

Theater at Monmouth 2021 Fairy & Folk Tales for Schools Teacher Resource Guide



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From the Page to the Stage



For spring 2021, Theater at Monmouth's Page to Stage Tour brings adaptations of classic literature to students across Maine through the *Fairy & Folk Tales for Schools Streaming Series*. *The True Story of Little Red* (grades Pre-K-8) was adapted to build analytical and literacy skills through the exploration of verse and playwriting, fostering creativity and inspiring imaginative thinking. The 2021 *Page to Stage Fairy & Folk Tales for Schools Streaming Series* offers students the opportunity to study, explore, and view classic literature through performance.

TAM's Annual Page to Stage Education Tours and complimentary programming challenge learners of all ages to explore the ideas, emotions and principles contained in classic texts and to discover the connection between classic theatre and our modern world.

Teacher Resource Guide information and activities were developed to help students form a personal connection to the play before attending the production; standards-based activities are included to explore the plays in the classroom before and after the performance.

The best way to appreciate classic literature is to explore. That means getting students up on their feet and physically, emotionally, and vocally exploring the words. The kinesthetic memory is the most powerful—using performance-based activities will help students with a range of learning styles to build a richer understanding of the language and identify with the characters and conflicts of the plays.

Thank you for taking some of your classroom time to teach your students about *Fairy & Folk Tales for Schools: The True Story of Little Red*! If you need more information to support your preparation for the production, email boxoffice@theateratmonmouth.org or call 207.933.2952.

Enjoy the show!

A handwritten signature in blue ink that reads "Dawn McAndrews".

Dawn McAndrews
Producing Artistic Director
Theater at Monmouth

The Little Red Riding Hood Story



Once upon a time there was a little girl.

Her grandmother made her a red riding hood and the girl loved it so much she wore it wherever she went. So everybody started to call her Little Red Riding Hood.

One day her mother told the girl that her grandmother had fallen ill. Because she lived alone deep in the wood, she would be very happy to get some food and a visit from Little Red.

After preparing some food, Red's mother gave her a basket with food and bottle of wine and warned her not to stray from the path.

The girl promised she would be careful but once she entered the wood, her promise was soon forgotten. After a short while she met a wolf. He asked her where she was going and, as she loved all the creatures of the forest, she told him about her grandmother's bad health and that she was headed there to deliver some food and wine.

The Wolf tricked Red into stopping and picking flowers for her grandmother so he could run on ahead and beat Red to Granny's house.

The Wolf, pretending to be her granddaughter, entered Granny's house and ate her right up. Then he dressed in her nightgown and waited for Little Red Riding Hood.

When Little Red came in, the famous dialogue about great eyes, great ears, and great teeth followed. Little Red realized too late that she was being tricked by the Wolf, and she was immediately eaten up. Full from his two big meals, and already wearing a nightgown, the Wolf took a nap.

Soon after the Woodsman came by the house and heard snoring. He entered cautiously, saw the sleeping beast in Granny's bed and guessed what happened. He cut open sleeping wolf's stomach with a hunting knife.

Granny and Little Red Riding Hood popped out and helped the Woodsman to fill the Wolf's stomach with stones. When the Wolf woke up he tried to run away, but the stones were too heavy. He fell down right outside Granny's door and died. Granny, Little Red, and the Woodsman all lived happily ever after.

Tracking Down the True History of Little Red

And thereby hangs a tale...

Does Little Red Riding Hood survive her visit to grandmother's house? The answer might depend on when and where you first heard the tale. In some European versions Red meets a gruesome end in the jaws of the wolf but in others she escapes. In other parts of the world, the victims are not even human but rather a family of young goats or the villain is a big bad tiger not a hungry, hungry wolf. Did all of these versions evolve from a single ancient tale? In 2013, some very curious anthropologists conducted research to find out where the tale got its start. The search led them to compare versions of the story from almost every continent.



In the earliest European version of *Little Red Riding Hood* published by Charles Perrault (1697), the wolf devours granny and then dons her clothes and jumps into bed in time for the arrival of her granddaughter. The tension builds as Red ticks off a series of clues that should lead her to the conclusion that all is not well—"Granny, what big ears you have! What big teeth you have!"—realizing too late that this isn't Granny at all and then the animal eats her up. In some happier versions a woodsman or lumberjack comes along and cuts open the wolf saving the girl and her grandmother who are miraculously still alive in the beast's belly.



Children who grew up in the Middle East heard *The Wolf and the Kids*. Instead of dressing up as a human grandmother, the wolf pretends to be a nanny goat to get supper. The nanny goat warns her children not to open the door for anyone but her. A wolf, who overhears her, disguises himself as the nanny goat, tricks the kids into letting him inside, and eats them. Other versions of the tale pop up in oral traditions in Asia and Africa. There's *The Tiger Grandmother* in Asia in which a group of children accidentally spend the night in bed with a tiger dressed as their grandmother. After the youngest sibling is eaten, the children get the beast to let them outside to use the toilet and they escape.

Some researchers believe the tale originated in China and was brought to Europe along the Silk Road 600 to 800 years ago. Others think that all folktales emerged and evolved independently- their similarities due to chance and the dangers of a world filled with wild animals, cruel people, and vulnerable children. While the researches couldn't find Tale Zero, they did determine that the story of a young person who is put in peril by a wild animal while there is no adult around for protection originated somewhere between Europe and the Middle East nearly two thousand years ago; that the Chinese version was likely adopted from the European; and that African versions likely evolved from the goat family tale popular in the Middle East. Whatever the version, children around the world have been told this cautionary tale to prepare them to take care of themselves in difficult situations using brains and courage to outwit obstacles.



From Cautionary to Household to Fairy Tale

TAM's adaptation of *Little Red Riding Hood* is based on a number of different versions of the tale, themselves versions of stories told orally for hundreds of years. The most popular versions were published by Charles Perrault (1697), Brothers Grimm (1812 & 1857), and Andrew Lang (1890). Each editor compiled the tale into collections for very different reasons, in very different cultures, in vastly different time periods. These differences begin with the titles: Perrault's *Little Red Riding Hood*, Grimm's *Little Red Cap*, and Lang's *The True History of Little Goldenhood*.

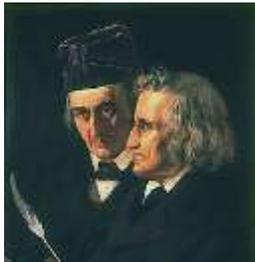
Charles Perrault's Dark Tale



The earliest printed version was known as *Le Petit Chaperon Rouge* and was included in the collection *Tales and Stories of the Past with Morals* in 1697 by Charles Perrault. As the title implies, this version is darker and more overtly moralized than later ones. The redness of the hood was a detail introduced by Perrault. The title character was an "attractive, well-bred, young lady" tricked into giving out details about where her grandmother lived to a sly wolf. He slips by woodcutters in the forest, arrives at grandmother's house, eats the old woman, and lays a trap for Red, who is also eaten by the wolf. The wolf wins and there is no happy ending. Perrault offered a "moral"

so that no doubt was left to his intended meaning: *From this story one learns that children, especially young lasses, pretty, courteous and well-bred, do very wrong to listen to strangers.*

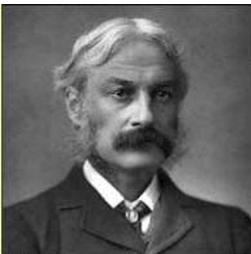
The Grimm Brothers' Less Grimm Tale



In the 19th century two separate German versions were told to Jacob and Wilhelm Grimm. The brothers turned the first version into the main story and the second into a sequel. *Rotkäppchen* was included in *Children's and Household Tales* published in 1812. The source is most certainly Perrault's but the Brothers changed the ending so the little girl and her grandmother are saved by a Huntsman who was after the wolf's hide. The sequel featured the women outsmarting another wolf, based on their experience with the previous one. The girl did not leave the path when the wolf spoke to her, her grandmother locked the door to keep it out, and when the wolf prowled

nearby, the grandmother had Red put a pot under the chimney and fill it with sausage water; the smell lured the wolf down and it drowned. The wolf loses and the ladies save the day.

Andrew Lang from Folk to Fairy Tale



Fairytales as children's literature were on the defensive in Lang's time as they were felt to be too dark and foreboding for bedtime reading. Andrew Lang's *Colour Fairy Books* were edited to emphasize the magic and wonder of the originals turning them into fairytales rather than cautionary tales. Andrew Lang included a version of the tale called *The True History of Little Goldenhood* in his *Red Fairy Book* of 1890. *Little Goldenhood* was derived from the works of Charles Marelles in *Contes of Charles Marelles*. This version explicitly states that the story had been mistold earlier. The girl is saved, but not by the Huntsman; when the wolf tries to eat her, its mouth is burned by the

enchanted golden hood she wears. The wolf loses and magic saves the day.

The messages of each tale may differ, Perrault warns us not to trust strangers, the Brothers Grimm emphasize how important is to stay on the straight and narrow path, and Lang turns the tale from cautionary to fantasy, but all concern a young woman in peril and the manner in which she is or isn't rescued from harm.

Who's Afraid of the Big, Bad Wolf



Wolves and humans have lived alongside one another since the beginning. The earliest drawings of wolves are in caves in southern Europe and date from 20,000 B.C.E. Early humans domesticated the social wolves and they became what we know today as the domestic dog. Even after that long history, wolves are still feared mostly due to myths and fairy tales that depict them as “big and bad.” If you take a closer look however, you will see a completely different side to these animals. Among true wolves, two species are recognized: the Gray Wolf (*Canis lupus*), which includes many subspecies including Arctic and Mexican Wolves. The second is the Red Wolf (*Canis rufus*), which are smaller, have longer legs, and shorter fur. Wolves are mammals and carnivores—a group of mammals that eats meat. They belong to the dog family, "Canidae" which includes coyotes, jackals, dingoes, and domestic dogs.

Family Life and Behavior

Wolves are social animals and, like dogs, are loyal, affectionate, and intelligent. They live in highly organized packs. A pack includes a male and female parent (the alphas) and pups from the last few years. Packs work together to hunt for food, feed the pups, and defend their territory. Wolf packs consist of from two to more than 15 wolves. Territories range from 50 square miles to more than 1,000. Wolves generally travel at five miles per hour but can reach speeds of 35 miles per hour. Wolves reach maturity at two years old and once they choose a mate they breed for life.



Wolves use body language to show other wolves how they feel. To show anger, a wolf sticks its ears straight up and bares its teeth. Suspicion is shown by pulling the ears back and squinting. When afraid, a wolf flattens its ears against its head. The rank of a wolf can be seen in the way it carries its tail. A dominant wolf carries its tail high; a less dominant wolf carries it low. Howling is another way wolves communicate. Wolves howl for many reasons: to contact separated pack members, to mourn the loss of a pack member, or to warn rival packs to stay away. Lone wolves howl to attract mates or just because they are alone. Each wolf howls for about five seconds, but howls can seem much longer when the entire pack joins in.

Wolves in the Wild

Wolves can thrive in a wide range of habitats including tundra, woodlands, forests, grasslands, and deserts. In the United States, wolves are found in Alaska, northern Michigan, northern Wisconsin, western Montana, northern Idaho, northeast Oregon, and the Yellowstone area of Wyoming.

Historically, the wolf population once covered over 2/3 of the nation. During the 1800's the gray wolves ranged all over North America and the red wolf was found in the southeast US. When settlers first moved into the west there were many animals to hunt, especially buffalo. Slowly the settlers hunted more and more animals until many were almost eliminated. When the deer, bison, elk, and moose were almost depleted, wolves turned to domestic livestock for food. In the late 1800's wolves were eliminated from most of the lower 48 states by shooting, trapping, and poisoning.



Wolf packs only take down about 20% of the prey that they pursue, eating just a few times a week. Wolves will gorge and can eat up to 20 pounds per animal. Wolves can eat about 25% of their body weight in one meal! If you weigh 80 pounds, you would have to eat 20 pounds of food at one meal to be like a wolf! Wolves prey on large ungulates (deer, elk, bison) and only pick off the very young, old, or sick animals. This leaves the strongest and healthiest animals in the herd to breed and keep the population at a healthy number. Without the presence of the wolf, the ungulates become overpopulated and food sources for them and other herbivorous animals becomes scarce. So remember, the "big bad wolf" is only a fairy tale; in actuality wolves are more afraid of us than we are of them and their presence is essential to keep our ecosystem balanced.

Who's Who in *The True Story of Little Red*

There are four actors in TAM's 50-minute production of *The True Story of Little Red*. Each of the actors has a very particular point of view on the way his or her part should be played and how the story should end. Below are the actors playing each part and the way they view their part and how their character is viewed by others:



Little Red: Carissa Meagher

The heroine of our story, Little Red might not always be so nice. Some of the characters in our story think she is a brat, selfish, not considerate of others, and not at all eco-friendly. In her mind, she is the sweetest, kindest, and most adorable grandchild in all of literature, and the forest.



The Wolf: Ian Kramer

We all know that the traditional wolf is “big and bad,” all the fairy tales say so. He tricks the little girl, eats her Granny, and then tricks Little Red again so he can eat her up too. But this Wolf wants us to know that wolves can be nice, caring, and considerate. He feels lonely and misunderstood.



Granny: Jamie Beth Weist

Well, we really don't learn too much about Granny from the fairy tales, do we? Most of the time she's eaten up before we even get to meet her. So who's to say she isn't a really strong, self-defense master with a sinus infection? Or a cranky woman who doesn't even like living in the woods?



The Woodsman: Will Connell

Sure, the Woodsman is always the hero that saves the day. But like Granny, we don't really know what he's like when he's not saving girls from a terrible fate. What if he really is a bully who hates his job and all the creatures in the forest? Could he just be looking to steal a delicious bite to eat?

The Journey of Little Red Riding Hood



Classroom Activity: Charting the Adventure

As you read the story with your class, track Little Red's journey to Granny's using the map above. Ask students to keep a journal of Red's journey, making an entry after each encounter with another character and how she handled each exchange. Ask students to describe their feelings and thoughts throughout the journey. Was Red too naïve? Was Red courageous? Were they mad at the Mother or Granny for not protecting her? Have students share their favorite entries with the class.

BEFORE THE PERFORMANCE

1. The Moral of the Story

Many of us grew up reading or listening to stories from the Bible, Aesop's Fables, Trickster Stories, or Grimm's Fairy Tales. An important aspect to all of these stories is that they have a moral—a lesson that the author wanted us to learn. Ask students to discuss the lesson they felt was communicated in the story of *Little Red Riding Hood*. Ask each student to select a character from the story and write the lesson-learned from that character's perspective.

Discuss the following:

- What lesson does Red learn in this story?
- What lesson does the Woodsman learn in this story?
- What lesson does Granny learn in this story?
- What lesson does the Wolf learn in this story?

2. Adapting from the Classic

It is important for students to be familiar with one of the classic versions of *Little Red Riding Hood* before attending the performance. Brainstorm what students know about this fairytale. They may come up with different endings about what happened to the wolf, whether he ate grandma, and whether he was killed. The Grimm Brothers' version of the story is quite gruesome.

3. Pass the Story, please

Theater at Monmouth's version of *The True Story of Little Red* is based on the Charles Perrault tale with a twist to explore both differences of opinion and bullying. Ask students to develop their own story based on a fairy tale, myth, or folk tale that they have read in class.

Sitting in a circle, have students pass a talking block or beanbag to indicate their turn. When they have the bag, they should add one sentence to tell what happens in the original story. Once the story has been completed then start to pass the bag again only this time, students may add to the story in whatever way they wish so long as the new story has a beginning, middle, and end—perhaps focusing on a specific social issue. Repeat as many times as the class' imagination will allow.

After this activity, discuss the following:

- What did students find easy/difficult/fun about the process?
- How did their stories change?
- What elements remained in each version?
- What did they add to make the story different?
- How did the moral of the original fairy tale relate to the social issue?

AFTER THE PERFORMANCE

1. What's the Message?

One message in this version of *Little Red Riding Hood* is that of empathy. Empathy is often defined as the ability to identify with and feel other people's needs and concerns. Ask students to consider the following: "Do your feelings toward any of the characters change as the play progresses?" Make four columns on the board. Ask students how they felt about each character before the play, during the play, at the end of the play, and now. Discuss how and why their feelings toward each changed and how each version of the story affected the way they thought about each character. Discuss how the play helped them to better understand points of view and stereotypes about people in their day-to-day life.

Ask students how they show empathy for others at school in their actions and words. Ask them to be specific about what empathy would sound like and look like. Have the students stand in two lines facing each other and ask them to demonstrate how they show empathy without words and then with words. Make a chart on the board (Sounds Like and Looks Like at the top of each column) and track the examples of how they and other students demonstrate empathy in the classroom and on the playground.

2. Imagining the World

Designers translate the world of the play into the real space and time of the performance, creating the music and sound, set, costumes, and props for the production. Designers transform the ideas of the story into real elements that convey the mood, meaning, and magic for the audience. What choices did the designers make for this production? How did they represent the characters, the places, and the magic of the tale? How was it different than what the students imagined? How would students have done it differently? Divide students into groups and ask them to pick an element of the play, sets, costumes, props and re-design it for their own production.

3. Bully Busting

Ask students to take out a piece of paper and list examples of ways that each character in the play bullied another character. What did the bully do? How did the other character react? How was the conflict resolved? Did the bully learn anything about why he or she was bullying others? Ask the students what they would have done if they had been a 'bystander' in the story. Ask the students if they can relate to being bullied. Make a list on the board of ways of being bullied; ask students label the actions into one of three categories: physical, emotional, and exclusionary. Discuss with the students how they felt when they were bullied. Ask students reflect on their own actions and what they could do differently if they are the victim, bystander, or bully. After the discussion, ask the students to create a poster (paint, collage, markers, computer graphics) for a campaign against bullying. Check out this Pinterest Board for inspiration: <https://www.pinterest.com/donaramirez/lions-and-tigers-and-bullies-oh-my/>. What is their slogan, what is the primary visual, what do they want to achieve?

RESOURCES FOR TEACHERS AND STUDENTS

Books on Fairytales and Folktales

- *Fantasy Literature in the Classroom*, by Monica R. Edinger. Scholastic, 1995
- *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*, by Bruno Bettelheim. Knopf, 1976.
- *Fairy Tale in the Ancient World*, by Graham Anderson. Routledge, 2000.
- *Perrault's Complete Fairy Tales*. Trans. A.E. Johnson and others. Dodd, Mead, 1961.
- *Complete Fairy Tales of the Brothers Grimm*, Ed. and trans. Jack Zipes. Bantam, 1987.

Books on Little Red for Early Readers

- Artell, Mike. *Petite Rouge: A Cajun Red Riding Hood*. New York: Puffin, 2001.
- Forward, Toby. *The Wolf's Story: What Really Happened to Little Red Riding Hood*. Cambridge: Candlewick Press, 2005.
- Young, Ed. *Lon Po Po*. New York: Putnam, 1989.
- Jones, Noah Z. *Little Red Quaking Hood*. Scholastic, 2014.
- Vande Velde, Vivian. *Cloaked in Red*. Marshall Cavendish, 2010.

For Middle Readers

- Vande Velde, Vivian. *Tales from the Brothers Grimm and the Sisters Weird*. Magic Carpet Books, 2005.
- Holub, Joan. *Grimmtastic Girls Series*. Scholastic, 2015.
- Buckley, Michael. *The Sisters Grimm Series*. Amulet Books, 2012.

Websites

- www.webenglishteacher.com. Includes links to a number of websites intended to facilitate the teaching of fairytales and folktales.
- *Fractured Fairy Tales Bibliography*: <http://people.ucalgary.ca/~dkbrown/fft.html>. Grade-level appropriate modern versions of classic tales.
- www.scholastic.com. Lesson plans and resources for elementary students.
- www.ncte.org. Includes excellent strategies for exploring gender in fairytales.

Common Core Standards for English Language Arts & Literacy: Anchor Standards for Speaking and Listening

- Comprehension and Collaboration
 - Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
 - Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
 - Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.
- Presentation of Knowledge and Ideas
 - Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.
 - Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.
 - Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.