

READING IS FUNDAMENTAL® STORY SAMPLER

Tales with a Twist



FOR CHILDREN IN KINDERGARTEN - GRADE 3





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What Is a Story Sampler?

A Story Sampler makes books come alive for children. It is a book-based, thematic approach to reading designed to engage children in the book experience. Each Story Sampler includes hands-on, cross-curricular literacy activities.

Why Use a Story Sampler?

You should use a Story Sampler if you are looking for:

- Suggestions to enhance children’s reading experiences.
- A quick and easy resource filled with activities to integrate into your program’s reading time.
- New ways to expand books children are reading to include parents and the community.

Each Story Sampler offers ways to extend book experiences for the children you work with. Motivational activities are an important part of every Reading Is Fundamental program because they help children associate books and reading with positive experiences and fun! Use a Story Sampler to delve deeper into a book’s message, to demonstrate that books are extensions of real life, and to provide tie-ins that connect families to literacy activities.

Scores of studies show that students learn more and do better in school when their parents are involved in their education. Story Samplers offer ideas to help forge relationships and shared experiences within the family and the community.

Story Samplers provide a variety of hands-on activities to enable all children to learn in different ways. They also provide suggested questions to ask before, during, and after reading together. These prompts and discussion topics can help children develop high-order thinking skills.

What’s Inside a Story Sampler?

Each Story Sampler addresses a theme that unifies a collection of children’s books. A featured book is introduced at the beginning of each section, followed by activities and a list of additional titles to extend the lesson. The types of activities found within each section include:

- Questions that promote interaction with the text.
- Activities that extend learning within the book.
- Ideas to involve families in activities related to the book.
- Ways to connect the community with themes presented in the stories.

Who Should Use a Story Sampler and Where?

Story Samplers cover a variety of topics and age groups. They are designed for caregivers seeking to cultivate a literacy-rich environment, busy teachers looking for new ideas to expand their lessons, parents hoping to increase their children’s contact with books and associated activities, and adults wishing to integrate children’s books into thematic lessons.

When and How Should I Use a Story Sampler?

A Story Sampler can be used in its entirety or in sections that apply to the learning objectives you hope to achieve. Use the activities to enhance the work you are already doing, to supplement a curriculum, or to encourage reading at home.

Family members can encourage children to become lifelong readers by reading aloud with them every day. Reading aloud to children is one of the most effective ways to support language and literacy development. The featured titles are intended to be read aloud to promote interaction with the book.

Books can explain and reinforce concepts, allow children to build positive self-images, stimulate discussions and thinking, and expand children's imaginations. Use Story Samplers when the books and the activities help you to achieve one of these goals. Only you and your program can determine the best way to use Story Samplers. Have fun and enjoy!

Tips for Reading Aloud

Before You Read a Story...

- Make sure everyone is comfortable.
- Show the cover, and read the title and author of the book.
- Ask the children about the cover.
- Suggest things the children can look or listen for during the story.
- Provide background information that may help children understand the story better.

During a Story...

- Change your voice to fit the mood or action.
- Point to the words as you read them.
- Show the pictures and talk about the book as you read.
- Adapt the text to fit the comprehension level of your audience.
- Ask children to make predictions about the plot, the characters, and the setting.
- Follow the cues of the children.

After You Read a Story...

- Ask about what happened in the story.
- Encourage the group to relate the story to their own experiences.
- Ask the children how they might feel or act if they were one of the characters.
- Invite children to share their thoughts about the story and pictures.
- Extend the story with an activity or another book.

Tales with a Twist

A STORY SAMPLER FOR CHILDREN IN KINDERGARTEN - GRADE 3

▶ PIG PERSPECTIVES: ANOTHER
LOOK AT THE THREE LITTLE PIGS

The True Story of the 3 Little Pigs!

by **Jon Scieszka**, illustrated by Lane Smith.
Viking, 1999

▶ RETURN TO ROYALTY:
REVISITING TREASURED STORIES

The Princess and the Pizza

by **Mary Jane and Herm Auch**. Holiday
House, 2002

▶ ELUSIVE EDIBLES: VERSIONS
OF THE GINGERBREAD MAN

Gingerbread Baby

by **Jan Brett**. Putnam, 1999

▶ JACK'S BACK: A NEW DIRECTION
FOR JACK AND THE BEANSTALK

What Do Illustrators Do?

by **Eileen Christelow**. Houghton Mifflin, 1999

▶ MISCHIEVOUS MISS: RETELLINGS OF
GOLDILOCKS AND THE THREE BEARS

Tackylocks and the Three Bears

by **Helen Lester**, illustrated by Lynn M. Munsinger.
Houghton Mifflin, 2002

Pig Perspectives: Another Look at the Three Little Pigs

The True Story of the 3 Little Pigs!

by **Jon Scieszka**
illustrated by
Lane Smith.
Viking, 1999

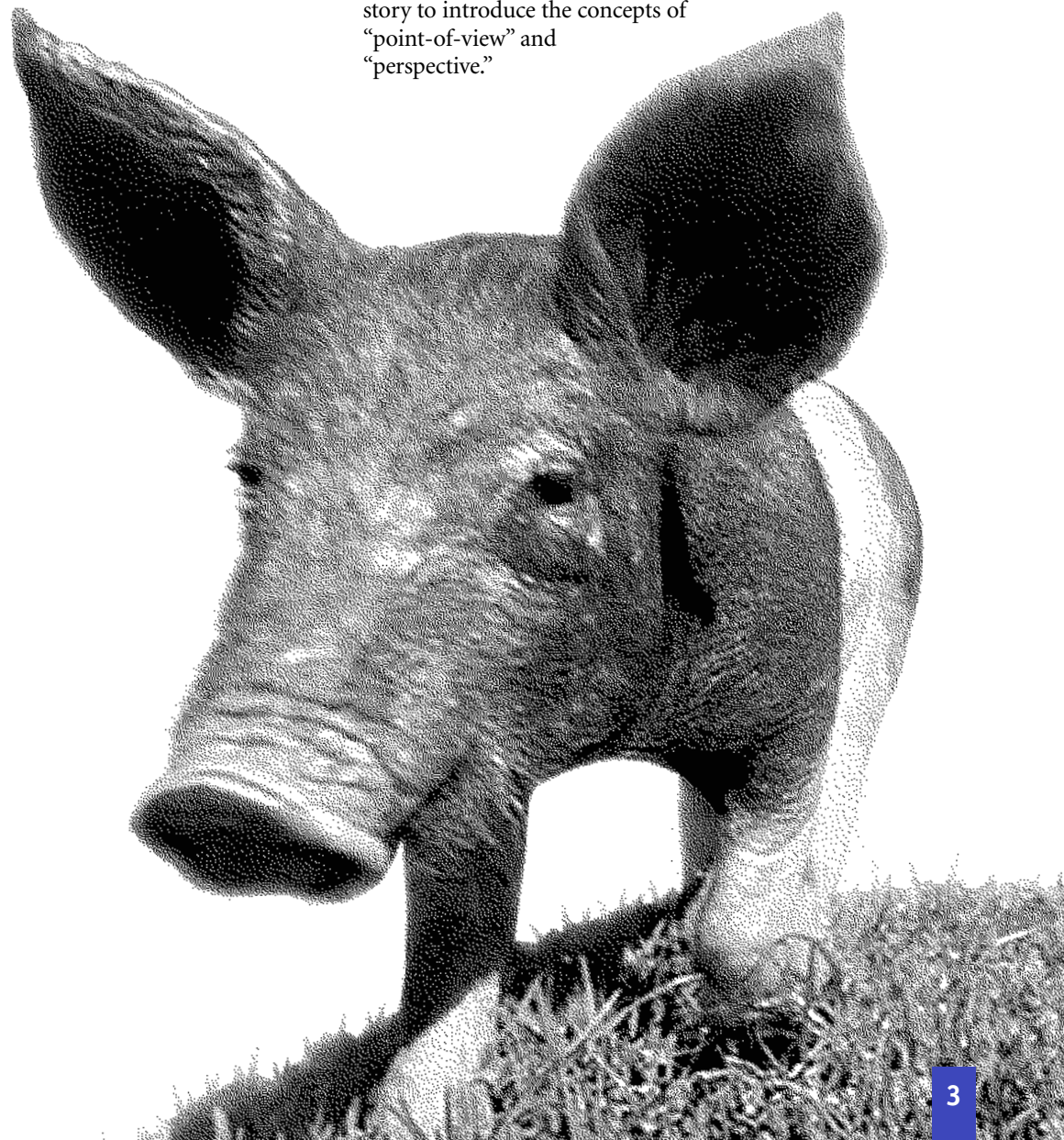
The Big Bad Wolf has the opportunity to share his perspective of the story *The Three Little Pigs*. Maybe this wolf isn't as bad as he seems.

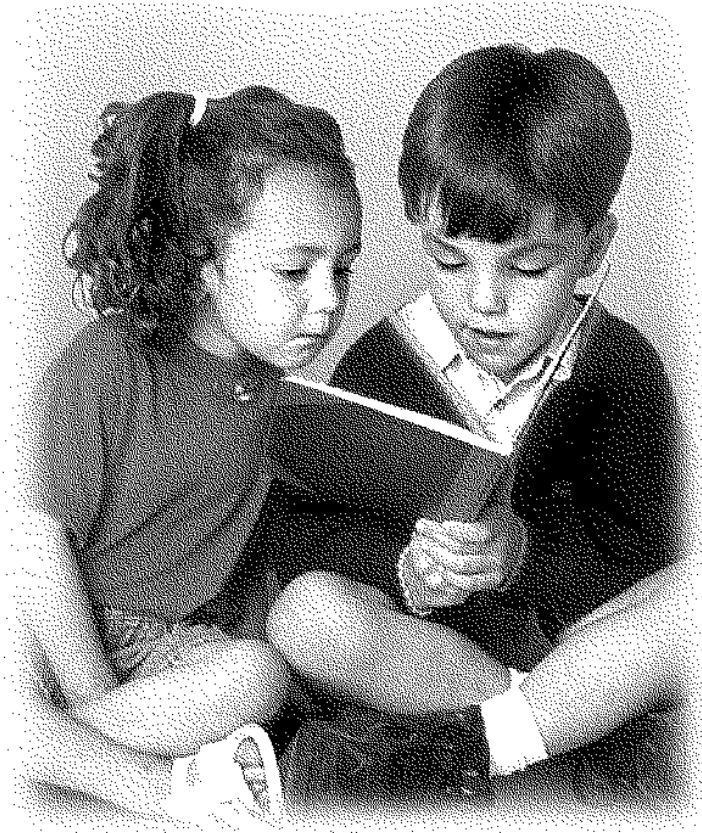
What to Do Before Reading the Story

- Show the cover of the book to the children. Ask them to describe it.
- Invite the children to make predictions about the story. What information is provided on the cover that tells them something about the contents of the book?
- Write key elements of the classic story *The Three Little Pigs* on note cards. Divide the children into groups, and have each group arrange the story cards in the correct order.

Things to Talk About During the Story

- Wolf is making a cake for his granny when he runs out of sugar. Ask children if they know of other stories involving a wolf and a granny.
- As you read, have the children help you list the “facts” according to the wolf’s version of the story. (You may want to do this during a second reading.) Is this the same story they remember? What is different? Use this story to introduce the concepts of “point-of-view” and “perspective.”





Family Involvement

- Encourage families to write an acrostic poem using a word from the story (i.e. *wolf*). They can write the word vertically along the left-hand side of a piece of paper. For each letter of the word, they can write an adjective that describes the word. For example, families could write the word *witty* next to the *w* in *wolf*.
- In the story, the wolf says that the news reporters “jazzed up the story” because the truth wasn’t that interesting. Ask families to talk together about what the truth is, and ask them to find examples of some “jazzed up” stories in life, such as in tabloid newspapers. How can lying to make something more interesting hurt someone?

Community Connection

- Invite a trial attorney or judge to visit the group. Ask the guest to discuss how cases are presented at a legal hearing and how each side of a case has a different perspective.
- Encourage the children to write a folktale newspaper. Ask children to work in small groups to write an article, draw a cartoon, or create an advertisement based on the story or another folktale. The articles should answer *who*, *what*, *where*, *when*, and *why* questions, and each should include a headline. Distribute copies of the “newspaper” to community members.

What You Can Do When You Finish Reading the Story

- Read the classic version of *The Three Little Pigs*. Then review the “facts” of the story, as if it were a legal case. Divide the children into three groups. Have one group discuss the wolf’s side of the story; have one group discuss the pigs’ side of the story; then have them present their “case” to the third group, who will act as the “jury.” What is the wolf accused of? Is he guilty? Ask children to write a letter advising either the wolf or one of the pigs of a better way to handle the situation.
- Let the children pretend to be TV or radio reporters. Ask them to write their own news report of this story or another folktale. Videotape their reports to make a news program, or have children draw a picture that might accompany the story in a newspaper.
- Invite children to make paper-bag puppets to reenact the story. The puppets can be made from lunch-sized paper bags, decorated as one of their favorite characters from the story. (Be sure that they decorate it so the folded part is the mouth.) They can use their puppets to retell the story from the wolf’s point of view, or from one of the pigs’ point of view.
- Have children create pig costumes and then act out the story. Children can make pig noses and ears out of paper cups, yarn, and pink construction paper. They can trace an ear-shaped pattern onto construction paper, then cut the ears out. They can decorate the cups to look like pig noses.

Additional Titles

The Three Pigs by David Wiesner. Clarion Books, 2001

In what begins as a classic tale of *The Three Little Pigs*, the pigs learn they can escape the wolf by leaving this story and entering another story. This Caldecott winner demonstrates several different illustration styles throughout the pigs’ adventure.

Where’s the Big Bad Wolf? by Eileen Christelow. Clarion Books, 2002

Detective Doggedly is sent to investigate crimes associated with the three pigs and their houses. While the Big Bad Wolf is the primary suspect, he seems to have a reliable alibi.

The Three Little Wolves and the Big Bad Pig by Eugene Trivizas, illustrated by Helen Oxenbury. Margaret McElderry, 1993

The tables are turned. This time, a persistent pig torments three innocent wolves. Find out if the wolves will be able to outsmart the pig, in this new version of a familiar tale.

Piggie Pie! by Margie Palatini, illustrated by Howard Fine. Clarion Books, 1995

A witch searches for “piggies” for her piggie pie, but she can’t seem to find any at Old MacDonald’s farm. She persists until she runs into the Big Battered Wolf, who knows better than to try to outsmart the pigs.

Return to Royalty: Revisiting Treasured Stories

The Princess and the Pizza

by **Mary Jane and Herm Auch.**
Holiday House, 2002

This parody of the classic fairy tale *The Princess and the Pea* features a princess who won't settle for being one of the crowd. She uses her wits to set herself apart in the eyes of the prince.

What to Do Before Reading the Story

- Read the title aloud. Ask the children if it reminds them of any other stories.
- Put on a crown and discuss some favorite stories about princesses. Ask the children to share some of the common themes of these stories. How do they usually begin? And end? Compile a list of their themes and set it aside to compare with *The Princess and the Pizza* after you read it.
- Encourage children to talk about their favorite combinations of pizza toppings. With which princess would they share their pizza?

Things to Talk About During the Story

- Have children practice waving like Princess Paulina does from the back of the cart.
 - Ask the children what Queen Zelda thinks of Princess Paulina's attitude.
 - Princess Paulina's favorite expression seems to be, "for Pete's sake." Encourage children to chime in whenever there is a ridiculous request that forces Paulina to say, "for Pete's sake."
 - Hidden within the story are references to folktales. Have children write down the titles of stories they recognize as they encounter them. (You may want to do this during a second reading.)
 - Ask the children why Paulina is worried about a new stepmother at the end of the book.



What You Can Do When You Finish Reading the Story

- Princess Paulina's Pizza Palace offers strange pizza combinations. As a group, create a menu featuring a new pizza combination for each child.
- Have children create their own fractured fairy tales. This story incorporates characters from several tales, including *Cinderella*, *The Princess and the Pea*, and *Snow White*. Ask children to create their own tales by taking two or three stories and combining them.
- Cut out examples of announcements from the newspaper (such as wedding announcements, grand openings, or sales). Invite children to choose a book from a selection of folktales, then write an announcement that would match the book. For instance, for *The Princess and the Pizza* children might make an announcement for the opening of Paulina's pizzeria, of a sale for the king's new furniture creations, or for the wedding of the king and Queen Zelda. For added fun, have the children write their final versions on parchment-style rolls of paper.
- Have children make fruit pizzas, like Paulina does in the story. Give each child a tortilla or large sugar cookie and spread with cream cheese or peanut butter. Then allow them to add raisins, berries, apple slices, etc. to their "pizzas" to create their own delicious combinations.
- Invite the children to imagine they were a prince or princess for a day. Ask the children to illustrate a scene from their own magical day as a prince or princess.

Family Involvement

- There are many benefits to being a princess. Even so, Paulina sacrifices those benefits so her father can practice woodworking. Encourage families to talk about the compromises and sacrifices they may make so their loved ones can follow their dreams.
- If families have access to computers, they can visit the Web site www.realprincess.com/en for stories and interactive games.
- Have children track their at-home reading success with a "Reading Pizza." Give each child a cardboard circle representing the crust. Assign a type of book for each topping. For instance, they can add a slice of pepperoni for each folktale they read, or a mushroom for each nonfiction book they read. Have them add "sauce" and "cheese" for two books that are read aloud with the group.

Community Connection

- Encourage the children to write questions relating to princess stories such as: What is your favorite princess story? Or, do you think fairy tales can happen today? Review and approve their questions. Then invite each child to poll 10 people with their questions. Share their results with the group.

- Every culture seems to have stories of princes and princesses and their various mishaps. Encourage children to visit the library to find examples of familiar tales told from another culture's point-of-view. *The Egyptian Cinderella* by Shirley Climo, *Naya: The Inuit Cinderella* by Brittany Marceau-Chenkie, and *The Golden Sandal: A Middle Eastern Cinderella Story* by Rebecca Hickox are some examples of multicultural *Cinderella* stories.

Additional Titles

Cinderella Bigfoot by Mike Thaler, illustrated by Jared Lee. Bt Bound, 1999

Despite Cinderella's unusually large feet, she is still able to capture the prince's attention.

Prince Cinders by Babette Cole. Paper Star, Reprint edition 1997
In this take on the classic *Cinderella* story, a boy is at the mercy of his stepsiblings. When he wishes to be turned into a hunk like his stepbrothers, he's in for a surprise.

Joe Cinders by Marianne Mitchell, illustrated by Bryan Langdo. Henry Holt & Company, 2002

In this version of *Cinderella* set in the American West, Joe plays the role of the dejected stepbrother who is not invited to the fiesta at the big ranch. Joe triumphs in the end when he wins the heart of the beautiful Rosalinda.

Cinder Edna by Ellen Jackson, illustrated by Kevin O'Malley. Lothrop, Lee & Shepard, 1994

The traditional *Cinderella* story is told side-by-side with the story of feminist Cinder Edna, who faces similar challenges with a different result.

The Paper Bag Princess by Robert Munsch, illustrated by Michael Martchenko. Discis Knowledge Research, 1993

A princess learns that without her royal vestments the prince may not be pleased with her plain look. In the end, she realizes she may be better off without him.

Cinder-Elly by Frances Minters, illustrated by G. Brian Karas. Viking, 1994

Cinder-Elly tries to get to the prince's basketball game in this contemporary, New York-based version of *Cinderella*. Her godmother gives her trendy clothes and a new bike to help her win the heart of Prince Charming.

Fanny's Dream by Caralyn Buehner, illustrated by Mark Buehner. Dial Books for Young Readers, 1996

Although her prospects seem poor, Fanny dreams of marrying a prince. When she awaits her godmother in the garden, she finds someone there who may be even better than the prince in her dreams.

Elusive Edibles: Versions of the Gingerbread Man

Gingerbread Baby

by Jan Brett.
Putnam, 1999

Unlike the traditional tale of *The Gingerbread Man*, the Gingerbread Baby may be able to escape his hungry pursuers with a little help from a friend.



What to Do Before Reading the Story

- Summarize the classic tale for the children. Explain that everyone wants to eat the gingerbread cookie and that the fox ultimately outsmarts the Gingerbread Man.
- Bring in samples of gingerbread cookies for the children to try.
- Enlarge pictures of the characters in the story, and paste each one onto poster board a bit larger than the picture. Punch two holes on the top of each piece of poster board. Weave a 24-inch piece of yarn through the holes, and tie the ends together to create a necklace. Give each child a character necklace. As you read, ask the children put on their character necklaces when the character enters the story.

Things to Talk About During the Story

- Show the pictures and ask the children where they think the story takes place. Point out clues that show that the tale takes place outside the United States (help them notice the characters' clothing, housing, and the weather). Ask the children to guess where the story takes place, based on what they know about the world.
- Jan Brett's illustrations feature windows that show what is going on behind the scenes. As you read, call attention to the illustrations. Ask children to predict what will happen next, based on what is happening in the background and foreground.
- Matti does not chase the Gingerbread Baby with the others. Encourage children to share what they think Matti is doing.
- At the beginning of the story, the Gingerbread Baby is very proud and teases his pursuers. As the story continues, though, he starts to lose his confidence. Ask the children what they think causes him to change his attitude.
- Have children call out, "Catch me if you can!" every time the Gingerbread Baby is mentioned in the story.

What You Can Do When You Finish Reading the Story

- Ask children how Matti is able to catch the Gingerbread Baby. Why does his plan work?
- Give children brown paper, and invite them to trace around a gingerbread cookie cutter. Then cut out the shapes. Provide markers, glue, and trimmings for the children to decorate their cutouts. Encourage each child to write the title of a favorite story on the decorated gingerbread man. Display the gingerbread men around the room. Another idea is to use the gingerbread men to track group reading, by hanging one for each book read.

- Ask children what they would do if they came across an unclaimed cookie. Would they eat it? Would they find its owner?
- Bring in other books that feature “elusive edibles” (see Additional Titles). Then have the children work as a group to come up with their own story about a snack that escapes its hungry pursuers. How will they end the story?
- Encourage children to make their own house for the Gingerbread Baby like Matti does in the story. Bring in graham crackers, icing, and treats so children can build and decorate their own houses.

Family Involvement

- Ask families to think of their favorite cookie recipes. Then have children bring in the recipes to compile and create a class cookie cookbook.



- Encourage families to play “Name that Character.” Have each family member write three to five folktale characters, with each name on a separate sheet of paper. Have them put the names into a hat or bowl. Then have family members pick a name and describe the character without giving away its name or the tale from which it comes.
- Gingerbread is often a holiday treat. Ask children to discuss holiday traditions with their families. Then ask them to share their responses with the group.

Community Connection

- Assign children roles in the story, and then have them perform the story at a community event. Serve gingerbread and other refreshments at the performance.
- Visit a bakery with the children. Ask the baker to share secrets of excellent baking. Or invite a pastry chef to talk about the baking profession with the group.
- Have a folktale parade. Invite children to dress up as a favorite folktale character. March through a hallway, or other location in the community, in costume.

Additional Titles

The Stinky Cheese Man and Other Fairly Stupid Tales by Jon Scieszka, illustrated by Lane Smith. Viking, 2002

This Caldecott Honor book is a hilarious collection of familiar tales with a twist. See how the Stinky Cheese Man and other characters have their perspective on the stories we grow up with.

The Matzah Man: A Passover Story by Naomi Howland. Clarion Books, 2002

In this version of *The Gingerbread Man*, the Matzah Man runs from those who are trying to eat him. Find out what happens when he encounters people preparing for the Passover meal.

The Gingerbread Man by Jim Aylesworth, illustrated by Barbara McClintock. Scholastic Press, 1998

This classic version of *The Gingerbread Man* is wonderfully rhythmic. It allows children to interact with the story by sharing lines with the Gingerbread Man.

The Gingerbread Man by Carol Jones. Houghton Mifflin Company, 2002

In this version of a classic tale, the Gingerbread Man encounters a variety of characters from familiar tales and children’s rhymes such as Humpty Dumpty and Little Miss Muffet. The cutout windows on each page allow readers to see the character the Gingerbread Man will encounter next.

Stop That Pickle! by Peter Armour, illustrated by Andrew Shachat. Houghton Mifflin, 1993

The last pickle in the jar does not want to be eaten. He runs through the town gathering other delicious food items until he faces a very hungry boy.

Jack's Back: A New Direction for Jack and the Beanstalk

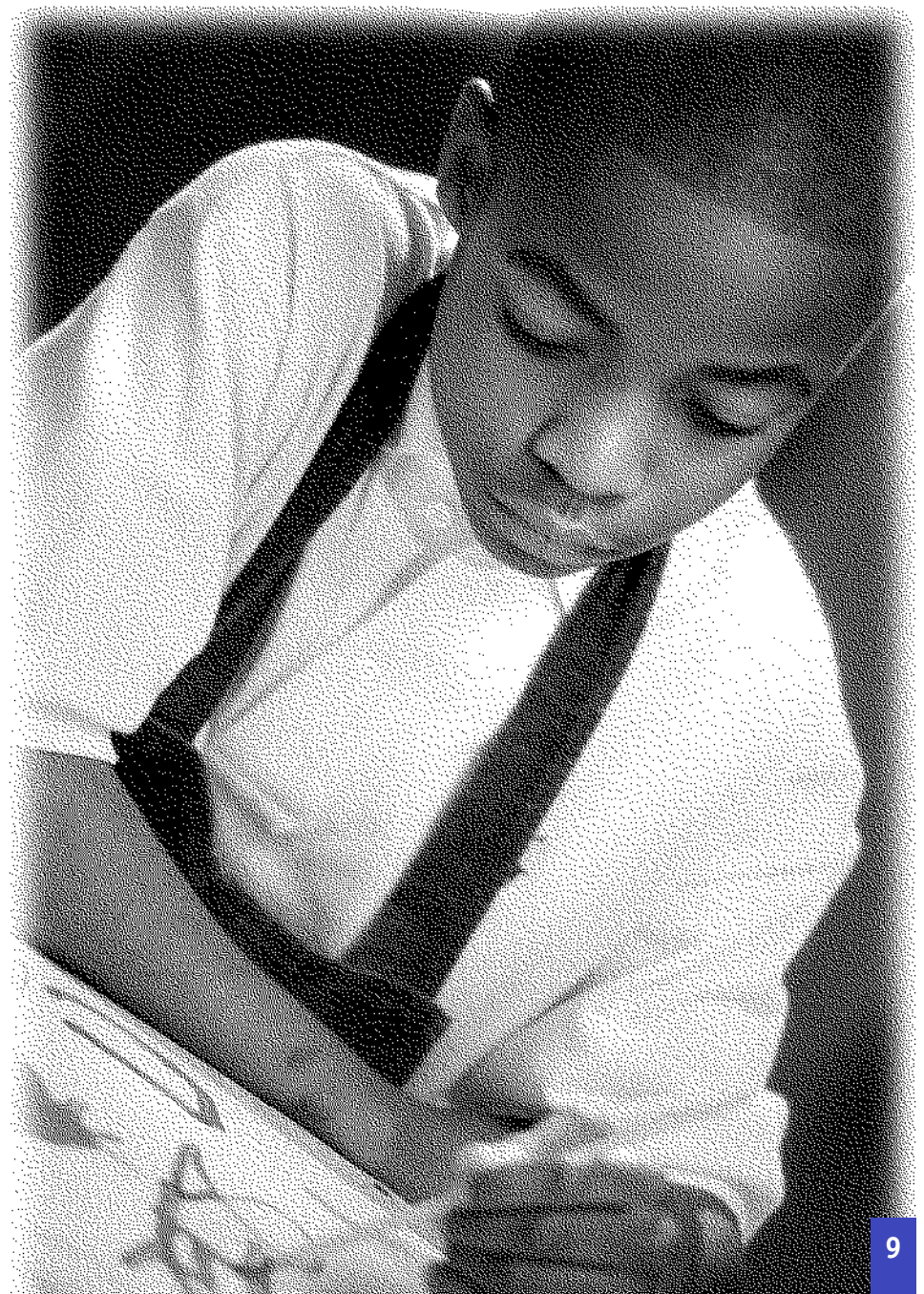
What Do Illustrators Do?

by Eileen Christelow.
Houghton Mifflin, 1999

In this book, two illustrators create different versions of *Jack and the Beanstalk*. Christelow shows how the same story can look very different when presented from two different perspectives.

What to Do Before Reading the Story

- Pose the question in the title, “*What Do Illustrators Do?*” Discuss the illustrator’s role in the telling of a story. Divide children into small groups and have them list what they already know about illustrators on a sheet of paper labeled, “What we know.” Ask children to write what they hope to learn about illustrators on a second sheet of paper labeled, “What we hope to learn.”
- Familiarize children with the story, *Jack and the Beanstalk*. Create a word search puzzle using characters and items from the tale (possible words are *beanstalk*, *Jack*, *Giant*, and *golden eggs*). The Web site www.puzzlemaker.com can help you design the word search. Distribute the puzzle to the children. After they have completed it, use the words to encourage children to share what they remember from the story or to guide your description of the tale.



Things to Talk About During the Story

- The two illustrators are both working on drawings for *Jack and the Beanstalk*, but neither seems to mind that they are doing the same story. Ask children how the illustrations are different.
- The two illustrators' pets help to demonstrate different drawing techniques. Be sure to point out when this occurs in the text.
- As you read, talk about words and phrases associated with illustrating. Encourage children to raise their hands and ask a question if there is a term they do not know.

What You Can Do When You Finish Reading the Story

- Return to the two lists the children created before reading the book (what the children knew about illustrators and what they wanted to know). Now, ask the children to share what they have learned from *What Do Illustrators Do?* Record their answers on a third sheet of paper.
- Use new vocabulary from the story such as *gutter* and *dummy* to create a word search, crossword puzzle, or other word puzzle for children to solve. The Web site www.puzzlemaker.com can help you create a puzzle from a list of words. Older children may be able to use the site to create their own puzzles.
- Page 10 of the story offers a synopsis of the traditional *Jack and the Beanstalk*. Share that text or another folktale, and have children create illustrations to accompany the story. Children can compare their illustrations to see how they told the same story in different ways.
- There are several steps to illustrating a story. On separate note cards, write the steps down as they are explained in the story. Then have children put them in order.
- Have children grow their own beanstalks. Instructions can be found on www.abcteach.com/FairyTales/beans.htm.

Family Involvement

- Ask families to choose a favorite tale, replace the main characters with family members, and write a family folktale. Encourage families to share their stories at a family literacy night.
- Many books do not have words at all. Ask families to work together to illustrate a story without using words to tell the tale. Remind them that illustrations can include drawings, paintings, computer images, collages, etc.
- The illustrators in the story use their loved ones to help them draw their characters. Encourage families to practice drawing each other, and then to cut out and paste each of the drawings into a family portrait collage.

Community Connection

- Celebrate great illustrators. Have children select the illustrators they enjoy most. Then feature one each week by setting up a book display that shows the illustrator's work. Ask children to create a sign that explains why they like the artist.
- In the tale, Jack trades his cow for three beans. Talk to children about the importance of cultivating new life. Then organize a garden party or a day to plant trees.
- Many characters in folktales have extreme characteristics. Ask children to select a character to describe with the word *too*. For instance, they can write, "Goldilocks is *too* greedy," or "The giant is *too* hungry," etc. Give each child a piece of poster board. Ask children to draw their favorite character and write their "*too*" phrase at the bottom of the picture. Display the character cards in a public place (such as a library).

Additional Titles

Giants Have Feelings, Too/Jack and the Beanstalk by Dr. Alvin Granowsky, illustrated by Henry Buerchkholtz. Steck-Vaughn, 1996

This book pairs the traditional *Jack and the Beanstalk* tale with the giant's version of the same story. Children learn that there are two sides to every story.

Kate and the Beanstalk by Mary Pope Osborne, illustrated by Giselle Potter. Atheneum Books for Young Readers, 2000

Kate, instead of Jack, trades her cow for three magic beans. She grows her own beanstalk, which takes her to a house of gigantic proportions and a greedy giant.

Jim and the Beanstalk by Raymond Briggs. Paper Star, Reissue edition 1997

In the classic tale, Jack is a thief out to steal from the giant. In this version, however, Jim is a resourceful boy who uses his talents to help the elderly giant.

Look Out, Jack! The Giant Is Back! by Tom Birdseye, illustrated by Will Hillenbrand. Holiday House, 2001

In this sequel to *Jack and the Beanstalk*, the giant has a brother who is seeking revenge for Jack's wrongdoings.

What Do Authors Do? by Eileen Christelow. Clarion Books, 1995

This artfully illustrated description of two authors at work introduces children to the writing process.

Mischievous Miss: Retellings of Goldilocks and the Three Bears

Tackylocks and the Three Bears

by **Helen Lester**
illustrated by **Lynn Munsinger**.
Houghton Mifflin, 2002

When the penguins decide to put on a play of *Goldilocks and the Three Bears*, they cast Tacky in the role of Goldilocks. Everyone practices his or her part excitedly, but Tacky outdoes Goldilocks' mischief without even trying.

What to Do Before Reading the Story

- Conceal the title of the book, and show the illustration on the cover. Ask children to predict what the story will be about. Where does it take place? Who are the main characters?
- Tell children this is a *parody* of a known folktale. Have them guess which tale it resembles. Explain that a *parody* is a funny retelling of a story or rewriting of a song.
- Divide children into small groups. Ask each group to list the main points of *Goldilocks and the Three Bears*. Then have them compare their points with the other groups' answers.

Things to Talk About During the Story

- Each penguin takes its role in the play seriously. How does Tacky act differently from the other penguins?
- Tacky doesn't seem to understand all of the words associated with the play. Have the children point out when Tacky doesn't understand what to do. For instance, when the other penguins practice their lines, Tacky practices drawing lines.
- Ask the children if they think Tacky messes up the play with his mishaps on purpose.
- How does the audience react to Tacky's new additions to the play?



What You Can Do When You Finish Reading the Story

- Ask children to describe the end of the story. Have them compare Tacky's actions to the actions of Goldilocks in the original tale.
- How do the other penguins act toward Tacky? How do they treat him in the beginning of the story? How do they treat him in the end?
- Use the traditional pattern of folktales and fairy tales to write a group story. Invite children to work in small groups to create a chain story beginning with a story starter. For instance, it might begin: *Once upon a time...* Ask each child in the group to add a sentence to the story in order. After every child has written about two sentences, ask them all to finish the story with a traditional ending like *...and they lived happily ever after.*
- Gather other books about Goldilocks (see Additional Titles for suggestions). Discuss Goldilocks' actions. Was she right to enter the cottage without permission? Did she apologize for her actions? How should she amend her wrong actions?

Family Involvement

- Ask children and their families to find an example of a *parody* to share with the group. They can visit the library to find a book of parodies, or listen to musical parodies such as those by Weird Al Yankovic.
- Encourage families to have each family member name a folktale character they would like to invite to dinner, and tell why. Family members can explain how they would arrange the seating. For instance, they probably would not want to seat the wolf next to one of the pigs or Red Riding Hood. Families can also talk about what they think the dinner conversation would be like.

Community Connection

- The play *Into the Woods* combines several folktales into one production. Put on your own multi-folktale production using puppets. Have children create puppets, and help them to write a script. Ask the library or a community center to host your group's folktale puppet show.
- Have children draw "Wanted:" posters using characters, from familiar tales, who have broken laws and rules. For instance, in *Jack and the Beanstalk*, Jack steals items from the giant. Children might make a poster featuring Jack that reads, "Wanted for stealing the hen that lays the golden eggs." Display the posters around the community.

Additional Titles

Dusty Locks and the Three Bears by Susan Lowell, illustrated by Randy Cecil. Henry Holt & Company, 2001

This spunky heroine is different from the traditional Goldilocks character. She is dirtier and more careless. In the end of the story, she learns a lesson in respect.

Goldilocks and the Three Bears by James Marshall. Penguin Putnam, 1988

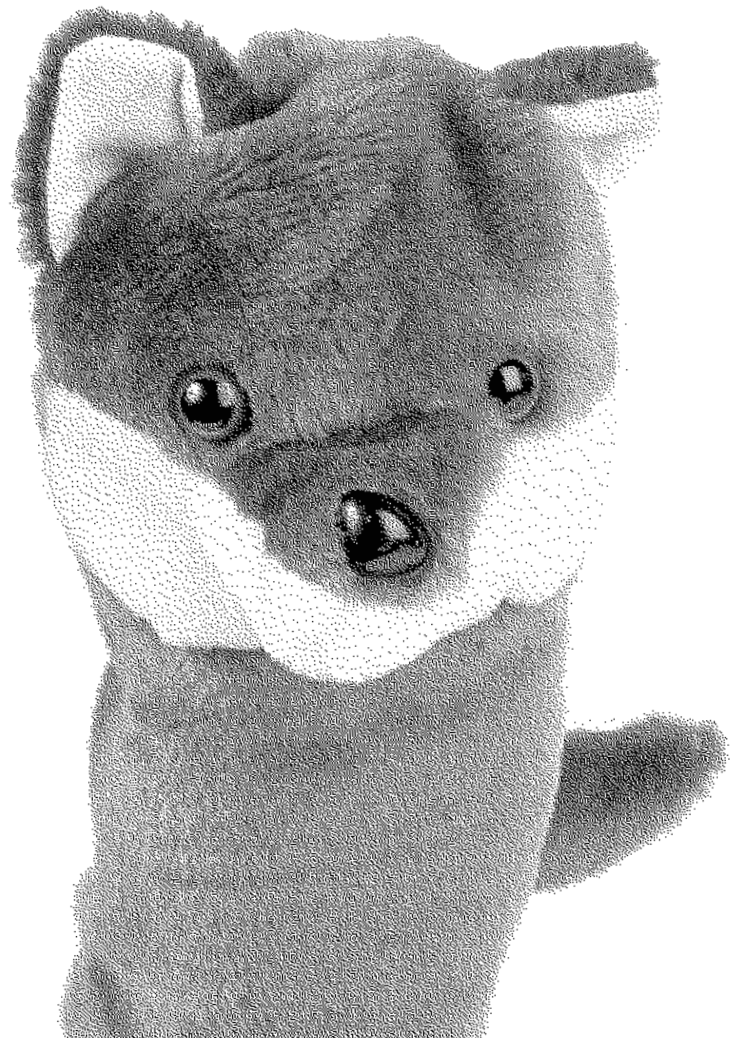
In this version of the story, Goldilocks is not a sweet girl but a trespasser who recklessly takes advantage of the three bears' absence.

Leola and the Honeybears by Melodye Benson Rosales. Scholastic, 1999

In a retelling of the classic tale, Leola is the headstrong girl who wanders away from her Grandmamma's cottage and finds the little house of the three bears.

Goldilocks Returns by Lisa Campbell Ernst. Simon & Schuster, 2000

A middle-aged Goldilocks tries to amend the wrong she did to the bear family when she was young.



RIF'S MISSION IS TO:

- Ensure that every child believes in the value of books and the importance of reading.
- Assist children and their families with the fundamental resources children need to become motivated to read.
- Lead in the creation and development of national, regional, and local collaborations building strong community-based children's and family literacy programs.

RIF's programs focus highest priority on the neediest children from birth through age 11. RIF utilizes a national volunteer corps of parents, teachers, librarians, and other community members to provide effective literacy programs to children and their families in every U.S. state and territory.

ABOUT RIF

Reading Is Fundamental, Inc. prepares and motivates children to read by delivering free books and literacy resources to those families who need them most.

The oldest and largest children's and family nonprofit literacy organization in the United States, RIF operates through a network of 435,000 volunteers—from teachers to parents, librarians to caregivers—and gives away 16 million books a year at more than 23,000 sites nationwide. These include schools, libraries, community centers, child-care centers, hospitals, migrant worker camps, Head Start and Even Start programs, homeless shelters, and detention centers.

RIF programs annually serve 5 million children of all ages, most of whom are at risk of educational failure, with a focus on those from birth to age 11.

Since its founding in 1966, RIF has provided more than 250 million books for children to choose and keep. It has accomplished this through the generous support of the U.S. Department of Education, corporations, foundations, community organizations, and thousands of individuals. RIF programs combine three essential elements to foster children's literacy: reading motivation, family and community involvement, and the excitement of choosing free books to keep.

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