:

Ways they are not princess-like:

Were the speaker’s tone, style, and speed effective and appropriate?

Was there anything that was distracting about the presentation?

What was the best thing this presenter did?

Any additional comments?

Name: ________________________________
Date: ____________________________
Class: ________________________
Assignment: As you listen to other presentations, be sure to pay attention so you may give effective feedback.

Speaker:

Ways they are not princess-like:

Were the speaker’s tone, style, and speed effective and appropriate?

Was there anything that was distracting about the presentation?

What was the best thing this presenter did?

Any additional comments?
Lesson Plan
Week 4- Day 3

Focus:
This lesson continues the presentations by students.

Objectives:
1. Students will present their ideas in ways that are concise, engaging, personal, and make sense for the situation and the topic.
2. Students will listen to what their peers are presenting and come away with new information and appreciation for the viewpoints of others.

Materials:
Any notes for the presentations
Handout

Strategies:
Speaking
Listening

Procedure:
1. Students will present their final projects of the list of princess traits in opposition to the list of how they or people they know are not like these things and talk about how they now understand princess culture and the pressures that exist in their own live of the lives of others around them.
2. Students not presenting will listen and pay attention to these presentations so they may fill out the evaluation sheets.

Assessment:
3. I will know that students are able to present their ideas in appropriate ways by listening to their presentations.
4. I will know students can listen to their peers present by looking at their evaluation sheets.
Lesson Plan
Week 4- Day 4

Focus:
This lesson continues the presentations by students.

Objectives:
3. Students will present their ideas in ways that are concise, engaging, personal, and make sense for the situation and the topic.
4. Students will listen to what their peers are presenting and come away with new information and appreciation for the viewpoints of others.

Materials:
Any notes for the presentations
Handout

Strategies:
Speaking
Listening

Procedure:
3. Students will present their final projects of the list of princess traits in opposition to the list of how they or people they know are not like these things and talk about how they now understand princess culture and the pressures that exist in their own live of the lives of others around them.
4. Students not presenting will listen and pay attention to these presentations so they may fill out the evaluation sheets.

Assessment:
5. I will know that students are able to present their ideas in appropriate ways by listening to their presentations.
6. I will know students can listen to their peers present by looking at their evaluation sheets.
Lesson Plan
Week 4- Day 5

Focus:
This lesson will end the student presentations, serve as a wrap up for the unit and introduce the next unit of study.

Objectives:
1. Students will present their ideas in ways that are concise, engaging, personal, and make sense for the situation and the topic.
2. Students will listen to what their peers are presenting and come away with new information and appreciation for the viewpoints of others.
3. Students will evaluate the degree to which their knowledge and understanding of societal norms have changed from the beginning of the unit to now.

Materials:
Handout
Cinderella “Idea Man”- both old and new
Prince Charming “Idea Man”- both old and new
Index card

Strategies:
Speaking
Listening
Idea Man
Quick Writing

Procedure:
1. Students that still have to do their presentations go today.
2. Once all presentation are over, students are given the same image of Cinderella they were given on the first day and are to fill out a new idea man in the same way, except this time they are filling out the image as a way to describe today’s female: the feet of Cinderella are to be filled out with words that you think is what grounds a female, what ties them to where they are in life. The head is for words that show what females think and dream about, their goals and aspirations. The arms are for their actions they do and the ones that are expected of them. The heart region is reserved for what females feels the most close to, what drives them, what/who they love, who they are at their core.
3. In pairs, students talk about what they put where and why.
4. Students then take out their initial Cinderella images and notice the differences. On the index card, students write down as a quick write what similarities and differences there are between the two images and which one they think better defines women better and in more of a realistic likeness.
5. Repeat these steps for the Prince Charming image, writing on the index card what similarities and differences there are between the images and which is a better and more realistic likeness for men.
6. Collect these index cards to read over along with the final projects students created for the unit.
7. Introduce the next unit of study and explain how it connects with what students have been learning in this unit.

Assessment:
1. I will know that students are able to present their ideas in appropriate ways by listening to their presentations.
2. I will know students can listen to their peers present by looking at their evaluation sheets.
3. I will know students can evaluate the extent of their new understanding and learning by reading the index cards they create.