Lesson Objective: To construct a spoon puppet.

Materials: Spatula or wooden spoon; felt pieces; markers; crayons; glue.

Procedure:

1. Find a spatula or wooden spoon.
2. Cut out the felt pieces to make clothing, bodies, hair, etc. Decorate the felt pieces by using markers and crayons.
3. Cut small slits in the felt so that the pieces will slide on to the spoon.
4. If necessary, glue any felt pieces on to the spoon.
Lesson Objective: To construct a paper plate puppet

Materials: One paper plate; tape; scissors; construction paper; crayons; felt tip pens; small piece of posterboard; glue; ruler or flat stick; stapler; assorted ornamental pieces; "The Tree, the Mask and Hammadi" by Rene Guillot

Procedure:

1. Read "The Tree, the Mask and Hammadi" to the children. Tell the children that they are going to make an African mask. Emphasize that most African masks are symmetrical in design and that the facial features are exaggerated.

2. Have children to design a creative mask on one side of the paper plate. Color, draw, or cut colored paper and glue features on to the mask. Additional ornamental pieces may also be glued on to the mask.

3. To make the holder, cut a rectangle out of a piece of posterboard and attach it to the back of the mask at the bottom. Staple or tape it to the paper plate at the top and sides of the rectangle, leaving the bottom open. Put the end of a ruler or flat stick into this "pocket" and you can hold the mask in front of your face.

4. If a child is unable to use his arms, then take a long strip of construction paper and staple it on to the back of the paper plate. Fit the construction paper around the child's head and staple the two ends of the construction paper together.
Lesson Objective: To construct finger puppets

Materials: Scissors; felt tip pens; paste; posterboard; crayons

Procedure:

1. Color the finger puppets with felt tip pens or crayons.
2. Cut the puppets apart from one another. Paste each puppet to a piece of posterboard, then cut around the dotted lines. Teacher should assist students in cutting out the holes if necessary.
3. Put your fingers through the holes to make legs for your story puppets.
Lesson Objective: To build a round house.

Materials: For each student: one six-inch circle made from yellow construction paper, one 2" x 12" strip of brown construction paper, scissors, stapler, tape, pencil, straw or leaves (optional).

Procedure:

1. Many Africans live in houses like those shown in the book. The house's walls may be made from sun-dried mud bricks or layers of mud plastered over branches. Grass or leaves are used to make the steep, thatched roofs. These houses have a pounded earth floor. After the teacher has shared this with the class, the class may begin making their simple African round houses!

2. Have students fold the circle in half and, while keeping it folded, fold the circle in half again to create four equal sections.

3. Next tell each student to unfold his circle, mark the center where the fold lines intersect with a pencil dot, and cut from the edge to the center on one of the fold lines.

4. Then assist individuals with overlapping and stapling the cut edges to make a conical roof. The house's sides are made by stapling the brown strip's ends together to make a circle. Help students with cutting out a doorway and securing the roof to the house with tape.

5. Students may glue straw or leaves to the roof.
Lesson Objective: To build a scene of the three bears' house.

Materials: Box lid; crayons; glue; white drawing paper; index card.

Procedure:

1. Have each student bring in a box lid for making a scene of the three bears' house.

2. Have students trace their lid on white drawing paper and with a black crayon divide the scene into the rooms of the bears' house. Tell students to draw furniture and kitchen items for each room so they can retell "The Three Bears."

3. When students are finished, have them glue their drawing inside the lid so the art has a three-dimensional look.

4. Next have the children make a stand by folding an index card in half. To make their scene stay upright, have students glue one half of the folded card to the back of their lid so the other half rests on a desk, table, or other flat surface.

5. Then have students get into small groups and use "The Three Bears" Characters (attached to this lesson) or use spoon puppets to retell the story with their art as the backdrop.
“The Three Bears” Characters

Color the characters. Cut them out. Glue the TABS together.

Teacher: Have students color the characters and cut them out. Show children how to glue the TABS together so the characters stand up. Have students use the characters and the art project described in the Art Idea section to retell “The Three Bears.”

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**Lesson Objective:** To develop awareness that words can create a picture in your mind.

**Material:** Any fairy tale using vivid descriptions or depicting vivid actions.

**Procedure:**

1. Explain to the children that storytellers use words to create pictures. Try an experiment to show that many words create pictures in our minds. Ask the children to think about what they see when you say a word. Use words that you know are in their experience (e.g., baby, man, woman). Ask for a description of what they see.

2. Suggest that while listening to the story you are going to read, they pay attention to the kinds of pictures they see in their mind.

3. After the reading, ask for responses, based on the general pictures they received.

4. Focus on certain expressions or statements.

5. Use as many of the following as you sense are appropriate for your group:
   a. Describe the most important thing in your mind picture.
   b. Describe the background of your mind picture (be sure to include color).
   c. What is light in the picture? What is dark?
   d. What is moving? What is still?
Lesson Objective: To make judgments about the contribution of illustration to understanding, sensing, and appreciating the story.

Material: See list attached for examples of books from specific countries.

Procedure: Before implementing the plan, decide how much of the following will be teacher-directed discussion, when to move into small groups, and what written response will be encouraged. Some of the questions could be reproduced for the small groups to consider.

1. Discuss your objective in looking at the pictures in several illustrated fairy tales from one country.

2. Define terms that students will need to know, such as 'artist's style'. The concept should include the way the artist interprets the story as shown by choice of medium, color, and the use of line.

3. Focus on one or more of the following to help the students analyze the artwork:
   a. What does the picture tell you (content)?
   b. How much of the story can you imagine by looking at the picture? What does the artist use to get you to imagine?
   c. Does the artist's style fit the story? Why or why not?
   d. Why do you think the artist chose that medium for the book?
   e. Describe the colors each artist uses.
   f. Describe how the lines of the drawings are similar or different.
   g. (If mood has been explained) What kind of a feeling do you get about the mood of the story from each artist?
Appendix A

FOLK LITERATURE BY REGION AND CULTURE

The books contained in A Guide to Recommended Folk Literature for Children are listed here by geographic region and, in the case of Euro-Asian cultures, by the specific cultural group wherein the tale originated.

Africa

Aardema, Verna. *Bringing the Rain to Kapiti Plain*  
Who's in Rabbit's House?  
Why Mosquitoes Buzz in People's Ears  
Bernstein, Margery, & Kobrin, Janet. *The First Morning: An African Myth*  
Bryan, Ashley. *Lion and the Ostrich Chicks*  
The Ox of the Wonderful Horns and Other African Tales  
Carew, Jan. *The Third Gift*  
Climo, Shirley. *The Egyptian Cinderella* (Egypt)  
Courlander, Harold, & Hertzog, G. *The Cow-Tail Switch and Other West African Stories*  
Grifalconi, Ann. *A Village of Round and Square Houses*  
Haley, Gail. *A Story, a Story*  
Kimmel, Eric. *Anansi and the Moss-covered Rock*  
Laird, Elizabeth. *The Road to Bethlehem* (Ethiopia)  
Lester, Julius. *How Many Spots Does a Leopard Have?*  
McDermott, Gerald. *Anansi the Spider*  
Steptoe, John. *Musaro's Beautiful Daughters*
American Continents

NATIVE AMERICAN
Baker, Olaf. Where the Buffaloes Begin
Baylor, Byrd. A God on Every Mountain Top
And It Is Still That Way
Bernstein, Margery, & Kobrin, Janet. The Summer Maker: an Ojibway Indian Myth
Bierhorst, John. The Girl Who Married a Ghost and Other Tales from The North American Indian
The Naked Bear: Folktales of the Iroquois
The Ring in the Prairie
Caduto, Michael, & Bruchac, Joseph. Keepers of the Earth
Coatsworth, Emerson, & Coatsworth, D. The Adventures of Nana­bush: Ojibway Indian
dePaola, Tomie. Legend of the Bluebonnet
Esbensen, Barbara. Ladder to the Sky
The Star Maiden
Goble, Paul. Buffalo Woman
Her Seven Brothers
Iktomi and the Berries
Star Boy
Harris, Christie. Mouse Woman and the Mischief Makers
Mouse Woman and the Vanished Princess
Once More Upon a Totem
Once Upon a Totem
Hodges, Margaret. The Fire Bringer
McDermott, Gerald. Arrow to the Sun
Monroe, Jean G., & Williamson, Ray A. They Dance in the Sky: Native American Star Myths
Norman, Howard. How Glooskap Outwits the Ice Giants
SanSouci, Robert. The Legend of Scarface
Sneve, Virginia Driving Hawk. Dancing Teepees: Poems of American Indian Youth
Toye, William. How Summer Came to Canada
The Loon's Necklace
The Mountain Goats of Temlaham
HAWAIIAN
Lewis, Richard. *In the Night, Still Dark*

REGIONAL AMERICAN
Bang, Molly Garrett. *Wiley and the Hairy Man*
Chase, Richard. *Grandfather Tales*
   *The Jack Tales*
Cole, Joanna. *Anna Banana: 101 Jump-Rope Rhymes*
Gackenbach, Dick. *The Leatherman*
Galdone, Paul. *The Gingerbread Boy*
Goode, Diane. *The Diane Goode Book of American Folk Tales & Songs*
Harris, Joel Chandler. *The Complete Tales of Uncle Remus*
Hooks, William. *Moss Gown*
   *The Three Pigs and the Fox*
Lester, Julius. *The Knee-High Man and Other Tales*
   *Tales of Uncle Remus: The Adventures of Brer Rabbit*
   *More Tales of Uncle Remus: Further Adventures of Brer Rabbit, His Friends, Enemies, and Others*
Milnes, Gerald. *Granny Will Your Dog Bite and Other Mountain Rhymes*
SanSouci, Robert. *The Talking Eggs: A Folktale from the American South*
Schwartz, Alvin. See A Guide to Recommended Folk Literature for Children for specific titles
Stoutenberg, Adrien. *American Tall Tale Animals*
Yep, Laurence. *The Rainbow People*

MEXICAN
Aardema, Verna. *The Riddle of the Drum: A Tale from Tizapan, Mexico*
Bierhorst, John. *Spirit Child*
Blackmore, Vivien. *Why Corn Is Golden: Stories about Plants*
dePaola, Tomie. *The Lady of Guadalupe, or Nuestra Senora de Guadalupe*
Hayes, Joe. *The Day It Snowed Tortillas* (Mexican-American)
Hinajosa, Francisco. *The Old Lady Who Ate People*
CENTRAL, SOUTH AMERICAN, WEST INDIES
Bryan, Ashley. The Dancing Granny
   Turtle Knows Your Name
Delacre, Lulu. Arroz con leche: Popular Songs and Rhymes from Latin America
Finger, Charles. Tales from Silver Lands
Troughton, Joanna. How the Birds Changed their Feathers

Western European

Aesop. Aesop's Fables. Illustrated by Michael Hague
   Aesop's Fables. Illustrated by Heidi Holder
   Aesop's Fables. Illustrated by Lisbeth Zwerger
Gag, Wanda. The Sorcerer's Apprentice
Moore, Marianne. The Fables of La Fontaine
Stevens, Janet. The Town Mouse and the Country Mouse

ENGLISH
Conover, Chris. Froggie Went A-Courting
Conover, Chris. Simple Simon
Galdone, Paul. Henny-Penny
Hodges, Margaret. Saint George and the Dragon
Huck, Charlotte. Princess Furball
Steele, Flora. Tattercoats
Yolen, Jane. The Sleeping Beauty
Zemach, Harve. Duffy and the Devil

FRENCH
Brown, Marcia. Stone Soup
Mayer, Marianna. Beauty and The Beast
Perrault, Charles. Cinderella, or the Little Glass Slipper

GERMAN
Corrin, Sara & Stephen. The Pied Piper of Hamelin
Grimm, Jacob & Wilhelm. Cinderella
   The Fisherman and His Wife
   The Frog Prince
   Hansel and Gretel
Appendix A

Princess and the Frog
Snow White
Snow White and the Seven Dwarfs
Lund, Janet, & Laszlo, Gal. The Twelve Dancing Princesses
Mayer, Marianna. The Twelve Dancing Princesses
Zelinsky, Paul O. Rumpelstiltskin

GREEK
d'Aulaire, Ingri & Edgar. Book of Greek Myths
Hodges, Margaret. The Arrow and the Lamp: The Story of Psyche
Hutton, Warwick. Theseus and the Minotaur
McDermott, Gerald. Sunlight

ITALIAN
dePaola, Tomie. The Clown of God
    The Legend of Old Befana
    Strega Nona

IRISH
dePaola, Tomie. Fin M'Coul: The Giant of Knockmany Hill

NORWEGIAN
Cauley, Lorinda B. The Pancake Boy
Galdone, Paul. Billy Goats Gruff
Hague, Kathleen. East of the Sun and West of the Moon
Willard, Nancy. East of the Sun and West of the Moon

Euro-Asian Cultures

ARABIAN
Carrick, Carol. Aladdin and the Wonderful Lamp
Manson, Christopher. A Gift for the King
Mayer, Marianna. Aladdin and the Enchanted Lamp
McVitty, Walter. Ali Baba and the Forty Thieves

ARMENIAN
Hogrogian, Nonny. One Fine Day

JEWISH
Freedman, Florence. Brothers: A Hebrew Legend
McDermott, Beverly Brodsky. The Golem
166 Appendix A

Singer, Isaac Bashevis. *Mazel and Shlimazel or the Milk of the Lioness: When Shlemiel Went to Warsaw and Other Stories*
Zemach, Margot. *It Could Always Be Worse: A Yiddish Folktale*

**RUSSIAN**

Crouch, Marcus. *Ivan: Stories of Old Russia*
Ginsburg, Mirra. *The Lazies: Tales of the Peoples of Russia*
- *One Trick Too Many*
- *Three Rolls and One Doughnut*
Mikolaycak, Charles. *Babushka: An Old Russian Folktale*
Silverman, Maida. *Anna and the Seven Swans*
Small, Ernest. *Baba Yaga*
Tolstoy, Alexei. *The Great Big Enormous Turnip*
Zemach, Harve. *Salt: A Russian Tale*
Zvorykin, Boris. *The Firebird*

**Asia**

**CHINESE**

Carpenter, Frances. *Tales of a Chinese Grandmother*
Demi. *Liang and the Magic Paintbrush*
Hou-tien, Chieng. *Six Chinese Brothers: An Ancient Tale*
LeGallienne, Eva. *Legend of the Milky Way*
Louie, Ai-Ling. *Yeh Shen*
Mahy, Margaret. *The Seven Chinese Brothers*
Mosel, Arlene. *Tikki Tikki Tembo*
Otsuka, Yuzo. *Suho and the White Horse*
Young, Ed. *Lon Po Po: A Red-Riding Hood Story from China*

**INDIAN**

Brown, Marcia. *Once a Mouse*
Demi. *The Hallowed Horse*
DeRoin, Nancy. *Jataka Tales, Fables from the Buddha*
Jaffrey, Madhur. *Seasons of Splendour: Tales, Myths and Legends of India*
Towle, Faith. *The Magic Cooking Pot*

**JAPANESE**

Hodges, Margaret. *The Wave*
Ishii, Momoko. *The Tongue-Cut Sparrow*
Johnston, Tony. *The Badger and the Magic Fan*
McDermott, Gerald. *The Stonecutter*
Morimoto, Junko. *The Inch Boy*
Yagawa, Sumiko. *The Crane Wife*

**KOREAN**
Adams, E. B. *Korean Cinderella*
Carpenter, Frances. *Tales of a Korean Grandmother*

**TIBETAN**
Timpanelli, Gioia. *Tales from the Roof of the World: Folktales of Tibet*

**VIETNAMESE**
Graham, Gail. *The Beggar in the Blanket & Other Vietnamese Tales*
Lee, Jeanne. *Toad Is the Uncle of Heaven*
Vuong, Lynette. *The Brocaded Slipper and Other Vietnamese Tales*

**International**
dePaola, Tomie. *Tomie de Paola's Favorite Nursery Tales*
Hamilton, Virginia. *In the Beginning*
Jagendorf, Moritz. *Ghostly Folktales*
Leach, Maria. *Whistle in the Graveyard. Folktales to Chill Your Bones*
Williams-Ellis, A. *Tales from the Enchanted World*
Yolen, Jane. *Favorite Folktales from Around the World*
Art

"Three Bears" Puppet Patterns

The puppet patterns on pages 22 and 23 are sure to be a hit with your students. They can be used several different ways. Divide your class into groups of four. Give each group a copy of each page. Have children follow the directions below.

Puffy Puppets

Color and cut out a pattern. Trace around the shape to make a back. Glue the two pieces together along the edges, leaving a two-inch opening. After the glue dries, stuff facial tissue into the opening. Glue the opening closed. Tape a craft stick to the back of the puppet at the bottom.

Pop-out Scene

With your group, create a background scene for "Goldilocks and the Three Bears" on a large piece of butcher paper. Color and cut out a pattern. Fold a 1 1/2" x 8" strip of paper in half. Glue the back of the pattern to one half of the strip. Put glue on the other half of the strip and attach the character to the scene where desired.

Puppet Mitts

Color and cut out a pattern. Trace around the shape to make a back. Glue the two pieces together along the edges, leaving the bottom edge open. After the glue dries, slip the mitt over your hand to use as a puppet.
Three Bears Puppet Patterns

Teacher: Use this page with the ideas on page 21.

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Three Bears Puppet Patterns

Teacher: Use this page with the ideas on page 21.

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Character Rubbings

Introduce your students to the process of making cut-paper rubbings. Have the children follow these directions.

1. Choose a character to illustrate.
2. Draw and cut out the shapes needed. Make the parts of the figure separately. For example, to make a pig, cut out a head, body, four legs, two ears, two eyes, and a snout.
3. Place the cutouts in position on a piece of lightweight paper.
4. Place a piece of copy paper on top, taping the corners to the work surface. (It may be helpful to have an adult do this.)
5. Using crayon, begin to color softly. As the edges begin to show, color harder to make the shapes stand out from the background.

If desired, children can reuse the shapes to make a rubbing showing the character in a different position. For example, shapes for a pig can be used to make the Three Little Pigs.

Chinese Panel Art

Explore this ancient Chinese art form with your students. Have your students color a favorite scene from a story. When done, have them cut the illustration into three panels and color a border on each panel. Finally, have students glue the panels to a large piece of paper, leaving space between the panels. Lon Po Po: A Red-Riding Hood Story From China, translated and illustrated by Ed Young, features beautiful illustrations in the form of panels.
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1. A bowl of soup
2. A sleeping bear
3. A chair
4. A bowl of soup
5. A sleeping bear
6. A chair

©1987 by EVAN-MOOR CORP.
Teacher: Children will trace Goldilock's path through the bears' house.
Teacher: Children color, then cut out the little pigs' houses. Follow the folding directions to create the pop-up straw, stick and brick houses. As you retell the fairy tale, let the children blow on each little house (as the wolf does) and let it fall down.

The Three Little Pigs

Cut  Fold  Push

- L ___________ _

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A Gingerbread House That Can Stand for Years

A gingerbread house like the one on the cover is as much fun to make as it is to look at, and you may be as whimsical as you like with its decoration. But to make a house that will stand proudly through the Christmas holidays for years to come, the gingerbread must be cut with precision and all of the pieces fitted neatly together.

The first step is to make patterns for the pieces from stiff cardboard, following the dimensions and shapes in the diagrams at right. (Where pieces are identical, one pattern will do.) Now bake three 11-by-17-inch gingerbread cakes according to the recipe on page 90. While the cakes are still in the pans, lay the patterns on the cakes and cut the warm gingerbread with a pastry wheel or a small, sharp knife. If you like, cut out a door and a window on two sides. With a wide metal spatula, slide the cakes onto wax paper to cool. (There will be gingerbread left over, including one piece big enough to be cut into gingerbread figures.) Then outline door and window frames, shutters and other trim on the walls with egg-white and sugar icing described on page 91.

After the walls trim decorations are dry, set the base on a cutting-board or a large piece of heavy cardboard to enable you to move the house from place to place when it is finished. Assemble the house, using icing to cement the pieces together.

First set the bottom of one end wall—the back of the house—and the bottom and one end of a side wall, fit them together and place them carefully on the base. Ice the bottom and two sides of a corner post and place it between them. Hold the piece upright for 5 or 4 minutes, until the icing has set. Ice the opposite end of the side wall and the bottom of the other end wall, and fit that wall onto the house for the front. Ice and add the post in the corner. Hold these pieces until set.

Ice the two remaining corner posts and put them in place front and back, allowing space for the side wall as shown in the exploded view of the house, top right. Now ice the bottom and ends of the remaining wall and put it into place. Hold the wall until it is set, then let the icing dry for at least 10 minutes.

Finally, ice the top edges of the end walls and by the roof over them. The roof pieces should meet, but do not try to overlap them, simply fill the space between them with icing to make a roof peak. Hold the roof until it is steady. Then ice and join the two chimney parts, ice the bottom and put the chimney in place, holding it until it sets.

Decorate the house as fancifully as you like with king, and with candles and cookies. (If you need more icing, make another batch.) Apply the roof icing first, forcing it through a pastry bag or swirling it on with a small metal spatula. Don't forget a crown of icing snow for the chimney top. Spread the candies and cookies with icing and press them gently into place. When the house is done to your taste, sprinkle the roof and base with snowflakes of sugar.

The finished house can be a delight for many Christmases. Just cover it well with plastic wrap and store it in a cool dry place between seasons.
GINGERBREAD HOUSE

GINGERBREAD
1 tablespoon butter, softened
6½ cups all-purpose flour
6 tablespoons double-acting baking powder
1½ teaspoons ground cinnamon
1 teaspoon ground cloves
1 teaspoon ground nutmeg
1 teaspoon ground cardamom
¼ teaspoon salt
¾ cup honey
1¼ cups sugar
¼ cup butter
½ cup fresh lemon juice
1 tablespoon finely grated lemon peel
1 egg
1 egg yolk

In a large bowl, beat the egg whites with a whisk or a rotary or electric beater until they are frothy and slightly thickened. Sift the confectioners’ sugar into the whites ½ cup at a time, beating thoroughly after each addition. Continue to beat for about 5 minutes, or until a stiff icing is formed. Fill a pastry bag fitted with a round decorative tip with a cup of the icing.

While the pieces of gingerbread are still spread out flat, decorate the front, back and sides of the house with windows, shutters, doors and the like to approximate the gingerbread house shown on the cover, or to suit your own fancy. When the icing is completely dry, assemble the base and walls of the house according to the directions on page 93, using the icing as cement to hold the pieces together. Let the walls stand undisturbed until the icing is completely set. With the remaining icing, cement the roof and chimney pieces in place, and after the icing is set, decorate the roof and chimney. Make more icing if necessary. For more elaborate decoration, coat candies and cookies on one side with the icing and press them gently onto the walls and roof. As a final touch, sift a snowlike coating of sugar over the base.

NOTE: This recipe makes enough dough for one 11- by 17-inch gingerbread cake. You will need three of these cakes to make the house shown on the cover and in the diagrams on pages 92 and 93. You may bake the cakes in three batches (they become firmer and easier to handle as they age, so it is possible to do the baking over a period of several days as long as you cut them as soon as they are baked). Or you may double or triple this recipe and make the cakes in one or two batches; in that event, you will need a very large mixing bowl and extra pans. The icing recipe is intended to make enough for the whole house, but generous decorations may require more.

Cut out the cardboard templates for the house and its base as shown in the diagrams on page 92. Set them aside. With a pastry brush or paper towel, lightly coat an 11- by 17-inch jelly-roll pan with 1 tablespoon of soft butter. Sprinkle ¼ cup of flour into the pan, and tip it from side to side to coat it evenly. Then turn it over and knock out the excess. Set the pan aside.

Sift 6 cups of flour, baking powder, cinnamon, cloves, nutmeg, cardamom and salt together into a large mixing bowl and set aside.

Preheat the oven to 325°. In a heavy 4- to 5-quart saucepan, bring the honey, sugar and butter to a boil over high heat, stirring with a large spoon until the sugar is dissolved and the butter melted. Remove the pan from the heat. Mix in the lemon juice and lemon peel, and cool to room temperature. Beat in 2 cups of the flour-and-spice mixture, add the egg and egg yolk, and then beat in the remaining 4 cups of flour-and-spice mixture. Flour your hands lightly and knead until the dough is smooth, pliable and still slightly sticky. If it is too moist to handle, beat in more flour by the tablespoon.

Place the dough in the jelly-roll pan, and with a lightly floured pin, press and roll it out as evenly as possible, forcing it into the corners with your fingers. Bake for 35 minutes, or until the cake is firm and the top brown. Let the cake cool in the pan for 4 or 5 minutes, then using the templates as your guide, cut it into the requisite shapes with a pastry wheel or small knife. Do not be tempted to cut the house pieces freehand; they must fit together pre-
Puzzles should be made from tagboard or similar material and cut apart for the children to assemble.

Elves and the Shoemaker

Cinderella
**Lesson Objective:** To delight in the expression of words as the reader makes the sounds.

**Material:** An alliterative tale, such as *Bringing the Rain to Kapiti Plain*, retold by Verna Aardema.

**Procedure:**

1. Read the story.
2. Encourage the children to chant the refrains and express their feeling through body movement.
3. Repeat, and enjoy as often as you can.
Lesson Objective: To role-play the story "The Three Bears" using props.

Materials: Woman's hat; man's tie; teddy bear; braided yellow yarn with a bobby pin; three different-sized plastic bowls; three different-sized chairs; three different-sized towels or carpets.

Procedure:

1. Because the story of "The Three Bears" is familiar to most children, it can easily be role-played. Allow groups of students, four at a time, to use the following props as they role-play the story for the rest of the class. Let groups perform on different days to keep the excitement going.

Props:

woman's hat for the mother bear

man's tie for the father bear

teddy bear for the baby bear to hold

braided yellow yarn with a bobby pin for Goldilocks

three different-sized plastic bowls

three different-sized chairs

three different-sized towels or carpets for beds
A STORY TOLD WITH MUSIC: A SPECIAL RELATED ARTS LESSON

Objectives
- To hear a story told with music
- To hear vocal tone colors of men, women, and children

Materials
- Recordings: Listening-Selections from "Hansel and Gretel" by Engelbert Humperdinck:
  - Prelude
  - "Susie, Little Susie"
  - "Brother, Come and Dance with Me"
  - "Tra-La-La-La"
  - "There Stands a Little Man"
  - "The Little Sandman"
  - "Prayer"
  - "The Dew Fairy"
  - "Nibble, Nibble, Mousie"
  - "Hocus Pocus"
  - "Tra-La-La-La"
  - "Now That We Are Free at Last"

Charts 27, 28, and 29
- Hansel and Gretel stick-ons

SETTING THE STAGE

Introduce the story of "Hansel and Gretel." Have the children look at Chart 27 and watch as you put the stick-on characters of the four people who live in the house (Hansel and Gretel, and their parents) on the chart. Tell the children that the only food in the house is one pitcher of milk. (Put the stick-on pitcher on the table.) Then tell them that "Prelude" will get them ready to hear the rest of the story. Listen to "Prelude."

THE COMPOSER

Engelbert Humperdinck (1854-1921) — German composer of operas and stage music. After studying music in Cologne and Munich, Humperdinck won a music prize which enabled him to travel to Italy. There he met another German composer, Richard Wagner. Much of Humperdinck's music reflects Wagner's influence. In 1893, Humperdinck wrote the fairy-opera "Hansel and Gretel." The libretto (story) was adapted by his sister, Adelheid Wette, from the fairy tale by the brothers Grimm. "Hansel and Gretel" was an immediate success at its first performance, and has remained popular ever since, especially as entertainment for children.
TEACHING THE LESSON

1. Introduce Act I of Hansel and Gretel.

   Have the children:
   - Listen to the story, watching as you move the stick-on figures on Chart 27 appropriately.

   ACT I

   Once upon a time there lived a poor family in a tiny house near a great forest.
   One day the family had no food to eat, so Father went into town to sell brooms.
   Mother went into the field to gather grass to make more brooms. The children, Hansel and Gretel, stayed at home to help
   with the housework. They sang a song as they worked.
   - Listen to "Susie, Little Susie."
   - Hansel and Gretel were hungry and complained to each other. They tasted the
     thick cream on top of the pitcher of milk sitting on the table. The thought of the
     pudding Mother would make with the cream made them so happy they decided
     to dance.
   - Listen to "Brother, Come and Dance with Me."
   - Hansel and Gretel were having so much fun they did not see Mother come home.
     She was very angry because she found them playing instead of working. Mother
     bumped against the table. Down fell the pitcher of milk. Now there was nothing
     at all for dinner. Mother was upset, and sent the children into the forest to pick
     strawberries for dinner. After the children left, Father came home.
   - Listen to "Tra-la-la-la-la."

   MOVEMENT

   When the children know "Brother, Come and Dance with Me" well, have them
   learn a dance. Choose partners and decide which partner is Hansel and which is
   Gretel. Then do the following movements.

   "Brother, come and dance with me" (bow or curtsey)
   - Both my hands I give to thee (clasp hands)
   - Right foot first, left foot then (move right foot forward and back, then move left foot forward and back)
   - Turn around and back again (circle in place)
   - Dancing is so new to me, I'm as clumsy as can be. If you show me what to do, I will try to dance with you. (Hansel sings to Gretel)

   Have the children do as the words of the duet suggest: tapping, clapping, and so on. Change partners and repeat the dance.
"Father had sold all his brooms and brought home good things to eat. Mother told him what happened. Father was upset to learn that Hansel and Gretel had gone into the forest. A witch who turned children into gingerbread lived there. Mother and Father went off at once to find Hansel and Gretel."

2. **Introduce Act II of Hansel and Gretel.** Have the children:
   - Listen to the story, watching as you put the appropriate stick-on figures on Chart 28.

**ACT II**

"Hansel and Gretel walked deep into the forest, picking and eating strawberries. Gretel sang a song about a flower that looked like a little man."
   - Listen to "There Stands a Little Man."
   - When Hansel and Gretel decided to start for home, they saw that their basket was empty. They had eaten all the strawberries! As they began to look for more, it started to get dark. The forest became strange and scary. They sat down on the grass, tired and frightened. Just then the Sandman appeared:
   - Listen to "The Little Sandman."
   - The Sandman went away, leaving Hansel and Gretel feeling very sleepy and safe. They said their evening prayer before lying down to go to sleep.
   - Listen to "Prayer."
   - As Hansel and Gretel slept near an old log, fourteen angels came to watch over them.

**CURRICULUM CONNECTION: LANGUAGE ARTS**

**Dramatization**—When the children are familiar with the story of *Hansel and Gretel* have them dramatize scenes from the opera, for example, Hansel and Gretel at home, Father coming home after selling his brooms, Hansel and Gretel lost in the forest, and Hansel and Gretel at the gingerbread house. Have the children try to improvise interesting dialogue.
3. Introduce Act III of Hansel and Gretel.
Have the children:
• Listen to the story, watching as you put the appropriate stick-on figures on Chart 29.

ACT III
"The next morning the Dew Fairy came and shook dewdrops from a flower on the sleeping children to wake them."
• Listen to "The Dew Fairy."
"Hansel and Gretel awoke to see a beautiful house made of candy and cake. Around the house was a fence made of gingerbread children. Hansel and Gretel tiptoed toward the house and broke a small piece of cake off the roof. As they started to nibble, they heard a voice from inside the house."
• Listen to "Nibble. Nibble. Mousekin."
"Hansel and Gretel were a little frightened, but they were also very hungry. Gretel said the voice was only the wind. They broke off another piece of the house. Then they heard the voice again."
• Listen again to "Nibble. Nibble. Mousekin."
"The witch came to the door of the house and invited Hansel and Gretel inside. When they refused, she sang some magic words that made Hansel and Gretel unable to move."
• Listen to "Hocus Pocus."
"The witch began to prepare the oven to bake Hansel and Gretel into gingerbread as she had done with the other children. She was so happy she took a ride on her broomstick. Then she freed Gretel from the spell and asked her to check the fire. Gretel told the witch that she did not know how, so the witch leaned into the oven to show her. Gretel quickly pushed the witch into the oven and closed the big door. Then Gretel freed Hansel with the witch's magic wand. The big oven exploded and the spell was broken. All the gingerbread children turned back into boys and girls. Just then Father and Mother arrived at the witch's house."
• Listen to "Tra-la-la-la."
"Hansel and Gretel ran to meet their parents. They found the witch turned into a giant gingerbread cookie. Everyone was safe at last."
• Listen to "Now That We Are Free at Last."
SHADOW BOX FOR
"LITTLE RED RIDING HOOD"

A shadow box is made with the following materials:

- frame for screen
- butcher paper
- cardboard
- staples, tape or paste
- crepe paper
- colored cellophane
- light
- construction paper

Shadows are fascinating! An interesting way to learn about shadows is through shadow puppetry. “Little Red Riding Hood” lends itself particularly well to dramatization through this medium because of the simplicity of the story.

Construct the shadow box by stretching butcher paper on the top part of a frame (a first-grade chart rack works well). The bottom part of the box (about three feet) should be opaque to hide the children. This part may be decorated with crepe paper or painted designs. The scenery—a construction paper bridge and green cellophane to simulate grass—is then pasted to the butcher paper. The colored cellophane may be used freely to give the desired colored shadows.

Puppets are distinct shapes (usually profile). They are cut from cardboard and long handles are attached to the bottom. Then a bright is put behind the screen and the show may begin!
LITTLE RED RIDING HOOD

Little Red Riding Hood

Her Mother (voice only - no puppet needed)

The Hunter

The Wolf

Grandma

Inside family kitchen

The woods

Inside Grandma’s house

Inside the family kitchen. Little Red Riding Hood is shouting to her Mother who is in another room.

Mother. I’m ready to go to Grandma’s now.

Voice: That’s nice, dear.

I’ve packed the basket with goodies for her, and I’m wearing my pretty new red cape.

Voice: And don’t forget the chicken soup. Your Grandma has a nasty cold so I put in a little cod liver oil. It will be good for her.
"(to audience) Did she say that I should put cod liver oil into Grandma's soup? Well, O.K. that's what she wants. (pours from a bottle) I'll put in a little bit - like this. (drops the bottle he soup.) Oops - the whole bottle fell in - Oh, - Now it will really be good for her cold! (shouts) and bye Mother. I'm going now!

Good bye dear - and be careful going through those woods! (Little Red starts to leave - curtain.)

woods. Little Red enters skipping.

Who's afraid of the big, bad woods, the big, woods, the big, bad woods? Who's afraid of big bad woods - la la la! -
p jaws) Well - little Red - What are you doing all alone in the woods? hello, Mr. Hunter. I'm taking this basket of to Grandma. She has an awful cold - and will cheer her up.

thoughtful of you. You are a good little girl, you must be careful. The woods can be very gerous for someone so small.

these woods seem so peaceful and friendly!

but they say there is a dangerous wolf visiting - - - so don't stop to speak to any strangers!

a wolf. How scary! Don't worry. I won't stop anybody!

Hunter: Good. But just to be on the safe side, take this and blow it if you should need some help. I will running to your aid right away.

Little Red: Oh, thank you. It's lovely.

Hunter: I must get back to work now. Good bye - and careful!

Little Red: Good bye. (Hunter exits.) Well. I'd better be way. I don't want Grandma to have to wait to for her soup. It will get cold. (exits.)

Wolf: (enters) What to my wandering eyes should ap but a miniature girl and ain't she a dear? Yum and what's that I smell? (sniff) Chicken soup! a perfect appetizer! But look - she comes again!

Little Red: Oh, dear - I seem to have lost my way. These look alike - When you see one, you've seen ther all!

Wolf: Hello little girl. Where are you going all alone i the woods?

Little Red: Oh, you startled me. I didn't see you standing there! I'd say hello to you, but I'm not suppos talk to strangers.

Wolf: Well, we'll fix that. My name is Willie Orwonte but my friends all call me Will. There, now I'm longer a stranger, so you can speak with me.

Little Red: Well, I don't know?

Wolf: Awww. Please -
Well, O.K.

Good. Where are you going?

I'm going to my grandmother's house - here somewhere in these woods, but I think I've lost my way. I must have taken the wrong path.

Oh, I saw a pretty little cottage with purple shutters here in the woods just last week. Could that be your Grandma's house?

Why yes. That's the one. But how do I get to it from here?

Well, you just take this path, until you come to a little bridge - and then you take the path to the right. It will take you right there.

Oh, thank you. I must be going now. Good by.

But it's time for lunch, and I'm going to -

So it is - but first - Let's play a game - you just turn around, close your eyes - and count to ten - then I'll hide and you find me.

Oh goodie - I love games. (covers his eyes) Like this?

One, two -

Little Red: That's just perfect. (she runs off)

Wolf: Three, four - un, Let's see, what comes after yes - seven, eight, nine, ten - Ready or not! (turns around) Hmmm - Where can she gone - She tricked me - Grrrr. I'll fix her. I short cut to her Grannie's house. I'll get the (to audience) Now don't you warn her! I'll for lunch yet... You just wait and see! (Exi Curtain.)

**SCENE THREE**

Grandma's house. Grandma is in bed,

Grandma: Ah - choo. Ah - choo. Oh dear. Such an aw

I do hope Little Red gets here soon. with this soup! - (knock on the door) Who's there?

Wolf: (low voice off stage) It's me - er - a - (higher me!

Grandma: Is that you, Little Red? Come in - the door

Wolf: (bursts into the room) Ah Ha!

Grandma: Why Little Red. You look awful! What has been feeding you?

Wolf: Huh?

Grandma: Come closer, dear. I can't see a thing without

Wolf: (comes closer) Is this better?

Grandma: Oh dear me. You're not Little Red. Who are you doing in my house?
I have come for dinner - and you're it!

But you can't eat me. I'm full of germs - Ah Choo! Ah Choo! Hmm - that's right - Nothing worse than contaminated meat! Well - I'd better put you into storage for a day or two until you're better. (He pulls her out of bed.)

Put me down, you big ~
(carry her off stage) There - into the closet you go... and stay there!

(off stage) Let me out! Let me out!

Oh, be quiet. Now I shall slip into her night clothes and wait for that juicy little girl. She should be here soon. (goes off stage and comes back dressed in Grandma's cap and gown.) Now I'll get into bed and wait. (he gets into the bed.) (Knock on the door) And just in time too! (in a high voice) Come in, dear, the door is unlocked.

enters) Hello, Grandma. Look at all the goodies I brought you... er.. Grandma, that is you, isn't it?

Well, of course - Who else? Come closer, dear... so I can see you better too. My old eyes aren't what they used to be.

3r - yes, so I see. And Grandma - your ears look different too. They're bigger.

All the better to hear you with, my dear.

And Grandma - What big teeth you have!

Wolf: Yes - All the better to eat (starts out of bed to
Little Red.)

Little Red: Yes - I bet you are hungry - Here - drink this ch
soup Mother made for you.

Wolf: Chicken soup - I love - (she pours the soup dow
throat) - Not so fast - glug glug. I... that's enou

Little Red: Mother said you should drink it all - It's good f
Wolf: No - glug - stop - glug - It's awful - glug glug..

Little Red: And look at this pretty whistle the hunter gave
for protection. Here! I'll blow it for you. (blc whistle.)

Wolf: Agh! Let me out of here. What awful soup. Bi
(runs off)

Little Red: Grandma - Come back. You shouldn't go joggir
your condition. Oh, well. She'll be back soon.
just hang up my cape in the closet. (goes to side
stage to open door.) Why Grandma - How did y
get in there? (Grandma runs out) Who was that
in your bed?

Grandma: That mean nasty wolf! That's who!

Hunter: (enters) Are you both all right? I thought I hea
you blow your whistle and I just saw that mean
old wolf running madly through the forest.

Little Red: Oh, we're both O.K. now!

Grandma: Ah, choo! Oh, my, is there any soup in your ba

Little Red: No, Grandma, it's all gone!
one? But where has it gone, dear?
that greedy old wolf drank it all up.
1, well. Your Mother can make me another batch -
en better than the first.
ell, I don't think it could be better than that
rst one, Grandma. The wolf liked it so much, he
couldn't wait to tell all his friends about it. (She
laughs.)
low - let's all sit down and enjoy some of your
other's cookies. I don't think we'll be bothered
by that nasty wolf for quite some time! (they all
laugh) (curtain)
SHADOW BOX FOR
"THE THREE LITTLE PIGS"

A shadow box is made with the following materials:
- frame for screen
- butcher paper
- cardboard
- staples, tape or paste
- crepe paper
- colored cellophane
- light
- construction paper

Shadows are fascinating! An interesting way to learn about shadows is through shadow puppetry.

"The Three Little Pigs" lends itself particularly well to dramatization through this medium because of the simplicity of the story.

Construct the shadow box by stretching butcher paper on the top part of a frame (a first-grade chart rack works well). The bottom part of the box (about three feet) should be opaque to hide the children. This part may be decorated with crepe paper or painted designs. The scenery—a construction paper bridge and green cellophane to simulate grass—is then pasted to the butcher paper. The colored cellophane may be used freely to give the desired colored shadows.

Puppets are distinct shapes (usually profile). They are cut from cardboard and long handles are attached to the bottom. Then a bright is put behind the screen and the show may begin!
THE THREE LITTLE PIGS
Adapted for puppets by David Cadwalader Jones

Characters
First Pig
Second Pig
Third Pig
Big Bad Wolf

SCENE ONE
A field with hay stacks

First Pig: Well, brothers, it's time for us to part and make a home for ourselves!
Second Pig: Yes - Mother is no longer able to take care of us, and besides - we are now old enough to care for ourselves.
Third Pig: It will be nice to have my own place and do just as I please!
Second Pig: And I'm not afraid of that silly old wolf. He won't catch us!
Third Pig: Now, now. You must beware of that big bad wolf. He is clever - and always very hungry. Be sure to build yourselves good strong houses, so he won't be able to get inside and catch you for his dinner.
First Pig: No fear! This looks like a good place to settle down. There’s plenty of food here in the field, and I won’t even have to build a house. I’ll just hollow out one of these hay stacks and live inside.

Third Pig: I don’t think a haystack will give you much protection.

First Pig: Oh yes - fear not. I’m a genius. I know what I’m doing.

Third Pig: Well - don’t say I didn’t warn you. I am going to look farther for a better location. Goodbye and be careful! (Both leave)

First Pig: Goodbye - Come visit me soon! Well, now. I’ll just remove some straw from this stack - like this - and there I have it. Instant housing. Now for a nice, quiet nap! (He goes behind stack)

Wolf: (appears) Are my eyes playing tricks on me - or did I see a fat little piggie crawl into that haystack? Yoo Hoo - Anybody home?

First Pig: Who’s there, please?

Wolf: Its just me, your friendly traveling salesman. Come out so I can show you my wares.

First Pig: No thanks. I have everything I need, thank you. Good day.

Wolf: I said - Come out of there!

First Pig: I can’t - I’m right in the middle of something.

Wolf: Then if you can’t come out, let me come in.

First Pig: No, no, no - not by the hair of my chinny chin chin.

Wolf: Very well then. I’ll huff, and I’ll puff and I’ll blow your house in. (blows and knocks stack over revealing first little pig.) Ah HA!

Wolf: Now I’ve gotcha - a - a - achooooo. Oh no! I forgot about my hay fever - A choo - a - a - choo!

First Pig: I better get away from here while the gettings good. (runs off)

Wolf: Hey! Come back here - achoo! A - a - ACHOO! (Curtain)

SCENE TWO

A forest with an old shack. Second and third pig enter.

Second Pig: We must have walked for miles; and all I’ve found so far is this old deserted shack.

Third Pig: Well, it doesn’t look very safe to me.

Second Pig: I won’t go any farther. I’m too tired. I’ll just stay here, and fix up this old shack.

Third Pig: Well, if you insist, but I’m going to move on. Good bye, and good luck. (leaves)

Second Pig: Good bye. Now to look for a good log to use to bar the door.

First Pig: (enters running) Quick, brother save me. The Wolf is coming after me. He just blew down my house!
Second Pig: I knew that hay stack wasn’t strong enough. Well, we won’t have to worry about my house - Quick inside. I think I hear someone coming. (both go behind shack)

Wolf: (enters) I saw you go in there. Both of you! Now I’ll have two little piggies for dinner for the price of one. (laughs) heh heh heh! Let me come in, little piggies.

1st and 2nd Pigs: (together) No no no - not by the hair of our chinny chin chins.

Wolf: Eh? I didn’t hear you. What did you say?

1st and 2nd Pigs: No no no - not by the hair of our chinny chin chins.

Wolf: In that case, I’ll huff and I’ll puff, and I’ll blow your house in. (blows) (The house falls on the wolf) Owww! My nose! That door hit my poor sensitive nose - (owwwwww)

First Pig: Quick - Let’s get out of here.

Second Pig: I’m right behind you. (both run off)

Wolf: Come back here. I’ll get you yet. Owwww, my nose! (runs off) (curtain)

SCENE THREE

A pretty brick home by a lake

Third Pig: There! All finished. It was hard work building this house from that old pile of bricks I found, but I have a feeling it will be well worth it. Oh, oh. Here comes trouble! (1st and 2nd pigs enter)

First Pig: Quick quick - hide us!

Second Pig: He’ll eat us all. He’s so big and mean!

Third Pig: Who is after you? As if I didn’t know!

First Pig: The Wolf! The Big Bad Wolf!

Third Pig: Well, Who’s afraid of the Big Bad Wolf? Come inside my strong brick house. We should all be safe there.

Second Pig: But he’ll blow it down just like he did to ours.

Third Pig: That I will have to see with my own eyes.

Now come inside and I’ll fix you something to eat. (all go inside)

Wolf: (appears) Was I seeing triple, or did I see three little piggies just then? Yum Yum! Well I’ll use my old noggin this time and trick them into letting me in! (knocks on door)

Third Pig: Who’s there?

Wolf: (in high voice) It’s me, Grandma Goosekins. I’ve got some nice fresh eggs for sale. Open the door.

Third Pig: No thank you. We don’t need any today.

Wolf: But these are special super delux extra large eggs - and - magic too.

Third Pig: No thanks.
Wolf: (regular voice) You had better open that door - or I'll huff, and puff, and blow the house down!

Third Pig: Why Grandma - What big ideas you have!

Wolf: O.K. That did it - Here goes - (He huffs and puffs and blows) Hmmm. I don't seem to be getting anywhere. (Huffs and puffs some more) Aw - Come on, open the door and let me in.

All 3 Pigs: No, no no - not by the hair of our chinny chin chin.

Wolf: Sorry I asked! You just wait. I'll think of some way to get in.

Third Pig: (in loud voice) I hope he doesn't think about coming down the chimney!

Wolf: Ah Ha - I have it. I'll come down the chimney! (gets up on roof in back of chimney)

Third Pig: Quick brother - push that pot of ice cold water into the fireplace.

Second Pig: (doing it) Like this?

Third Pig: Yes - now we'll just wait and -

Wolf: Here I come - ready or not! (disappears down chimney, then comes shooting back up shouting) oh! Owww! That water was freezing - Brrr. My tail is frozen stiff. I never want to see another pig as long as I live! They bore me anyhow - Owwww (runs off)

(pigs all come out from house.)

First Pig: Has he gone?
SHADOW BOX FOR
"GOLDILOCKS AND THE THREE BEARS"

A shadow box is made with the following materials:

- frame for screen
- butcher paper
- cardboard
- staples, tape or paste
- crepe paper
- colored cellophane
- light
- construction paper

Shadows are fascinating! An interesting way to learn about shadows is through shadow puppetry.

"Goldilocks and the Three Bears" lends itself particularly well to dramatization through this medium because of the simplicity of the story.

Construct the shadow box by stretching butcher paper on the top part of a frame (a first-grade chart rack works well). The bottom part of the box (about three feet) should be opaque to hide the children. This part may be decorated with crepe paper or painted designs. The scenery—a construction paper bridge and green cellophane to simulate grass—is then pasted to the butcher paper. The colored cellophane may be used freely to give the desired colored shadows.

Puppets are distinct shapes (usually profile). They are cut from cardboard and long handles are attached to the bottom. Then a bright is put behind the screen and the show may begin!
SUGGESTED SETTINGS AND STORY LINE:

SETTING: Place cut-out showing Door of Home of the Three Bears on left side of flannel board.
Place cut-out of path, leading to woods directly to right of door scene to provide for Three Bears walk thru the woods.
Place cut-out of table and three bowls beneath above setting; slightly to the right, to suggest a kitchen scene.

STORY LINE: Once upon a time, many years ago, there lived Three Bears, a big Papa Bear, a medium-sized Mama Bear, and a little Baby Bear. They lived together happily in a cozy cottage in the forest.

SETTING: Place Mama Bear at table setting with Papa Bear and Baby Bear soon to follow.

STORY LINE: Early one morning Mama Bear put on her apron and busily prepared a good breakfast of hot porridge for her family. When the porridge was cooked Mama Bear put some in Papa Bear's big bowl; some in her own medium-sized bowl and some in Baby Bear's little bowl. Then she put the three bowls of porridge on the table and called her family to breakfast.

SETTING: Place Papa Bear, Mama Bear and Baby Bear before their own bowl.

STORY LINE: Papa Bear, taking a big Daddy-sized gulp tasted his porridge and declared in a large, booming voice, "My porridge is too hot!"
Mama Bear tasted her porridge and in her medium-sized voice, said, "My porridge is too hot!" Then the Baby Bear in his wee little voice, squeaked, "My porridge is too hot, too!"
Papa Bear, in his big booming voice suggested they take a walk in the woods while their porridge cools.

SETTING: Place all three bears on the wooded path and have them circle back of the house and off the board in an up and off gesture.
Place Papa, Mama and Baby beds above and slightly to the right of chairs to suggest an upstairs bedroom.
Place cut-out of bedroom corner with window to the right of Baby Bear's bed, near right edge of flannel board.
Place smaller wooded path cut-out up and over the corner bedroom cut-out to suggest the wooded area toward which Goldilocks runs when discovered by the bear family.
Place Goldilocks just to left of door cut-out preparatory to her knocking on the door.

STORY LINE: While the Three Bears are taking a walk through the woods a pretty little girl with long golden curls, called Goldilocks, comes upon the cottage in the woods. She knocks at the door and walks in.
As she enters the house of the Three Bears she sees three bowls of porridge on the table. She is quite hungry, for she has had a long walk through the forest and she decides she will take just a little taste of the porridge.

SETTING: Place Goldilocks before each bowl of porridge as she samples their contents.

STORY LINE: Tasting the porridge from the big Papa Bear's bowl Goldilocks says, "This is too hot!"
Tasting the porridge from the medium-sized Mama Bear's bowl, she says, "This is too cold!"
Tasting the porridge from the little Baby Bear's bowl, she finds it just so yummy she eats it all up.
Full from the porridge Goldilocks wanders over to three chairs and decides to try them for size and comfort.
SETTING: NOTE: Should the narrator want Goldilocks to actually stay on each of the chairs as this portion of the story unfolds, it is suggested the teacher makes a chair "pillow" for each of the three bears with the waste pieces of velour by pasting two appropriate-sized pieces of the velour (smooth sides facing) thus creating a rough surface on which to place the Goldilocks character.

Otherwise, it is equally fitting to merely have Goldilocks pause before each chair as the narrator moves her from chair to chair.

STORY LINE: Goldilocks approaches the big Papa Bear chair, climbs into it and finds it much too hard. Then she tries the medium-sized Mama Bear's chair and finds it much too soft. Thinking the little Baby Bear's chair will be just right for her she sits on it and breaks it all to pieces!!! (Small chair will "break" in half.)

Tired from her ordeal Goldilocks wanders upstairs and finding three beds decides to take a nap on whichever bed feels the most comfy.

SETTING: NOTE: Each of the three beds has the capacity for containing Goldilocks. On two beds she slips behind the bedding by way of a slit just beneath the pillow — on the third bed Goldilocks can stretch out comfortably and fall asleep tucked in a slit just above the bed-spread flounce.

STORY LINE: Goldilocks goes over to the great big Papa Bear bed and getting in under the covers decides it is too hard. Then she tries the medium-sized Mama Bear bed and decides it is too soft. The little Baby Bear bed feels so comfortable she stretches out and falls fast asleep.

Meanwhile, as Goldilocks dreams away in the little Baby Bear bed the Three Bears come home from their walk in the woods hoping to find their porridge has cooled off and they can settle down to a good breakfast.

SETTING: Papa Bear, Mama Bear and Baby Bear enter the table scene from the left.

STORY LINE: Papa Bear goes over to his big bowl and finding some of the porridge gone, says in his big booming voice, "Someone has been eating my porridge!" Mama Bear, on finding some of her porridge gone, says in her medium-sized voice, "Someone has been eating my porridge!" Then, little Bear in his tiny voice squeaks, "Someone has been eating my porridge — and they ate it all up!"

SETTING: Move bears in turn to each of their chairs.

STORY LINE: Moving to his big-sized chair the Papa Bear says in his big booming voice, "Someone has been sitting in my chair!" The Mama Bear in her medium-sized voice exclams, "Someone has been sitting in my chair!" Then the Baby Bear in his wee little voice squeaks, "Someone has been sitting in my chair — and they broke it all to pieces!"

SETTING: Move bears in upward motion to bedroom scene.

STORY LINE: All three bears stomp upstairs to the bedroom and in his big booming voice Papa Bear declares, "Someone has been sleeping in my bed!" In her medium-sized voice Mama Bear exclams, "Someone has been sleeping in my bed!" In his wee little voice, Baby Bear squeaks, "Someone has been sleeping in my bed — and THERE SHE IS!"

SETTING NOTE: With a slight of hand manipulation the narrator has Goldilocks jump out of bed by a left hand movement and with a ready right hand supplies the running cut-out of Goldilocks, heading for the bedroom window and the wooded path beyond!

STORY LINE: Goldilocks wakens with the loud sound of Baby Bear's "—AND THERE SHE IS!" She takes one frightened look at the angry bears, scampers out of bed, out the bedroom window and runs home through the woods just as fast as her little legs can carry her!

Published by Judy/Instructo, Minneapolis, MN
Goldilocks and the Three Bears

Narrator: Once upon a time there were three bears.

Papa: I'm Papa bear

Mama: I'm Mama bear

Baby: I'm little bear

Narrator: One morning they sat down to a breakfast of porridge.

Papa: Mama! This porridge is too hot!

Mama: Oh! Yes it is!

Baby: I burned my mouth!

Mama: Let's go for a walk while the porridge cools.

Narrator: So they did. No sooner had they left that a little girl named Goldilocks came by and saw the cottage door standing open.

Goldilocks: Oh, I wonder who lives here? I'll just peak in. Is anyone home? Oh, breakfast! It smells so good! This big bowl is too hot! I'll try this bowl. Ick! It's too lumpy. Here's another bowl. This is good.

(eats it all)

(walks around)

What a great sitting room. This chair is too big. That chair is too hard. This chair is just my size.

(sits) Oh! no, I broke it!

I must find a place to rest after that big breakfast.

(walks around) There are three beds in here. This big one is too high. This one is too soft. This bed is just right.

Narrator: Goldilocks goes to sleep.

(enter bears)
Papa: Hey, someone's been eating my porridge!
Mama: Someone's been eating my porridge!
Baby: Mama, someone ate my porridge all up!
Papa: Come let's see if anyone is still here.
(all the bears move around)
Papa: Somebody moved my chair.
Mama: Somebody dented my cushion.
Baby: Someone broke my chair!
Mama: Come, we'll look upstairs.
(All the bears move around)
Papa: Look someone put handprints on my bed!
Mama: I just know I made my bed this morning.
Baby: (loud) Mama there is a girl in my bed!
Goldilocks: (wakes up) Bears! (she runs away)
Papa: (looks after her) I better not see her around here again.

THE END
Lesson Objective: To record the weather.

Materials: Blank graph; markers

Procedure:

1. Each day, have the class record the day's weather on a large blank graph or calendar.

2. First, create symbols for the kinds of weather your community experiences (sun, raindrop, cloud, snowman, etc.).

3. For a graph, show the symbols in a column on the left side of the graph. Each day, place a mark next to the appropriate symbol. For a calendar, simply draw the appropriate symbol in the space for each day.

4. At the end of the time period, have the class use the information to draw conclusions about the weather that was most common and least common during that period. You may also wish to have students compare your weather with the weather in the book.
Lesson Objective: To create bar graphs.

Materials: Graph paper; pencil.

Procedure:

1. Make bar graphs that relate to questions about "The Three Little Pigs", The True Story of the 3 Little Pigs! and other wolf-related literature.

2. First write a question on the chalkboard such as "Do you believe the wolf's version or the pigs' version?" Take a class vote and tally the results. Then draw a bar graph that displays the results. Continue making class graphs for other questions.

3. Or write the questions, have the class vote, and have students use the data to construct their own graphs on graph paper.

Possible questions:

* Which character do you like best- the wolf, the first little pig, the second little pig, or the third little pig?

* What is your favorite wolf-related story-"The Three Little Pigs," "Little Red Riding Hood," "The Boy Who Cried Wolf," or "Peter and the Wolf?"
Math

Folk Tale Parade

Use the activity sheet on page 30 to give your students practice in logical thinking. It can be used as an independent learning activity or by the whole class. After the children line up the characters as directed by the clue cards, have them glue one clue card to a sheet of paper and glue the characters onto the paper in the correct order.

Partners can play this game using their character cards. One child lines up his cards, hiding them behind a book or file folder. He then gives the other child clues about the lineup order. The other child listens to the clues and tries to put her cards in the same order. When she has the correct order, the children reverse roles.

<table>
<thead>
<tr>
<th>Red Riding Hood</th>
<th>📚📚📚📚</th>
</tr>
</thead>
<tbody>
<tr>
<td>Big Bad Wolf</td>
<td>📚📚</td>
</tr>
<tr>
<td>Goldilocks</td>
<td>📚</td>
</tr>
<tr>
<td>Third Little Pig</td>
<td>📚📚📚📚📚</td>
</tr>
<tr>
<td>Gingerbread Boy</td>
<td>📚📚📚 📚</td>
</tr>
</tbody>
</table>

Favorite Storybook Friends

Extend the graphing activity on page 31 by making a class graph using the information your students have compiled. On chart paper, write the names of the five storybook characters shown. Cut small book shapes from construction paper. Have each student glue a book shape next to the character that was picked most often during his or her survey.
Folk Tale Parade

Cut out the pieces.
Read a clue card. Place the four folk tale friends in order.
Repeat with the other clue cards.

Clue Card 1
1. The wolf is at the end.
2. The Gingerbread Boy is first.
3. Red Riding Hood is not next to the wolf.

Clue Card 2
1. Red Riding Hood is in front.
2. The Gingerbread Boy is third.
3. The wolf is not at the end.

Clue Card 3
1. Red Riding Hood is third.
2. Goldilocks is next to the Gingerbread Boy.
3. The Gingerbread Boy is next to Red Riding Hood.

Teacher: Use this logic activity with the idea on page 29.
Favorite Storybook Friends

1. Talk to 10 people.
2. Ask each person to choose a favorite storybook friend from the ones below.
3. Color a box next to the storybook friend.
4. Cut the strips apart.
5. Glue them in order on another piece of paper.
6. Begin with the storybook friend people picked most.

Red Riding Hood

Big Bad Wolf

Goldilocks

Third Little Pig

Gingerbread Boy

Teacher: Use this graphing activity with the idea on page 29.
Picture Cards

Color the pictures. Cut them out. Listen to your teacher.

Teacher: Help children practice the skill of categorizing. Start by asking them How are some of the pictures alike? Then tell students to place the picture cards in groups to show likenesses (big, medium, little; living and nonliving). Have some children share with the class their groupings and tell why they grouped the pictures the way they did. Give children time to make new categories and group the pictures again. You might want to put students in pairs and have each pair categorize their combined pictures.
Lesson Objective: To create a mural.

Materials: Chart paper; drawing paper; tape; crayons; markers; *Bringing the Rain to Kapiti Plain.*

Procedure:

1. With your students, compare the pictures in the book that show the green plain and the dry plain. Have students identify signs that the plain is healthy and signs that the plain is dying.

2. List their comments on chart paper.

3. Then put students in cooperative groups of three and give each group three large sheets of drawing paper. Instruct each group to make a three-section mural that shows Kapiti Plain before the drought, during the drought, and after the drought. Tell students that each group member should draw and label one section of the mural.

4. Have each group tape the three drawings together to make the finished mural.
Lesson Objective: To obtain knowledge about wolves.

Materials: The story of "The Three Little Pigs"; paper; crayons; pen or pencil.

Procedure:

1. Use the story of "The Three Little Pigs" as a springboard to learning about wolves.

2. First make a two-column chart labeled "Wolves--Fact or Fiction." In the first column, write facts about wolves that students already know. In the second column, write fictional statements about wolves. You may want to include in parentheses stories that were sources for the fictional statements.

3. Then find books, nature magazines, or encyclopedia articles about wolves. As you read to the class or as students read independently, add new facts to your chart or correct any mistaken facts.

4. You may want to compile the wolf facts into a class book. To do this, assign pairs of students a fact from the chart. Have them write the fact on a piece of paper and illustrate it. Make a cover for the book and staple the pages together to complete your book.

Here are some interesting wolf facts to get you started:

* Wolves try to avoid people.

* Wolves usually eat large-hoofed animals such as caribou, deer, elk, and moose.

* A wolf can go without food for two weeks or longer.

* The wolf is classified as an endangered species in every U.S. state except Alaska and Minnesota. It is a threatened species in Minnesota.
Lesson Objective: To explore temperature.

Materials: three small cups (one with hot water, one with ice water, and one with warm water).

Procedure:

1. Have students work in cooperative groups to explore temperature. Tell students that Goldilocks was testing the temperature of the porridge. Temperature is a measure of how warm or cold something is.

2. Give each group three small cups. Pour hot water (but not too hot) into one cup, pour ice water into another cup, and pour warm water into the third cup. Tell students to take turns holding a finger of one hand in the hot water and a finger of the other hand in the ice water for 30 seconds. Then have the students move both fingers into the warm water.

3. After everyone has taken a turn, gather the students together and talk about their observations. Ask them the following questions:
   a. How did your finger feel in the hot water? (hot)
   b. How did that finger feel when you placed it in the warm water? (cool)
   c. How did your finger feel in the ice water? (cold)
   d. How did that finger feel when you placed it in the warm water? (warm)
   e. When both fingers were in the warm water, did they feel the same? (The finger that was first in the cold water should feel warmer in the warm water than the finger that was first placed in the hot water.) Why or why not? (Answer varies.)
Lesson Objective: To recognize that words can provoke appeal to taste, touch, and smells.

Material: A favorite fairy tale, such as Hansel and Gretel by The Brothers Grimm; chart paper.

Procedure:
1. Have children list words that make them want to taste, touch, or smell something.
2. Select a book that you have read before, so that upon second reading the listeners can concentrate on their feelings.
3. Brainstorm words and phrases for the chart. Ask children to explain why they have chosen those words.

*** For a reinforcing activity, post a large wall chart. From independent reading, children can write words on the chart. Include book title and page number.
Science

The Sense of Touch

Throughout the story "Goldilocks and the Three Bears," Goldilocks uses her sense of touch to explore the world around her. Involve your students in learning about their world by using their sense of touch.

Background

The skin is the organ that senses how things feel. It is the largest sense organ of the body. Help your students understand that the sense of touch involves the use of more than just the hands. Children feel the clothes they are wearing without touching them with their hands. Children also feel the temperature of their surroundings—air or water—with their skin. They feel substances such as mud, sand, concrete, and grass with their feet.

Introducing the Topic

Place in a paper bag a few items that have different types of surfaces, such as a pine cone, a hair brush, a small ball, and a piece of sandpaper. Let children take turns feeling the items in the bag and using their sense of touch to identify the items.

Touching Walk

Take your class outdoors for a "Touching Walk." Encourage students to touch a variety of surfaces and to think of words that describe those surfaces. Bring the children back into the classroom and ask them to tell what items they felt and to use words describing how those items felt. Write the children's responses on a chalkboard. Then have each child complete the response sheet on page 26.
A Touching Walk

Your sense of touch tells you how things feel.

hot  cold  hard  soft

Go outside. Touch many different things. Draw pictures showing what you touch. Write a word telling how each thing feels.

---

Teacher: Use this response sheet with the activity on page 25.
Animals in Different Places

This web shows some of the animals that live in the grasslands of Africa. Find each of these animals in *Bringing the Rain to Kapiti Plain*. Can you find other animals in the book that live on the African grasslands?

Animals That Live on Africa’s Grasslands

- giraffe
- ostrich
- zebra

Finish the web below. Draw three animals that live near you.

Animals That Live Near My Home

- 
- 
- 

© Frank Schaffer Publications, Inc. reproducible FS-2750 Bringing the Rain to Kapiti Plain
Lesson Objective: To follow the trail of the Brothers Grimm

Materials: Pictures of Germany; map; various tales by the Brothers Grimm

Procedure:
1. For this lesson, talk about the tales that originated from Germany.
2. Show pictures of the places in Germany where the tales were to have taken place.
3. With a map, show the location of the sites in Germany.
4. Discuss the life of the Brothers Grimm and also discuss their travels made in Germany.

*** This lesson may be adapted for any tale. Collect pictures showing where the tale is to have originated, provide a map to point out locations, and provide information about the particular author of the tale.
Lesson Objective: To compare and contrast two lifestyles.

Materials: Bringing the Rain to Kapiti Plain; paper; crayons; pencil.

Procedure:

1. Show your students the end of the story that shows Ki-pat, his family, and his home. Encourage your students to think about how Ki-pat's life is the same as their own and how it is different.

2. Extend the discussion by providing students with this information about life in Africa:
   * Eighty percent of the people in Africa live in rural areas. Many Africans are farmers and herders.
   * Milk is the main food of herders.
   * Most herders live in villages, in houses similar to the ones pictured in the story. These homes are made of mud bricks or layers of mud and have thatched roofs and pounded earth floors.

3. Have students write and illustrate two sentences-- one about a way in which Ki-pat's life is the same as their own and the other about a way in which Ki-pat's life is different.
Lesson Objective: To locate on a map where wolves live.

Materials: Globe, large world map, or an individual world map

Procedure:

1. Today most wolves live in northern areas where there are few people, such as the states of Alaska and Minnesota and in Canada, China, and the Soviet Union. Smaller numbers of wolves also live in wilderness areas in Mexico, Spain, Greece, and India.

2. Have students locate these states and countries on a globe, on a large world map, or on individual world maps in their social studies texts.
Lesson Objective: To create a map of the woods for "The Three Bears"

Materials: Chart paper; markers

Procedure:
1. Brainstorm with students descriptions of the woods where the three bears' home was located. Have children imagine what the bears saw on their walk or what their path through the woods looked like. Tell students that they are going to make a map of the woods and the path the bears took through it.
2. To assist in the mapmaking process, first have students help you draw on chart paper a large class map of how the woods might look. Ask students to help you decide what the various sites in the woods are and how to label them.
3. Then place students in cooperative groups and let them use their imagination to draw a different map of the woods. Give groups time to share their maps.
Social Studies

Folk Tale Homes

A study of folk tales provides a great opportunity for learning about different kinds of homes. After reading several tales with your class, take a closer look at the homes shown in the books.

• Have students list the different kinds of homes shown.
• Have students compare the homes in different stories. Ask your students if there are some things that most homes seem to have. Then ask them to describe attributes that only some homes have. Draw a simple shape of a home on chart paper. List common characteristics of homes in the shape.
• Discuss with students how folk tale homes compare with their own homes.
• Explore with students how certain tales might be different if the setting were a different environment. For example, how might the story of Red Riding Hood be different if it took place in the rain forest? What kind of home might the grandmother live in?

Home Riddles

This cooperative learning activity integrates social studies, oral and written language, and literature. Explain to your students that a riddle gives clues telling who or what it is about. Then write one or two riddles with your class, using the format shown on page 28. Finally, divide your class into groups of three. Give each group writing paper, drawing paper, and a copy of the activity sheet on page 28. Assign jobs or let the children choose. Then have the children complete the activity. When all the groups are done, let the readers read the riddles to the class and have the class guess the answers to the riddles.

Whose home am I?
I am made of straw.
A wolf blew me down.
Whose home am I?

Whose home am I?
I have three chairs.
I have three beds.
I am in the woods.
Whose home am I?
Home Riddle

Group Jobs

Writer

Reader

Artist

Thinkers — Everyone

Jobs

Writer—writes the riddle
Reader—reads and checks the writing
Artist—draws the picture
Thinkers—choose a home and think of the clues together

With your group, write a riddle about a folk tale home.

Here’s how!

1. Choose a folk tale home.
2. Write two or three clues about it.
3. Use this pattern.

   Whose home am I?
   Clue 1
   Clue 2
   Whose home am I?

4. Draw a picture of the home.
5. Staple the picture to the back of the riddle.

Teacher: Use this cooperative learning activity with the idea on page 27.
A Way of Life

Many people in Africa are herders. They raise and take care of groups of animals, which are called herds. There are herds of camels, sheep, goats, and cattle in Africa. Some herders move with their herd to find water and good pasture for the animals. Most herders live in villages.

Do you think you would like being a herder with Ki-pat? Draw yourself in the picture below. Then finish the sentences.

I would like being a herder because ________________________

I would not like being a herder because ________________________
Dear Parent,

We are ready to begin a theme study that focuses on fairy tales. We will be reading and discussing fairy tales. There will be a variety of high-interest writing, art, drama, music, math, science, and social studies activities about fairy tales.

You can help your child learn more by trying some of these activities:

• Visit the library with your child. Read and enjoy some fairy tales.
• Tell your child about your favorite fairy tale.
• Look over and ask your child to explain the projects about fairy tales that he or she brings home from school.

Your child will learn about the magic of fairy tales.

Date

Teacher

Teacher: Use this page with the ideas on page 2. (Fold this note under before reproducing this page.)

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FS-8052 Fairy Tales
Certificate of Achievement
presented to

Name

for learning a lot about the world of fairy tales.

Teacher
Date

Dear ___________________,

This is what I liked about our study of fairy tales.

__________________________________________

__________________________________________

__________________________________________

__________________________________________

Name

Teacher: Fold this page in half to make a card with the parent letter on the front. Have students complete the letter on the front of the card and draw pictures or write about what they learned on the inside. Fill in the award and send the card home. Or, instead of making a card, cut the page apart and give out the letter and the award separately.

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Getting Started

Special Moments

Take photographs of your students engaged in fairy tale activities. Photograph bulletin boards, banners, students with projects, groups of students working together, and all the special events. Make sure each student is in at least one photograph. Glue photographs on construction paper sheets (9" x 12"). Have students dictate captions for the pictures and compile them to make a theme book about your class study of fairy tales.

Photocopy your class school photograph and glue it on the cover of this special book.

Our Fairy Tale Quilt

Tell students they will each get to make a square for the paper patchwork quilt. Hang a piece of dark-colored butcher paper (3' x 6') on the wall. After students have become familiar with a variety of fairy tales, have each student design a square about a fairy tale on a piece of art paper (10" x 10"). Cut the edges of the squares with pinking shears before pasting them on the quilt.
Bulletin Boards

A bulletin board with scrolls can be used for many writing activities about fairy tales.

**Ideas for Captions**

- The World of Fairy Tales
- Fairy Tale Magic
- Fairy Tale Poetry

**Directions**

1. Cover the bulletin board with paper in a color of your choice. Add a caption.

2. Reproduce the scroll pattern on page 7 for each student. Students can write:
   - poems about fairy tales
   - different endings for fairy tales
   - original fairy tales
   - fairy tale character descriptions
   - summaries of favorite fairy tales

3. Cut out the scrolls. Mount them on black construction paper and trim the paper to a scroll shape as shown. Display the scrolls on a bulletin board.
Scroll Pattern

Teacher: Use this page with the bulletin board ideas on page 6.

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The bears found Goldilocks asleep in Baby Bear’s bed.

Name

Teacher: Have students draw Goldilock's head on the pillow and cut out the pattern. Next have them rewrite the ending to "The Three Bears." After children have colored the bed, have them cut a piece of "bedspread" fabric the size of the side of the bed and staple it to the bed at the X's. Display the patterns on a bulletin board titled "A Beary Good Ending." Children will enjoy lifting the fabric bedspread to read the new ending.
Teacher: Have students decide whose story they believe—the wolf’s or the pigs’. Have them cut out the matching art and paste it in the window. Then direct students to write on the door why they chose what they did. Have students color the house so it looks like it is made of straw, sticks, or bricks. Display the houses on a bulletin board titled “The Pigs or the Wolf—Whom Do You Believe?”
Teacher: Reproduce the pattern on tagboard and give a copy to each student. Pose this question to students: How would you bring rain to Kapiti Plain? Tell them to write their responses on the cloud pattern. Remind students that the solution in the story is not realistic and encourage them to be imaginative when they respond. Have students cut out and color the pattern so that it can be displayed on a bulletin board.