Rumpelstiltskin

Written by Joanna Nadin and illustrated by Alejandro O’Keeffe
Teaching notes written by Pam Dowson

Background to the story

- Traditional tales have been told for many years. They help to keep alive the richness of storytelling language and traditions from different cultures. These tales, many of which will be familiar to the children, are rich in patterned language and provide a springboard for their own storytelling and writing.
- The character of Rumpelstiltskin comes from German folklore. ‘Rumpelstilts’ were small goblins who made noises by rattling sticks or posts. It is a story of the triumph of good over evil.

Group/Guided reading

Introducing the story

- Ask the children if they have heard of Rumpelstiltskin. Practise saying it.
- Look together at the front cover and read the title. Ask: What kind of character might Rumpelstiltskin be? What is he doing here?
- Look at pages 2 to 3 together and ask the children to find words and phrases that tell us something about the characters of Lily and her father.
- Ask the children if they know any stories with spinning wheels in them. Do they know what a spinning wheel looks like, or what it is used for?
- Ask: What do you think is going to happen in the story?
- All the words in this story are decodable for this stage. Look together at the inside front cover for a list of the more challenging words, to help build familiarity with these before children read the story independently.

Reading the story

- Ask the children to read the story. Remember to give them lots of encouragement and praise as they read.
- Check the children understand what a bale of straw and a turret are (page 4).
- Tell the children there are many unusual names in the story, for example on pages 18, 20 and 21. Look at them together, noting that they start with capital letters, and work out how to say them. Achilles is perhaps the most difficult.

Returning to the story

- Look back at page 6 and ask the children to tell you what decision Lily made at this point. Ask: What else could Lily have done?
- Ask the children to identify different ways of spelling /or/ in the story, for example: daughter (page 2), poor (page 3), straw (page 4), course (page 5), forgot (page 12) and walk (page 22).
- Re-read page 14, where Tom is referred to as treasure. Ask: What other kinds of treasure are in the story? What do you think the King, Lily and Rumpelstiltskin each think of as real treasure?
- Ask the children what two things happened to help Lily keep Tom and get rid of Rumpelstiltskin. Help them to identify Lily overhearing the goblin on page 24, and when he got his foot stuck on page 30.
Storytelling
- Show the class the video of the storyteller performing the story on www.oxfordprimary.co.uk/tradtales.
- Talk about how the storyteller uses rich and imaginative language to describe characters and events in the story.
- Ask the children to think about how the storyteller uses her voice to add expression by varying her tone and the rhythm of the story. Discuss how the storyteller uses facial expressions to show emotions.
- Ask the class to discuss what they particularly enjoyed about the storyteller version of the story.
- Have a look at the storytellers’ notes for more information about the storytelling techniques used in the video.

Drama
- A key part of the story is Lily trying to guess the goblin’s name (pages 16 to 21 and 26 to 29). Re-read these sections together.
- In pairs, the children take turns to act in role as Lily and Rumpelstiltskin when Lily is trying to guess his name. They can use the names in the book or think of their own examples of names as guesses. Encourage them to use their voice and facial expressions to add to their characterisation. Ask the children to imagine how Lily would feel when she guesses incorrectly. How might the goblin react to all her guesses? He could be amused, bored, worried, offended, etc.

Writing
- Talk together about the events in the story and ask the class to think about what Lily and the Prince might one day tell Tom about what happened. Ask: What would they tell him about the characters of his two grandfathers? Would they tell him about Lily being told to spin gold into straw? What would they tell him about the goblin?
- Model how to retell the story in the past tense, using the pronouns ‘we’ (for Lily and the Prince), ‘you’ (for Tom) and ‘he’ for Rumpelstiltskin. Then list some time connectives the children might use, such as, after that, next, at last, etc.
- Ask the children to write an extension to the story, imagining that Tom is now older and Lily and the Prince decide to tell him about Rumpelstiltskin. Ask them to imagine what Lily and the Prince would say and how Tom might react to the story.

Links to the wider curriculum

Science
- Rumpelstiltskin turned straw into gold. Investigate changes in materials, e.g. water to ice and steam.

Art and Design
- Draw a variety of facial expressions for key characters, linked to different parts of the story. Add speech bubbles with appropriate words.

Music
- Compose a piece of music that reminds the children of the tricky, playful goblin, or make up a tune for his song (page 24).

PSHE and Citizenship
- Lily broke her promise to the goblin. Talk about whether it is ever right to break a promise.

For more ideas on how to use this book in the classroom use the Traditional Tales Handbook.
Background to the story

- Traditional tales have been told for many years. They help to keep alive the richness of storytelling language and traditions from different cultures. These tales, many of which will be familiar to the children, are rich in patterned language and provide a springboard for their own storytelling and writing.

- Baba Yaga is a witch who appears in many Russian and Eastern European fairy tales. She lives in a house standing on chicken legs. This version tells how Natasha outsmarts the witch. It is a tale of good versus evil.

Group/Guided reading

Introducing the story

- Ask the children if they have heard of Baba Yaga. Explain that Russian children would probably know stories about her. Ask: What stories do you know that have witches in them?

- Look at the cover of the book and read the title together. Read the back cover blurb and ask: What do you think might happen in the story?

- Look at pages 2 to 3 together and ask the children to read out phrases which tell you about the characters of Natasha and her stepmother.

- Look at page 4. Ask: Which words tell us the setting of the story?

- All the words in this story are decodable. However, we’ve listed some of the more challenging words on the inside front cover of the book, to help build familiarity with these before children read the story for themselves.

Reading the story

- Ask the children to read the story. Remember to give them lots of encouragement and praise as they read.

- Find the word napkin on page 6. Do the children know this word? Ask what word they might use instead, e.g. serviette, cloth, handkerchief.

- Ask the children to read the first sentence on page 10. Ask: What does this tell you about the witch? How does it make you feel about her? Looking at the illustration, can they think of other ways to describe her?

Returning to the story

- Look at page 7 of the story and talk about Baba Yaga’s house. Ask: How do you think Natasha felt when she saw where Baba Yaga lived? What does the unusual house make you think about Baba Yaga’s character?

- Look at page 7. Ask: Can you find a word that tells us how Natasha spoke? Help them to identify muttered. Ask the children to find other words that show how characters say things, such as hissed (page 14), yelled (page 20), shouted (page 25) and screamed (page 27).

- Draw attention to examples of the /s/ phoneme spelled in different ways, for example: sound (page 5), whistled (page 12), hissed (page 14), close (page 18), nice (page 20).

- Ask the children to explain how the three objects the cat gave to Natasha helped her to escape.
Storytelling and Drama

- Put the children into groups of three; ask the children to take on the roles of the storyteller, Natasha and Baba Yaga.

- Provide each storyteller with a copy of the story map available on www.oxfordprimary.co.uk/tradtales as a prompt and ask them to retell the story.

- Whilst the story is being told, the children in the roles of Natasha and Baba Yaga should mime their characters. Before starting, you may want to select sections of the story for the children to read so they can practise their character’s reactions, e.g. Natasha on pages 5, 9 and 14; Baba Yaga pages 10, 13 and 20. Encourage the children to use facial expressions to show what their character is feeling and use running on the spot for the chase through the forest!

Writing

- Re-read pages 28 to 31 and talk about how the story ends. Ask the children to talk about how Natasha defeated Baba Yaga and what happened when she returned home.

- Ask the children what they think happened to Baba Yaga. Talk with the children about what might happen next, listing some of the possibilities on the board, e.g. Baba Yaga escapes from the mountain and tries to find Natasha; Natasha’s father tells the police about what happened and they arrest Baba Yaga; the witch captures another child and the animals help that child escape, etc.

- The children should choose one of the suggestions and write the opening of the follow-up story or as much of the story as is appropriate. Encourage them to think about the characters from the story and how they think they would react to the new situation. What would they say? How would they feel? Ask the children to think about the language used in the original story and to use exciting and interesting descriptive words in their own writing.

- Encourage the children to read their new episodes to the rest of the class.

Links to the wider curriculum

Mathematics/Art and design
- Look at traditional Russian folk-art designs, based on repeated patterns. Create your own using a limited palette of colours.

Science
- Which forest creatures (page 22) might Natasha have encountered? Research in books or on the internet.

Geography
- Find Russia on a map; look for main features, e.g. rivers, mountain ranges, bordering countries, sea.

Design and technology
- Make card models of Baba Yaga’s house on chicken legs.

Music
- Create some music to accompany the final chase scene.

PSHE and Citizenship
- Talk about how being good and kind to others means they will treat you in the same way.

For more ideas on how to use this book in the classroom use the Traditional Tales Handbook.
Background to the story

- Traditional tales have been told for many years. They help to keep alive the richness of storytelling language and traditions from different cultures. These tales, many of which will be familiar to the children, are rich in patterned language and provide a springboard for their own storytelling and writing.

- ‘Cinderella’ is one of the oldest and most well known of fairy tales, with versions told across the world. In this classic rags-to-riches story, Cinderella’s goodness overcomes the greed of her stepfamily.

Group.Guided reading

Introducing the story

- Ask the children to tell you about versions of the story they already know, perhaps an animated version or a pantomime.

- Look at the cover of the book and read the title together. Ask: What do you think is going to happen in the story? If the children are familiar with the story of Cinderella, ask: Which part of the story is illustrated here? How do you know?

- Ask: Which characters do you expect to find in the story? How would you describe them?

- Look at pages 2 to 5 together. Ask the children to read out lines that tell you about the characters of the stepmother and stepsisters. Ask: How do you feel about them? How do you think Cinderella feels?

- All the words in this story are decodable. However, we’ve listed some of the more challenging words on the inside front cover of the book, to help build familiarity with these before children read the story for themselves.

Reading the story

- Ask the children to read the story. Remember to give them lots of encouragement and praise as they read.

- Check that the children know the meaning of the word smirking on page 4. Can they make a smirking expression?

- Look at the word before on page 10. Help the children to understand its meaning here. Ask: What other words might have been used? For example, in front of, leading.

Returning to the story

- Re-read pages 4, 5 and 6. Ask: How was Cinderella feeling on each of these pages? Ask the children if they have had a happy surprise and felt like Cinderella. How did they feel?

- Re-read page 24. Ask: What happened to Cinderella’s beautiful dress and her carriage? Why did the magic end? Check that the children know why everything has changed back to its original state.

- At the end of the story ask: How do you think the stepsisters felt when Cinderella married the Prince? Do you think they are pleased? Why do you think they feel like that?

- Ask the children to find alternative spellings for /ee/ in the story, for example: need (page 9), these (page 12), eagerly (page 14), happy (page 20), me (page 26).
Storytelling and Drama

- In groups of five or six, ask the children to re-enact the final part of the story, from page 25 where the Prince announces he will search for the owner of the slipper, onwards.
- Ask the children to think about the character they are playing. Encourage them to use their voices to make each character different and change their tone to show different emotions. Tell the children to think about the words they use as well as the way they speak. Advise them to add to the original dialogue. One child could act as narrator to link each scene.
- Tell the children to use the illustrations to help them with facial expressions, including reactions to what others say and do. Encourage them to make their performance full of expression.

Writing

- Ask the children to imagine they are a journalist working for Cinderella’s local newspaper. Invite them to write an article covering Cinderella’s rise from rags to riches. Ask: What might you include in your article? (For example, headline, story, picture with a caption.) To remind the children of the structure it may be helpful to show them some newspapers before they begin, and to work as a class to create some examples.
- Work together to plot the key events of the story, using the story map available on www.oxfordprimary.co.uk/tradtales as a prompt. Remind the children of time connectives they might like to use to join the events together when they are writing. (For example: next, after, suddenly, finally.)
- Ask the children to write in role as a journalist reporting the story. They may want to include interviews with the main characters; ask them to think about the different characters’ viewpoints and what they would say about the events in the story. Encourage the children to think about the appearance of their article, as well as the content. For example, you might want to help them to use different size or style text to draw attention to their headline. They could add a picture and a caption to their article too.

Links to the wider curriculum

**Mathematics and ICT**
- Make a timeline of the evening of the ball, in analogue and digital times.
- Measure everyone’s feet and make a graph of the results.

**History**
- Investigate the origins of the story, including Charles Perrault’s French version. In some versions the slippers are fur, not glass.

**Art and design**
- Make simple character finger puppets from cylinders of card, to re-enact the story.

**ICT**
- Create invitations for the ball or the wedding, using the computer.

**Music**
- Listen to music suitable for a grand ball, such as waltzes by Strauss.

**PSHE and Citizenship**
- Discuss what the stepisters might have learned from their experience.

For more ideas on how to use this book in the classroom use the Traditional Tales Handbook.
Aladdin

Written by Joanna Nadin and illustrated by Laura Anderson
Teaching notes written by Pam Dowson

Background to the story

• Traditional tales have been told for many years. They help to keep alive the richness of storytelling language and traditions from different cultures. These tales, many of which will be familiar to the children, are rich in patterned language and provide a springboard for their own storytelling and writing.

• Aladdin was one of the Thousand and One Nights stories, a set of folk tales from the Middle East collected over many centuries. It has also been a pantomime for over two hundred years.

Group/Guided reading

Introducing the story

• Ask if any of the children know the story of Aladdin. They may have seen a film or a pantomime version. Ask: *What can you remember about the story?*

• Ask if they know any of the characters in the story. Do they know what a genie is?

• Look at the front cover together and read the title. Ask: *What clues can you see about what is going to happen in the story?*

• Look at pages 2 to 3 together, and ask the children to read out phrases that give clues to the character of Aladdin, his mother and his uncle. Ask: *What do you think Aladdin is thinking about his uncle's promise to make him rich?*

• All the words in this story are decodable. However, we’ve listed some of the more challenging words on the inside front cover of the book to help build familiarity with these before children read the story for themselves.

Reading the story

• Ask the children to read the story. Remember to give them lots of encouragement and praise as they read.

• Pause after page 7 and ask: *How do you think Aladdin’s feelings have changed since he first met his uncle? Which words could you use to describe how he has felt so far in the story?*

• Look at the word sorcerer on page 8. Do the children know what this is? Can they think of other words that could be used to describe the sorcerer? For example: wizard, magician, enchanter.

Returning to the story

• Look again at page 8. Ask: *How do you think Aladdin’s mother felt when he told her what had happened?*

• Ask: *Why do you think Aladdin didn’t tell Yasmin about the lamp and the sorcerer?*

• Ask the children to find examples of the /ai/ phoneme, spelled in different ways, such as away (page 2), strange, claiming (page 3), rage, (page 6), again (page 9), came (page 13).

• Ask the children if they think Aladdin was clever or lucky. Ask: *Did Aladdin make good decisions?*
**Storytelling and Drama**

- Ask the children to work in groups of four and provide them with copies of the story map available on www.oxfordprimary.co.uk/tradtales. The children should work in their groups to retell the story in their own words. They should work in role as Aladdin, the uncle/sorcerer, the genie and Princess Yasmin. Encourage them to use their voices and facial expressions to show what each character is like and convey how their character is feeling throughout the story. Ask them to think about dialogue between the characters and to use language that conveys thoughts and emotions as well as describing the action.

- In pairs, ask the children to take on the roles of Aladdin and the genie. Tell them to think of alternative wishes that Aladdin could have made. Ask them to think about what else Aladdin might have wished for and how the genie might react. The wishes could be silly, outrageous or serious. They should then swap roles.

**Writing**

- Look at pages 2, 8, 9 and 10, where we see Aladdin’s mother. Tell them that although she does not appear elsewhere in the story, she would know about what was happening or had happened. As a class, talk about Aladdin’s mother’s thoughts and feelings at different points in the story. For example: How did she feel when Aladdin summoned the genie from the lamp? Was she happy when Aladdin fell in love with Yasmin? What did she think had happened when Yasmin disappeared? Did she worry about Aladdin when he was away searching for Yasmin?

- Together, list the key events of the story in order, e.g. Aladdin goes off with his uncle; he finds the lamp and the genie appears, etc. You may want to provide the children with copies of the story map available on www.oxfordprimary.co.uk/tradtales to prompt the children and for them to make notes on.

- Model writing the story from Aladdin’s mother’s point of view, using the first person. Use a variety of sentence openings and connectives.

- Ask the children to choose one section of the story and to write in role as Aladdin’s mother. Encourage them to describe what happens in the story and how she feels about it.

**Links to the wider curriculum**

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<thead>
<tr>
<th>Mathematics and ICT</th>
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<tbody>
<tr>
<td>- Use nets of cuboids to make 3D treasure chests.</td>
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<tr>
<th>Geography</th>
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<tr>
<td>- Find eastern countries on a globe, where the story might be set. Some children might like to learn capital cities or find out about countries whose names have changed.</td>
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<tr>
<th>Art and design</th>
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<tr>
<td>- Create treasure chest collages, using ‘real’ jewels and fabrics.</td>
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<td>- Make simple clay oil lamps.</td>
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<tr>
<td>- Compose ‘magical’ music to accompany the genie scenes.</td>
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<tr>
<td>- Create a movement sequence to show the sorcerer shrinking away. The ‘magical genie’ music might be used to accompany this.</td>
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