

Folktales Aloud

ALA Editions purchases fund advocacy, awareness, and accreditation programs for library professionals worldwide.

Folktales Aloud

Practical Advice for
Playful Storytelling

JANICE M. DEL NEGRO



An imprint of the American Library Association

Chicago 2014
www.alastore.ala.org

JANICE M. DEL NEGRO is an associate professor at the Graduate School of Library and Information Science at Dominican University in River Forest, Illinois, where she teaches storytelling, children's and young adult literature, and foundations of library and information science. She is also on the advisory board for the Butler Center, Dominican's new center for children's and young adult literature. Before coming to Dominican, she was the editor for *The Bulletin of the Center for Children's Books*. Her list of presentations and publications is extensive and includes a textbook on storytelling coauthored with Ellin Greene; two children's picture books, the ALA Notable Book *Willa and the Wind* and *Lucy Dove*, which won the Anne Izard Storytellers' Choice Award; and a collection of supernatural tales for young adults, *Passion and Poison*. She has served on several ALA book selection committees and is an active storyteller, having appeared at the National Storytelling Festival and similar events around the country.

© 2014 by the American Library Association.

Printed in the United States of America

18 17 16 15 14 5 4 3 2 1

Extensive effort has gone into ensuring the reliability of the information in this book; however, the publisher makes no warranty, express or implied, with respect to the material contained herein.

ISBNs: 978-0-8389-1135-8 (paper); 978-0-8389-9631-7 (PDF); 978-0-8389-9632-4 (ePub); 978-0-8389-9633-1 (Kindle). For more information on digital formats, visit the ALA Store at alastore.ala.org and select eEditions.

Library of Congress Cataloging-in-Publication Data

Del Negro, Janice M.

Folktales aloud : practical advice for playful storytelling / Janice M. Del Negro.

pages cm

Includes bibliographical references and index.

ISBN 978-0-8389-1135-8 (alk. paper)

1. Storytelling. 2. Children's libraries—Activity programs. 3. Elementary school libraries—Activity programs. 4. Tales. I. Title.

Z718.3.D45 2014

027.62'51—dc23

2013028036

Cover design by Kirstin Krutsch. Images © Shutterstock, Inc.

Text design by Kim Thornton in Adobe Garamond Pro and Scala Sans

© This paper meets the requirements of ANSI/NISO Z39.48-1992 (Permanence of Paper).

www.alastore.ala.org

To my students

CONTENTS

Acknowledgments ix

1	A Narrative Journey: A Librarian’s Tale	1
----------	--	----------

2	Storyplay: Ages 3 to 6	9
	StoryCoaching: “The Three Billy Goats Gruff”	12
	Stories for Ages 3 to 6	19
	“The Great Big Enormous Turnip” 19	
	“The Hungry Wolf” 21	
	“The Teeny-Tiny Woman” 25	
	“PLOP! Splash! A Folktale from Tibet” 27	

3	Cooperation and Community: Ages 6 to 9	31
	StoryCoaching: “The North Wind and the Sun”	36
	Stories for Ages 6 to 9	44
	“The Hedley Kow” 44	
	“Jack and His Comrades” 48	
	“King Hairy Goat Ears” 56	
	“The Monkey, the Dog, and the Carabao” 61	

4	Surprise and Laughter: Ages 9 to 12	67
	StoryCoaching: “Tailypo, a Jump Tale”	73
	Stories for Ages 9 to 12	82
	“Four Friends and a Lion”	82
	“Liver”	85
	“The Demon Goblin of Adachigahara”	89
	“To Your Good Health!”	94
<hr/>		
5	Intensity and Honor: Ages 12 to 14	103
	StoryCoaching: “Mr. Fox”	107
	Stories for Ages 12 to 14	116
	“A Ghost Story”	116
	“Clever Grethel”	122
	“The Magic Pipe: A Norse Tale”	126
	“The Wild Geese”	140
<hr/>		
6	Beyond the Legacy: Storytelling Now	149

References and Resources

<i>Resources for Researching Folktales and Storytelling</i>	157
<i>Storytelling How-and-Why Books</i>	161
<i>Folktale Picture Books</i>	165
<i>Folktale Collections</i>	179
<i>Stories and Storytelling on the Web</i>	195
<i>Index</i>	199

ACKNOWLEDGMENTS

Folktales Aloud is an offering to those who love and promote storytelling in all its diversity, especially those who have promoted storytelling in school and public libraries for the last 120-odd years. They were and are librarians, storytellers, collectors, teachers, and scholars, and this book stands on the foundation they created. These individuals—LeClaire Alger, Augusta Baker, Pura Belpré, Frances Eunice Bowman, Sara Cone Bryant, Mary Gould Davis, Virginia Haviland, Alice Kane, Elizabeth Nesbitt, Frances Jenkins Olcott, Margaret Poarch, Effie Louise Power, Charlemae Hill Rollins, Ruth Sawyer, Frances Clarke Sayers, Marie Shedlock—held the raw flame of story in their hands and passed it on to the librarian storytellers who came after them—Carol Birch, Sue Black, Milbre Burch, Gail de Vos, Elizabeth Ellis, Irene Fahrenwald, Elizabeth Figa, Ellin Greene, Mary Hamilton, Janice Harrington, Betsy Hearne, Steve Herb, Beth Horner, Sujin Huggins, Jim Jeske, Ron Jones, Melanie Kimball, Maggie Kimmel, Michael Leonard, Margaret Read MacDonald, Kate McDowell, Lee McLain,

Mary Ogilvie, Anne Pellowski, Marie Ringenberg, Anne Shimojima, John Stewig, Janet Thompson, and many, many others. There is no way to include the names of all those who deserve to be thanked; please know that my gratitude extends to all those librarian storytellers who told and continue to tell stories to those in their charge. Special thanks to my graduate assistant Emily Fardoux for her enthusiastic tenacity, and to my dean, Susan Roman, for her constant encouragement. This book would be a wisp in the dark without editor Stephanie Zvirin, who has the patience of a saint.



CHAPTER 1

A NARRATIVE JOURNEY

A Librarian's Tale



I took a storytelling class in graduate library school. Not because I wanted to, but because it was expected that anyone planning on going into youth services in the school or public library would do so. I was terrified. I hated public speaking of any kind and spent most of the semester in a state of stomach-roiling panic.

When I got my first job as a children's librarian at the Chicago Public Library, I was lucky enough to be taken under the wings of two experienced youth services librarians, Dorothy Evans and Grace O'Connor. These wise women helped me navigate the sea of programming that was expected of the successful children's librarian and kept me from drowning in preschool storytimes and other events. My most important lessons, however, came from the children to whom I told stories.

My fear of public speaking did not disappear when I became a professional children's librarian, but I found if I could keep other grown-ups out of preschool storytime, my fears were greatly assuaged. After all, the children (ages 3 to 5 years old) didn't care; they were happy to participate in whatever program I managed to put together. Despite having taken a story-

telling class, and despite having the advice of other librarians, my early programs with preschoolers tended more toward maintaining control and less toward communicating the joy of story. I believed (because that's what I was told in library school) that preschoolers needed the visual stimulus of the picture book in order to connect to story, and so my programs were locked into a certain standard, albeit successful, way of doing things: an opening song, a picture book, an action rhyme or fingerplay, another picture book, another action rhyme or fingerplay, a final picture book, a closing chant or song. The programs were solid, and they did what they were supposed to do: children loved the books, loved chanting and singing, loved the routine, and as a result checked out lots of books, which made everyone very happy. The circulation numbers were up, the program attendance statistics were high, and parents with children in preschool storytime were reading aloud at home sometimes far in excess of the recommended twenty minutes a day.

I was, however, unsatisfied. The manner of presentation quickly became rote, the presentation of programs a chore instead of a joy. I had attended a number of storytelling festivals, and I knew that a different sort of storytelling was possible, at least with older listeners. Still, there was that edict from library school: preschoolers need the visual stimulus of the picture book.

One day I sat in preschool storytime, twenty-five preschoolers gathered around my feet, as I read, once again, Paul Galdone's *The Three Billy Goats Gruff*. By now I had read this story so many times (the children loved it, and who was I to deprive them?) that I knew where the page turns were without even looking. As I told the story, daylight slowly dawned: the children, twenty-five nearly always squiggly preschoolers sitting attentively on the floor, were not looking at the book at all; they were looking at my face as I told the tale. At that moment I did a very dangerous thing; I closed the book, and, as a popular penguin cartoon character once did, I departed from the text. I told the story without the book. Putting the book down meant I could use my hands to more effectively communicate; I could look at each and every child as I told. The complex and sometimes exasperating logistics of holding the book so everyone could see were eliminated; everyone could see without difficulty because now the pictures were in their imaginations. As the story went on the children scooted up toward my chair, until they

were clustered closely around my feet, some even holding on to the hem of my pants. When we got to the end of the story, the cries of “Again! Do it again!” motivated me to do something additionally radical. I decided we would act it out.

An aside is necessary here. Have you ever read books about creative dramatics? I have. The older titles I read seemed determined to make what is essentially a very simple activity into something more complicated than it needs to be. Some of those books on creative dramatics were short on both the creative and the dramatic and long on the concept of controlling the group. Because I had already put aside the idea that preschoolers needed the picture book for visual stimulation, I decided to toss caution to the wind, give up my desire to control the group, and just see what happened. We acted out “The Three Billy Goats Gruff” with three goats and a troll (my chair was the bridge); the remaining preschoolers served as a sort of chorus for the refrains and sound effects. I was the narrator, director, and encourager, chanting the words and maneuvering the action. The energy was palpable, the program joyously rowdy, the children thoroughly engaged in the language and the action. When giving out books at the end of the program—I always give out books at the end of a program—one 4-year-old boy said, “Let’s do ‘The Three Little Pigs’ next week!” “Sure,” I said—and promptly forgot about it.

The following week preschool storytime rolled around. I did a newly energized program that included a highly successful participatory version of “The Great Big Enormous Turnip” and prepared to release my charges back into the children’s room, when that 4-year-old boy looked at me with big eyes and said, “You promised we’d do ‘The Three Little Pigs.’” There is a special very hot place within another very hot place for a children’s librarian who breaks a promise to a 4-year-old, so, despite the fact that storytime was essentially over, I took a deep breath and began. There was only one problem: I did not really know the story of “The Three Little Pigs.” Oh, I knew the general gist of the tale, but really, my strongest memory of the story was the Walt Disney movie: it was the only movie we had at my previous library, and we showed it all the time. Having already thrown caution to the wind the previous week, I told my preschoolers that they would have to help,

and we, very seriously, went about the process of assigning parts (why is it that the quietest child always wants to be the villain?) with the unfeared remaining children getting a choral refrain so everyone was included. I was the narrator—also the doors to the houses of straw, twigs, and bricks. I stood, with the first little pig standing behind me, as the wolf (a very proper little girl with a very proper little bow) pounded on my hands, saying, “Little pig, little pig, let me come in!” Before I could say a word, the first little pig popped out from behind me and said sassily, “Not by the hair of my chinny chin chin!” We were off.

Each time the wolf huffed and puffed, a little pig escaped to the next house, until finally all three little pigs were in the house of bricks. Up on the roof: “He was big, he was bad, he was ugly. He was the big bad wolf, and he was going down the chimney to eat the Three Little Pigs!” There was a collective gasp from the assembled children. “But the third little pig was a smart little pig. She put a big pot of boiling water on the fire, and when the wolf came down the chimney, into the pot he went! She clapped on the lid and the Three Little Pigs had wolf stew for lunch!” Twenty-five preschoolers burst into spontaneous applause. Their mothers, who had been peeking into the storytime room to see what was taking so long, were laughing both at their children’s obvious enjoyment and at their dramatic antics. It was a professional epiphany. I had read many articles that talked about how preschoolers learn through play, many articles about the power of story to hold a group and create community, many articles about how folktales were the most effective form of narrative to use with children, but no article, no book, could have taught me what I learned that day from twenty-five preschoolers: the sublime and wonderful joy of playing with story.

Storytelling in the library and school setting can take many forms. For the purposes of this book, storytelling is the oral presentation of narrative to a group of listeners, face-to-face, in real time, without text or props. This book is even more specific in that the narrative being presented is the folktale, another term that can have many definitions, depending on whether you are a librarian, folklorist, or sociopolitical activist. Again, for the purposes of this book, traditional folktales are very basically defined as stories once passed on orally from generation to generation, now captured on the

page, waiting to be passed on orally once again. These stories can include fairy tales, myths, legends, and other forms of orally transmitted narrative.

The popular folktale most often has an obvious structure that makes it easy to learn, simple to tell, and enjoyable to hear. Sheila Dailey's excellent book, *Putting the World in a Nutshell: The Art of the Formula Tale*, discusses the characteristic structure of the basic formula folktale.

The best way to find stories to tell is to explore the folktales already on the shelf in your school or public library. The more familiar you are with the available body of folktales for youth, the more expert and discriminating you will become at selecting stories for telling. Folktales have been an integral part of juvenile library collections since the turn of the twentieth century, and there is a long history of telling folktales to children of all ages in both schools and libraries. The process is a rewarding one that links not only storytellers and listeners but also books and readers.

I teach storytelling at the Graduate School of Library and Information Science at Dominican University in River Forest, Illinois. Most, although certainly not all, of my students plan to be youth services librarians in school or public libraries. This book is arranged along the lines of how I teach my class, starting with telling stories to preschoolers and moving toward adults, or, in this book's case, toward middle-schoolers ages 12 to 14 years old. To simplify the organization, this book is divided into the common age groupings often found in school or library storytelling events:

- 3 to 6 years old
- 6 to 9 years old
- 9 to 12 years old
- 12 to 14 years old

Depending on how your listening groups are arranged, you may often find yourself telling to groups organized a bit more broadly, and, in extreme situations, groups that include listeners from 3 to 14 years old. Luckily, developmental stages tend to be more tidal than concrete; that is, development tends to ebb and flow, with overlap occurring at all stages. Every child is an individual; each child is at a different place on the developmental path

on any given day. Although we can't speak to specifics about each unique listener, we can speak to some observed generalities regarding group behavior.

Each chapter in this book builds on the previous chapter, introducing skills in small steps and expanding on them throughout the book. Every pertinent chapter includes very general characteristics of the ages being discussed, but please remember that the overlap among developmental stages is great; your own personal experiences with these various age groups will temper and inform the content of this book.

At the end of each chapter is a StoryCoaching entry, a retold folktale with instructions in italics as to how to most effectively tell the tale. Please remember that the StoryCoaching directions are suggestions, not rules, as every storyteller has his or her own individual style.

One reason we tell stories in classrooms and libraries is to promote the reading of books. Folktales, in single-tale volumes and collections, serve not only as sources for storytelling but also as resources for young readers. Each chapter in this book includes a Tales-to-Text list of suggested books for reading aloud or reading independently. Do not ignore the wealth of possibility already on your library shelves waiting to be shared through storytelling, reading aloud, or independent reading. The range of sophistication among picture book folktales makes some of them suitable for reading aloud to preschoolers and some suitable for reading alone by transitional, selective, and independent readers. The picture book is a format, not a genre; some picture books, such as Scott Cook's *The Gingerbread Boy*, attract very young listeners, while others, such as James Marshall's *Little Red Riding Hood*, interest transitional readers, and some, such as K. Y. Craft's *Cupid and Psyche*, appeal to as wide a range as 12 to 18 years old because of the sophistication of the art and the content.

Collections of folktales are sometimes organized thematically, and, depending on their layout and design, can appeal to sophisticated readers or motivate reluctant ones; consider, for example, Katrin Tchana's collection *The Serpent Slayer and Other Stories of Strong Women* or Matt Dembicki's graphic book *Trickster: Native American Tales, a Graphic Collection*. Adults often question the use of the picture book or graphic novel with independent readers; reassure them. The art and vocabulary in many folktale retellings are often sophisticated and challenging. Never underestimate the allure

of effective illustration for the reluctant or selective reader, and never underestimate the complexity of language in distinguished retellings of folktales, myths, and legends. While you are seeking tales to tell yourself, be aware of what you find that might entice the independent reader or the reader-aloud.

Chapters 2 through 5 end with four additional folktales for each specific age group retold specifically for this book. The folktales have been selected for retelling from public domain sources in order to avoid any copyright issues. The retelling of folktales face-to-face within a library or school setting is considered to be fair use under 17 U.S.C. Sect. 107. If the folktales are told as part of classroom instruction, there is additional protection under 17 U.S.C. Sect. 110(1). Shifting from live performance to recorded media (storytelling made available through podcast, video, or other online media) entails reproduction and distribution of copies of the works. In this case if the work is still under copyright, permission is generally needed.

All story and book recommendations have been used successfully with the designated ages and are widely available. For those who wish to investigate storytelling more extensively, many additional references are listed at the end of this book. None of the lists is comprehensive; rather, they include a selection of titles, classic and contemporary, that will guide you toward more in-depth information.

Folktales Aloud is not an academic approach to the history and place of storytelling in libraries; for that, see Greene and Del Negro's *Storytelling: Art and Technique*. This is not a book about connecting storytelling to pedagogy in the classroom; for that, see Norfolk, Stenson, and Williams's *The Storytelling Classroom: Applications across the Curriculum*. *Folktales Aloud* is an invitation to join a centuries-long celebration, where story is the guest of honor.

Welcome to the party.

Recommended Beginning Storytelling Books and Resources Mentioned

Cook, Scott. *The Gingerbread Boy*. Dragonfly, 1996.

Craft, K. Y. *Cupid and Psyche*. HarperCollins, 1996.

- Dailey, Sheila. *Putting the World in a Nutshell: The Art of the Formula Tale*. H. W. Wilson, 1994.
- Dembicki, Matt. *Trickster: Native American Tales, a Graphic Collection*. Fulcrum Books, 2010.
- Galdone, Paul. *The Three Billy Goats Gruff*. Houghton, 1973.
- Greene, Ellin. *Storytelling: Art and Technique*. With Janice M. Del Negro. Libraries Unlimited, 2010.
- MacDonald, Margaret Read. *The Storyteller's Start-Up Book: Finding, Learning, Performing and Using Folktales*. August House, 2006.
- . *Twenty Tellable Tales: Audience Participation Folktales for the Beginning Storyteller*. American Library Association, 2004.
- Marshall, James. *Little Red Riding Hood*. Dial, 1987.
- Norfolk, Sherry, Jane Stenson, and Diane Williams. *The Storytelling Classroom: Applications across the Curriculum*. Libraries Unlimited, 2006.
- Sawyer, Ruth. *The Way of the Storyteller*. Penguin, 1977.
- Tchana, Katrin. *The Serpent Slayer and Other Stories of Strong Women*. Little, Brown, 2000.
- Tolstoi, Aleksii. *The Great Big Enormous Turnip*. Illus. by Helen Oxenbury. Franklin Watts, 1969.

INDEX

A

- About Wise Men and Simpletons: Twelve Tales from the Brothers Grimm* (Shub), 80
- About Wise Men and Simpletons* (Grimm Brothers), 42
- Ada, Alma Flor, 152, 154
- Aesop, 32, 35, 36, 41–42
- Aesop's Fables* (Pinkney), 41
- Aesop's Fables* (Sneed), 35, 41
- Afanasyev, Alexander, 19
- age groupings for storytelling events, list of, 5
- ages 3 to 6
- Chicken Little* (Emberley and Emberley), 18
- The Enormous Potato* (Davis), 18
- Flannel Board Storytelling Book* (Sierra), 10
- The Giant Carrot* (Peck), 18
- The Gigantic Turnip* (Tolstoy), 18
- Go to Sleep, Gecko! A Balinese Folktale* (MacDonald), 18
- Grandma Lena's Big Ol' Turnip* (Hester), 18
- The Great Big Enormous Turnip* (retold by Janice M. Del Negro for this book), 19–21
- The Hungry Wolf* (retold by Janice M. Del Negro for this book), 21–24
- The Lion and the Mouse* (Pinkney), 18
- A Little Story about a Big Turnip* (Zunshine), 18
- Mrs. Chicken and the Hungry Crocodile* (Paye), 18
- Multicultural Folktales: Stories to Tell Young Children*, 10
- Nursery Tales Around the World* (Sierra), 18
- overview, 9–12
- participatory element, stories with, 10–12

ages 3 to 6 (*continued*)

- play, learning through, 9–10
- PLOP! Splash! A Folktale from Tibet* (retold by Janice M. Del Negro for this book), 27–30
- The Red Hen* (Emberley and Emberley), 18
- resources for storyteller and suggested readings, 17–18
- The Teeny-Tiny Woman* (retold by Janice M. Del Negro for this book), 25–26
- “The Three Billy Goats Gruff” - storycoaching example, 12–17
- The Three Billy Goats Gruff* (Dewan), 18
- The Three Billy Goats Gruff* (Galdone), 18
- The Three Billy Goats Gruff/Los Tres Chivitos* (Ottolenghi), 18
- The Three Billy Goats Gruff* (Stevens), 18
- What! Cried Granny: An Almost Bedtime Story; A Silly, Funny Granny Tries to Put Her Grandson to Bed* (Lum), 18
- Yummy: Eight Favorite Fairy Tales* (Cousins), 17

ages 6 to 9

- About Wise Men and Simpletons* (Grimm Brothers), 42
- Aesop's Fables* (Pinkney), 41
- Aesop's Fables* (Sneed), 41
- Ashley Bryan's African Tales, Uh-Huh* (Bryan), 42
- Big Scary House* (Washington), 43
- The Boy Who Cried Wolf* (Hennessy), 41
- Buddha Stories* (Demi), 42
- The Contest between the Sun and the Wind* (Forest), 42
- creative dramatics, 33–34
- The Day It Snowed Tortillas/El día que nevaron tortillas* (Hayes), 42
- Fairly Fairy Tales* (Codell), 42

- Favorite Fairy Tales Told Around the World* (Haviland), 42
- Fox Tails: Four Fables from Aesop* (Lowry), 43
- The Giant and the Beanstalk* (Stanley), 43
- The Great Race* (O'Malley), 43
- The Hare and the Tortoise and Other Fables of La Fontaine* (La Fontaine), 43
- The Hedley Kow* (retold by Janice M. Del Negro for this book), 44–48
- I Once Was a Monkey: Stories Buddha Told* (Lee), 43
- Jack and His Comrades* (retold by Janice M. Del Negro for this book), 48–56
- Jack and the Beanstalk: The Graphic Novel* (Hoena), 42
- Jack and the Beanstalk* (Walker), 43
- King Hairy Goat Ears* (retold by Janice M. Del Negro for this book), 56–60
- length of stories, 34–35
- The Lion and the Mouse* (Pinkney), 42
- literacy skills, acquiring, 33
- Lousy Rotten Stinkin' Grapes* (Palatini), 43
- The Magic Orange Tree and Other Haitian Folktales* (Wolkstein), 43
- The Magic Porridge Pot* (Galdone), 42
- The Monkey, the Dog, and the Carabao* (retold by Janice M. Del Negro for this book), 61–65
- More Tales from Grimm* (Grimm Brothers), 42
- The North Wind and the Sun: A Fable* (La Fontaine), 43
- “The North Wind and the Sun” - storycoaching example, 36–41
- overview, 31–35
- participatory element, stories with, 32

ages 6 to 9 (*continued*)

- Rapunzel* (Gibb), 42
resources for storyteller and
suggested readings, 41–43
A Sip of Aesop (Yolen), 43
*Soap! Soap! Soap! Don't Forget the
Soap! An Appalachian Folktale*
(Birdseye), 42
Stone Soup (Brown), 42
Stone Soup (McGovern), 43
Stone Soup (Muth), 43
Tales from Grimm (Grimm Brothers),
42
The Uglified Ducky (Claffin), 42
*Unwitting Wisdom: An Anthology of
Aesop's Fables* (Ward), 43
Very Short Fables to Read Together
(Hoberman), 42
Wiley and the Hairy Man (Sierra), 43
The Wind and the Sun (Hawes), 42

ages 9 to 12

- audience participation, 69
A Big Spooky House! (Washington), 81
*The Big Toe: An Appalachian Ghost
Story* (Kirby), 81
“Chunk o’ Meat” (*Grandfather Tales*),
80
creative dramatics, 67
*Definitely Not for Little Ones: Very
Grimm Fairy-Tale Comics*
(Berner), 80
The Demon Goblin of Adachigahara
(retold by Janice M. Del Negro
for this book), 89–94
Even Higher (Ungar), 81
*Finn McCool and the Great Fish: A
Story about Acquiring Wisdom*
(Bunting), 80
Four Friends and a Lion (retold by
Janice M. Del Negro for this
book), 82–85
The Ghost Catcher: A Bengali Folktale
(Hamilton and Weiss), 80
*The Goat-Faced Girl: A Classic Italian
Folktale* (Sharpe), 81

- “The Golden Goose” (Grimm
Brothers), abbreviated version
of, 70–72
Joe Cinders (Mitchell), 81
learning stories, 69
length of stories, 68
Liver (retold by Janice M. Del Negro
for this book), 85–89
“My Big Toe” (*Diane Goode's Book of
Scary Stories and Songs*), 81
overview, 67–70
*Pigling: A Cinderella Story: A Korean
Tale* (Jolley), 80
The Race of the Birkebeiners (Lunge-
Larsen), 81
resources for storyteller and
suggested readings, 80–81
structure of effective oral story,
70–73
supernatural or gory story, 73
Tailypo: A Newfangled Tall Tale
(Medearis), 81
“Tailypo, a Jump Tale” -
storycoaching example, 73–80
“Tailypo” (Torrence), 81
Tailypo! (Wahl), 81
The Tailypo: A Ghost Story (Galdone),
80
“The Big Hairy Tale” (*Jackie Tales*),
80
“The Golden Goose” (*About Wise
Men and Simpletons: Twelve Tales
from the Brothers Grimm*), 80
“The Peculiar Such Thing” (*The
People Could Fly: American Black
Folktales*), 81
There's a Princess in the Palace (Alley),
80
Tsunami! (Kajikawa), 80
Velcome (O'Malley), 81
To Your Good Health! (retold by
Janice M. Del Negro for this
book), 94–102

ages 12 to 14

- The Arabian Nights* (Tarnowska), 115

ages 12 to 14 (*continued*)

- Calamity Jack* (Hale), 114
Clever Gretel (retold by Janice M. Del Negro for this book), 122–125
Cloaked in Red (Vande Velde), 115
The Crane Wife (Bodkin), 114
 “Cupid and Psyche” (*Greek Myths*), 114
The Exploding Toilet: Modern Urban Legends (Holt and Mooney), 114
 “The Fire on the Mountain” (*The Fire on the Mountain and Other Stories from Ethiopia and Eritrea*), 114
Fractured Fables (Valentino and Simon), 115
A Ghost Story (retold by Janice M. Del Negro for this book), 116–121
Gilgamesh the Hero (McCaughrean), 115
 “Godfather Death” (*Grimms’ Tales for Young and Old: The Complete Stories*), 114
 humor in stories, 105
 “Keewahkee” (*When the Chenoo Howls: Native American Tales of Terror*), 114
 “La Muerta: Godmother Death” (*Ready-to-Tell Tales*), 114
 loyalty and friendship in stories, 105
The Magic Pipe: A Norse Tale (retold by Janice M. Del Negro for this book), 126–139
 “Mary Culhane and the Dead Man” (*Goblin’s Giggles and Other Stories*), 114
 “Mr. Fox” - storycoaching example, 107–113
 “Nesoowa and the Chenoo” (*The Serpent Slayer and Other Stories of Strong Women*), 115

- overview, 103–107
 “Pygmalion and Galatea” (*Mythology*), 115
Rabbi Harvey vs. the Wisdom Kid: A Graphic Novel of Dueling Jewish Folktales in the Wild West (Sheinkin), 115
Rapunzel’s Revenge (Hale), 114
Red Ridin’ in the Hood and Other Cuentos (Marcantonio), 114
 resources for storyteller and suggested readings, 114–115
 romantic stories, 104
 “The Sea Captain’s Wife” (*Twelve Great Black Cats and Other Eerie Scottish Tales*), 115
Spiders in the Hairdo: Modern Urban Legends (Holt and Mooney), 114
 straightforward presentation, 106
 “Strength” (*Peace Tales*), 115
 supernatural or gory story, 106–107
Sword of the Samurai: Adventure Stories from Japan (Kimmel), 114
 “The Three Young Men and Death” (*Medieval Tales*), 115
Trickster: Native American Tales, a Graphic Collection (Dembicki), 114
The Wild Geese (retold by Janice M. Del Negro for this book), 140–147
 Alley, Zoe B., 80
American Folk-Lore Journal, 48
 American Library Association, 149
The Arabian Nights (Tarnowska), 115
 Asbjørnsen, Peter Christen, 12
Ashley Bryan’s African Tales, Uh-Huh (Bryan), 34, 42
 Ashliman, D. L., 85
 audience participation, 69
 authenticity of folktales, 152–153

B

- Baker, Augusta, 152, 154
A Baker's Dozen: Thirteen Stories to Tell and Read Aloud (Davis), 155
- Bang, Molly, 107, 114
- beginning storytelling books
Cupid and Psyche (Craft), 7
The Gingerbread Boy (Cook), 7
The Great Big Enormous Turnip (Tolstoi), 8
Little Red Riding Hood (Marshall), 8
Putting the World in a Nutshell: The Art of the Forumula Tale (Dailey), 7
The Serpent Slayer and Other Stories of Strong Women (Tchana), 8
The Storyteller's Start-Up Book: Finding, Learning, Performing and Using Folktales (MacDonald), 8
Storytelling: Art and Technique (Greene and Del Negro), 8
The Storytelling Classroom: Applications across the Curriculum (Norfolk, Stenson, and Williams), 8
The Three Billy Goats Gruff (Galdone), 8
Trickster: Native American Tales, a Graphic Collection (Dembicki), 8
Twenty Tellable Tales: Audience Participation Folktales for the Beginning Storyteller (American Library Association), 8
The Way of the Storyteller (Sawyer), 8
- Bergen, Fannie D., 48
- Berner, Rotraut Susanne, 80
- Big Scary House* (Washington), 43
- A Big Spooky House!* (Washington), 81
- "The Big Hairy Tale" (*Jackie Tales*), 80
- The Big Toe: An Appalachian Ghost Story* (Kirby), 81
- Birch, Carol, 70, 151
- Birdseye, Tom, 42
- Bodkin, Odds, 114
- "The Bones of Story" (*Horn Book Magazine*), 155
- The Boy Who Cried Wolf* (Hennessy), 41
- "The Bremen Town Musicians," 48
- The Broken Flute: The Native Experience in Books for Children* (Seale and Slapin), 156
- Brothers Grimm, 34
- Brown, Marcia, 42
- Bruchac, James, 114
- Bruchac, Joseph, 114
- Bryan, Ashley, 42
- Buddha Stories* (Demi), 42
- Bunting, Eve, 80

C

- Cai, Mingshui, 155
- Calamity Jack* (Hale), 114
- Caldwell, Eleanor H., 82
- Can You Guess My Name: Traditional Tales Around the World* (Sierra), 156
- Chase, Richard, 48, 80
- Chasse, Emily S., 155
- Chicago Public Library, 1
- Chicken Little* (Emberley and Emberley), 18
- "Chunk o' Meat" (*Grandfather Tales*), 80
- "Cite the Source: Reducing Cultural Chaos in Picture Books, Part One" (*School Library Journal*), 155
- Clafin, Willy, 42
- "Clever Grethel" (Brothers Grimm), 105
- Clever Grethel* (retold by Janice M. Del Negro for this book), 122–125
- climax of story, 72
- "Clinkety-Clink" (*More Scary Stories to Tell in the Dark*), 116
- Cloaked in Red* (Vande Velde), 115
- Codell, Esme Raji, 42
- collections, folktale, 179–194
- conclusions of stories, 72

The Contest between the Sun and the Wind
(Forest), 35, 42

Cook, Scott, 6, 7

Coolidge, Olivia E., 114

copyright issues, 7

A Corpse Claims Its Property (website),
85

Courlander, Harold, 114

Cousins, Lucy, 17

Cowell, E. B., 27

Craft, K. Y., 6, 7

Crane, Lucy, 122

“The Crane Wife,” 105

The Crane Wife (Bodkin), 114

creative dramatics
ages 6 to 9, 33–34
ages 9 to 12, 67
overview, 3

crediting author for folktales, 152

The Crimson Fairy Book (Lang), 94

Cunliffe, John William, 82

Cupid and Psyche (Craft), 6, 7, 105

“Cupid and Psyche” (*Greek Myths*), 114

current state of storytelling, 149–154

D

Dailey, Sheila, 5, 7

“Damon and Pythias,” 68

Dasent, George Webbe, 12

Davis, Aubrey, 18

Davis, Mary Gould, 152, 155

*The Day It Snowed Tortillas/El día que
nevaron tortillas* (Hayes), 42

Dean, Ted, 18

*Definitely Not for Little Ones: Very Grimm
Fairy-Tale Comics* (Berner), 80

Del Negro, Janice M., 8, 12, 19, 151. *See*
also stories retold by Janice M.
Del Negro for this book

Dembicki, Matt, 6, 8, 114

Demi, 42

The Demon Goblin of Adachigahara (retold
by Janice M. Del Negro for this
book), 89–94

Dewan, Ted, 18

“Die kleine Geschichte” (*Ostmäkische
Sagen, Märchen und Erzählunge*),
85

Dominican University, 5

E

Earth Care: World Folktales to Talk About
(MacDonald), 156

“East o’ the Sun and West o’ the Moon,”
104

educational benefits of storytelling, 150

Emberley, Ed, 18

Emberley, Rebecca, 18

Emerson, Laura S., 106

English Fairy Tales (Jacobs), 107

The Enormous Potato (Davis), 18

Entertainer and Entertained (Caldwell), 82

Evans, Dorothy, 1

Even Higher (Ungar), 81

*The Exploding Toilet: Modern Urban
Legends* (Holt and Mooney),
114

F

Fairly Fairy Tales (Codell), 42

Fairy Tales and Feminism: New Approaches
(Haase), 155

Fansler, Dean S., 61

Favorite Fairy Tales Told Around the World
(Haviland), 42, 155

Favorite Fairy Tales Told in Russia
(Haviland), 94

Filipino Popular Tales (Fansler), 61

*Finn McCool and the Great Fish: A
Story about Acquiring Wisdom*
(Bunting), 80

*The Fire on the Mountain and Other
Stories from Ethiopia and Eritrea*
(Courlander and Leslau), 114

“The Fire on the Mountain” (*The Fire on
the Mountain and Other Stories
from Ethiopia and Eritrea*), 114

Flannel Board Storytelling Book (Sierra), 10

Flossie and the Fox (McKissack), 21
Folk Tales from China (Foreign Languages Press), 27

folktales. *See also* suggested readings
 authenticity of, 152–153
 collections of, 179–194
 crediting author for, 152
 negative views of, 152
 overview, 4–5
 picture books, 165–177
 positive views of, 152
 resources for researching, 157–159
 Web resources, 195–197

Forest, Heather, 35, 42, 152, 155

Four Friends and a Lion (retold by Janice M. Del Negro for this book), 82–85

Fox Tails: Four Fables from Aesop (Lowry), 43

Fractured Fables (Valentino and Simon), 115

friendship and loyalty in stories, 105

“From Me to You” (*Summoned by Books: Essays and Speeches*), 9

Fu, Shelley, 152, 155

G

Galdone, Joanna, 80

Galdone, Paul, 2, 8, 12, 18, 32, 42

A Ghost Story (retold by Janice M. Del Negro for this book), 116–121

The Ghost Catcher: A Bengali Folktale (Hamilton and Weiss), 80

The Giant and the Beanstalk (Stanley), 43

The Giant Carrot (Peck), 18

Gibb, Sarah, 42

The Gigantic Turnip (Tolstoy), 18

Gilgamesh the Hero (McCaughrean), 115

The Gingerbread Boy (Cook), 6, 7, 9

Go to Sleep, Gecko! A Balinese Folktale (MacDonald), 18

The Goat-Faced Girl: A Classic Italian Folktale (Sharpe), 81

“The Goat’s Ears of the Emperor Trojan” (*The Violet Fairy Book*), 56

Goblin’s Giggles and Other Stories (Bang), 107, 114

“Godfather Death” (*Grimms’ Tales for Young and Old: The Complete Stories*), 114

“The Golden Goose” (*About Wise Men and Simpletons: Twelve Tales from the Brothers Grimm*), 80

“The Golden Goose” (Grimm Brothers), 70

“The Golden Goose” (Grimm Brothers), abbreviated version of, 70–72

The Golden Lynx and Other Tales (Baker), 154

gory or supernatural story

ages 9 to 12, 73

ages 12 to 14, 106–107

Graduate School of Library and Information Science at Dominican University, 5

Grandfather Tales (Chase), 80

Grandma Lena’s Big Ol’ Turnip (Hester), 18

The Great Big Enormous Turnip (retold by Janice M. Del Negro for this book), 19–21

The Great Big Enormous Turnip (Tolstoi), 3, 8, 11

The Great Race (O’Malley), 43

Greek Myths (Coolidge), 114

Greene, Ellin, 8, 151

Grimm Brothers, 42, 70

Grimm’s Fairy Stories, 140

Grimms’ Tales for Young and Old: The Complete Stories (Manheim), 114

Gruelle, John B., 140

H

Haase, Donald, 155

Hale, Shannon, 114

Halliwell, James Orchard, 25

Hamilton, Edith, 115
 Hamilton, Martha, 80
 Hamilton, Virginia, 81
 "Hansel and Gretel," 34
The Hare and the Tortoise and Other Fables of La Fontaine (La Fontaine), 43
 Harris, Joel Chandler, 116
 Haven, Kendall, 155
 Haviland, Virginia, 34, 42, 94, 152, 155
 Hawes, Alison, 42
 Hayes, Joe, 42
 Hearne, Betsy, 151, 153, 155
The Hedley Kow (retold by Janice M. Del Negro for this book), 44–48
 Hennessy, B. G., 41
 Hester, Denia, 18
Ho Yi the Archer and Other Classic Chinese Tales (Fu), 155
 Hoberman, Mary Ann, 42
 Hoena, Blake A., 42
 Holt, David, 114
 Honey, James A., 48
Household Stories from the Collection of the Brothers Grimm (Crane), 122
 "How Thor Lost His Hammer," 105
 how-and-why books for storytelling, 161–164
 humor in stories, 105
The Hungry Wolf (retold by Janice M. Del Negro for this book), 21–24
 "The Hunter and the Doves," 105
 Hyman, Trina Schart, 32

I

I Once Was a Monkey: Stories Buddha Told (Lee), 43
 initial incident, problem, or conflict, 71
 international folktales, 34
 introductions in stories, 70–71

J

Jack and His Comrades (retold by Janice M. Del Negro for this book), 48–56

Jack and the Beanstalk: The Graphic Novel (Hoena), 42
 "Jack and the Beanstalk," 34
Jack and the Beanstalk (Walker), 43
 "Jack and the Haunted House," 68
 Jack Tales, 34
Jack Tales (Chase), 48
Jackie Tales (Torrence), 80
 Jacobs, Joseph, 44, 107
Japanese Fairy Tales (Ozaki), 89
The Jataka, or, Stories of the Buddha's Former Births (Cowell), 27
 Jiang, Ji-Li, 152, 155
Joe Cinders (Mitchell), 81
 Jolley, Dan, 80
 jump tales, 68, 73–74

K

Kajikawa, Kimiko, 80
 Karrik, Valerian Viliamovich, 21
 Keding, Dan, 152, 155
 "Keewahkee" (*When the Chenoo Howls: Native American Tales of Terror*), 114
 Kennedy, Patrick, 48
 Kimmel, Eria A., 114
King Hairy Goat Ears (retold by Janice M. Del Negro for this book), 56–60
 Kirby, Ellie, 81
 Knoop, Otto, 85
 Kurtz, Jane, 114
 Kuykendall, Leslee Farish, 155

L

La Fontaine, Jean de, 32, 35, 36, 43
 "La Muerta: Godmother Death" (*Ready-to-Tell Tales*), 114
 Lang, Andrew, 56, 94
 learning stories, 69
 Lee, Jeanne M., 43
Legendary Fictions of the Irish Celts (Kennedy), 48
 length of stories
 ages 6 to 9, 34–35

ages 9 to 12, 68
 Leodhas, Sorche Nic, 115
 Leslau, Wolf, 114
 Lester, Julius, 152, 156
Library Service for Children (Power), 150, 156
The Lion and the Mouse (Pinkney), 18, 42
 listening groups for storytelling events, list of, 5
 literacy skills, acquiring, 33
Little Red Riding Hood (Hyman), 32
Little Red Riding Hood (Marshall), 6, 8
A Little Story about a Big Turnip (Zunshine), 18
Liver (retold by Janice M. Del Negro for this book), 85–89
Look Back and See: Twenty Lively Tales for Gentle Tellers (MacDonald), 156
Lousy Rotten Stinkin' Grapes (Palatini), 43
 Lowry, Amy, 43
 loyalty and friendship in stories, 105
 Lum, Kate, 18
 Lunge-Larsen, Lise, 81, 152, 156
 Lupton, Hugh, 152, 156

M

MacDonald, Margaret Read, 8, 18, 69, 70, 115, 151, 156, 179
The Magical Monkey King: Classic Chinese Tales (Jiang), 155
The Magic Orange Tree and Other Haitian Folktales (Wolkstein), 34, 43
The Magic Pipe: A Norse Tale (retold by Janice M. Del Negro for this book), 126–139
The Magic Porridge Pot (Galdone), 32, 42
 Manheim, Ralph, 114
 Marcantonio, Patricia Santos, 114
 Marshall, James, 6, 8, 32
 “Mary Culhane and the Dead Man” (*Goblin's Giggles and Other Stories*), 107, 114
 McCaughrean, Geraldine, 115

McGill, Alice, 152, 156
 McGovern, Ann, 43
 McKissack, Patricia, 21, 152, 156
 Medearis, Angela Shelf, 81
Medieval Tales (Westwood), 115
 Mitchell, Marianne, 81
 Moe, Jørgen, 12
 “Molly Whuppie,” 68
The Monkey, the Dog, and the Carabao (retold by Janice M. Del Negro for this book), 61–65
 Mooney, Bill, 114
More English Fairy Tales (Jacobs), 44
More Russian Picture Tales (Karrick), 21
More Scary Stories to Tell in the Dark (Schwartz), 116
More Tales from Grimm (Grimm Brothers), 42
 “Mr. Fox” - storycoaching example, 107–113
 “Mr. Fox” (*English Fairy Tales*), 107
Mrs. Chicken and the Hungry Crocodile (Paye), 18
Multicultural Folktales: Stories to Tell Young Children, 10
Multicultural Literature for Children and Young Adults: Reflections on Critical Issues (Cai), 155
 Muth, Jon, 43
 “My Big Toe” (*Diane Goode's Book of Scary Stories and Songs*), 81
Mythology (Hamilton), 115

N

National Storytelling Network, 153
 negative views of folktales, 152
 “Nesoowa and the Chenoo” (*The Serpent Slayer and Other Stories of Strong Women*), 115
Nights with Uncle Remus: Myths and Legends of the Old Plantation (Harris), 116
 nine to twelve years old. *See* ages 9 to 12
 Norfolk, Sherry, 8

- The North Wind and the Sun: A Fable* (La Fontaine), 43
- “The North Wind and the Sun” -
storycoaching example, 36–41
- The North Wind and the Sun* (Wildsmith), 35
- Nursery Tales Around the World* (Sierra), 18, 156
- O**
- O’Connor, Grace, 1
- O’Malley, Kevin, 43, 81
- Ottolenghi, Carol, 18
- Owen, R. Emmett, 140
- Ozaki, Yea Theodora, 89
- P**
- Palatini, Margi, 43
- Palmer, Francis L., 48
- participatory element in stories, 3–4,
10–12, 32
- Paye, Won-Ldy, 18, 152
- Peace Tales* (MacDonald), 115
- Peck, Jan, 18
- “The Peculiar Such Thing” (*The People
Could Fly: American Black
Folktales*), 81
- picture books, folktales as, 165–177
- Pigling: A Cinderella Story: A Korean Tale*
(Jolley), 80
- Pinkney, Jerry, 18, 41, 42
- play, learning through, 9–10
- PLOP! Splash! A Folktale from Tibet* (retold
by Janice M. Del Negro for this
book), 27–30
- plot development, 71–72
- Poach, Margaret, 70
- popular folktales, 5
- Popular Rhymes and Nursery Tales*
(Halliwell), 25
- Popular Tales from the Norse* (Asbjørnsen
& Moe), 12
- Porch Lies: Tales of Slicksters, Tricksters,
and Other Wily Characters*
(McKissack), 156
- positive views of folktales, 152
- Power, Effie, 150, 156
- preschoolers, visual stimulus for, 2
- “The Price of Smells,” 105
- “The Princess on the Glass Hill,” 104
- public speaking, author’s fear of, 1
- PUBYAC electronic discussion list, 149
- Putting the World in a Nutshell: The Art of
the Formula Tale* (Dailey), 5, 7
- “Pygmalion and Galatea” (*Mythology*),
115
- Pyle, Katharine, 126
- R**
- Rabbi Harvey vs. the Wisdom Kid: A
Graphic Novel of Dueling Jewish
Folktales in the Wild West*
(Sheinkin), 115
- The Race of the Birkebeiners* (Lunge-
Larsen), 81
- Rapunzel* (Gibb), 42
- Rapunzel’s Revenge* (Hale), 114
- Ready-to-Tell Tales* (Holt and Mooney),
114
- Red Ridin’ in the Hood and Other Cuentos*
(Marcantonio), 114
- The Red Hen* (Emberley and Emberley),
18
- researching folktales, resources for,
157–159
- researching storytelling, resources for,
157–159
- resources for storyteller and suggested
readings
- ages 3 to 6, 17–18
 - ages 6 to 9, 41–43
 - ages 9 to 12, 80–81
 - ages 12 to 14, 114–115
- “Respect the Source: Reducing Cultural
Chaos in Picture Books, Part
Two” (*School Library Journal*),
155
- romantic stories, 104
- Russian Folk Tales* (Afanasyev), 19
- Russische Märchen*, 94

S

- Sawyer, Ruth, 8, 151, 156
- Sayers, Frances Clarke, 9
- Schiefner, Anton, 27
- Schwartz, Alvin, 116
- Seale, Doris, 156
- “The Sea Captain’s Wife” (*Twelve Great Black Cats and Other Eerie Scottish Tales*), 115
- The Serpent Slayer and Other Stories of Strong Women* (Tchana), 6, 8, 115
- 17 U.S.C. Sect. 107, 7
- 17 U.S.C. Sect. 110(1), 7
- Sharpe, Leah Marinsky, 81
- Sheinkin, Steve, 115
- Shepard, Aaron, 33
- Shub, Elizabeth, 80
- Sierra, Judy, 10, 18, 43, 70, 151, 156
- Simon, Kristin K., 115
- A Sip of Aesop* (Yolen), 35, 43
- six to nine years old. *See* ages 6 to 9
- Slapin, Beverly, 156
- Sneed, Brad, 35, 41
- Soap! Soap! Soap! Don’t Forget the Soap! An Appalachian Folktale* (Birdseye), 42
- South-African Folk-Tales* (Honey), 48
- Spiders in the Hairdo: Modern Urban Legends* (Holt and Mooney), 114
- Stanley, Diane, 43
- Stenson, Jane, 8
- Stevens, Janet, 12, 18
- Stone Soup* (Brown), 42
- Stone Soup* (McGovern), 43
- Stone Soup* (Muth), 43
- stories retold by Janice M. Del Negro for this book
- Clever Gretel*, 122–125
- The Demon Goblin of Adachigahara*, 89–94
- Four Friends and a Lion*, 82–85
- A Ghost Story*, 116–121
- The Great Big Enormous Turnip*, 19–21
- The Hedley Kow*, 44–48
- The Hungry Wolf*, 21–24
- Jack and His Comrades*, 48–56
- King Hairy Goat Ears*, 56–60
- Liver*, 85–89
- The Magic Pipe: A Norse Tale*, 126–139
- The Monkey, the Dog, and the Carabao*, 61–65
- PLOP! Splash! A Folktale from Tibet*, 27–30
- The Teeny-Tiny Woman*, 25–26
- The Wild Geese*, 140–147
- To Your Good Health!*, 94–102
- Story Proof: The Science behind the Startling Power of Story* (Haven), 150, 155
- storycoaching examples
- “Mr. Fox,” 107–113
- “The North Wind and the Sun,” 36–41
- overview, 6
- “Tailypo, a Jump Tale,” 73–80
- “The Three Billy Goats Gruff,” 12–17
- The Storyteller’s Research Guide: Folktales, Myths, and Legends* (Sierra), 70
- The Storyteller’s Sourcebook* (MacDonald), 70, 179
- The Storyteller’s Start-Up Book: Finding, Learning, Performing and Using Folktales* (MacDonald), 8, 69
- storytelling. *See also* beginning storytelling
- books; suggested readings
- current state of, 149–154
- educational benefits of, 150
- how-and-why books for, 161–164
- overview, 4
- resources for researching, 157–159
- Web resources, 195–197
- Storytelling: Art and Technique* (Greene and Del Negro), 7, 8, 33, 151
- Storytelling, the Art and the Purpose* (Emerson), 106

- The Storytelling Classroom: Applications across the Curriculum* (Norfolk, Stenson, and Williams), 7, 8
- straightforward presentation of story, 106
- “Strength” (*Peace Tales*), 107, 115
- structure of effective oral story, 70–73
- Sturn, Brian W., 155
- suggested readings
- A Baker’s Dozen: Thirteen Stories to Tell and Read Aloud* (Davis), 155
 - “The Bones of Story” (*Horn Book Magazine*), 155
 - The Broken Flute: The Native Experience in Books for Children* (Seale and Slapin), 156
 - Can You Guess My Name: Traditional Tales Around the World* (Sierra), 156
 - “Cite the Source: Reducing Cultural Chaos in Picture Books, Part One” (*School Library Journal*), 155
 - Earth Care: World Folktales to Talk About* (MacDonald), 156
 - Fairy Tales and Feminism: New Approaches* (Haase), 155
 - Favorite Fairy Tales Told Around the World* (Haviland), 155
 - The Golden Lynx and Other Tales* (Baker), 154
 - Ho Yi the Archer and Other Classic Chinese Tales* (Fu), 155
 - Library Service for Children* (Power), 156
 - Look Back and See: Twenty Lively Tales for Gentle Tellers* (MacDonald), 156
 - The Magical Monkey King: Classic Chinese Tales* (Jiang), 155
 - Multicultural Literature for Children and Young Adults: Reflections on Critical Issues* (Cai), 155
 - Nursery Tales Around the World* (Sierra), 156
 - Porch Lies: Tales of Slicksters, Tricksters, and Other Wily Characters* (McKissack), 156
 - “Respect the Source: Reducing Cultural Chaos in Picture Books, Part Two” (*School Library Journal*), 155
 - Story Proof: The Science behind the Startling Power of Story* (Haven), 155
 - Sure as Sunrise: Stories of Bruh Rabbit and His Walkin’ Talkin’ Friends* (McGill), 156
 - “Swapping Tales and Stealing Stories: The Ethics and Aesthetics of Folklore in Children’s Literature” (*Library Trends*), 155
 - Tales of Mystery and Magic* (Lupton), 156
 - Tales of Uncle Remus: The Adventures of Brer Rabbit* (Lester), 156
 - Tales Our Abuelitas Told: A Hispanic Folktale Collection* (Ada), 154
 - The Talking Tree* (Baker), 154
 - Telling Tales* (Chasse), 155
 - Through Indian Eyes: The Native Experience in Books for Children* (Slapin and Seale), 156
 - The Troll with No Heart in His Body and Other Tales of Trolls from Norway* (Lunge-Larsen), 156
 - The United States of Storytelling: Folktales and True Tales from the Western States* (Keding), 155
 - The Way of the Storyteller* (Sawyer), 156
 - “We Said Feminist Fairy Tales, Not Fractured Fairy Tales!” (*Children and Libraries: The Journal of the Association for Library Services to Children*), 155
 - Wonder Tales from Around the World* (Forest), 155
 - Summoned by Books: Essays and Speeches*, 9

supernatural or gory story
 ages 9 to 12, 73
 ages 12 to 14, 106–107
*Sure as Sunrise: Stories of Bruh Rabbit
 and His Walkin' Talkin' Friends*
 (McGill), 156
 “Swapping Tales and Stealing Stories: The
 Ethics and Aesthetics of Folklore
 in Children’s Literature” (*Library
 Trends*), 155
*Sword of the Samurai: Adventure Stories
 from Japan* (Kimmel), 114

T

Tailypo: A Newfangled Tall Tale
 (Medearis), 81
 “Tailypo,” 68
 “Tailypo, a Jump Tale” - storycoaching
 example, 73–80
 “Tailypo” (Torrence), 81
Tailypo! (Wahl), 81
The Tailypo: A Ghost Story (Galdone), 80
Tales from Grimm (Grimm Brothers), 42
Tales of Folk and Fairies (Pyle), 126
Tales of Mystery and Magic (Lupton),
 156
*Tales of Uncle Remus: The Adventures of
 Brer Rabbit* (Lester), 156
*Tales Our Abuelitas Told: A Hispanic
 Folktale Collection* (Ada), 154
The Talking Tree (Baker), 154
 Tarnowska, Wafa, 115
 Tchana, Katrin, 6, 8, 115
The Teeny-Tiny Woman (retold by Janice
 M. Del Negro for this book),
 25–26
Telling Tales (Chasse), 150, 155
There’s a Princess in the Palace (Alley), 80
 three to six years old. *See* ages 3 to 6
 “The Three Billy Goats Gruff” -
 storycoaching example, 12–17
The Three Billy Goats Gruff (Dewan), 18
The Three Billy Goats Gruff (Galdone), 2,
 3, 8, 12, 18

*The Three Billy Goats Gruff/Los Tres
 Chivitos* (Ottolenghi), 18
The Three Billy Goats Gruff (Stevens),
 18
The Three Little Pigs, 3–4
 “The Three Young Men and Death”
 (*Medieval Tales*), 115
*Through Indian Eyes: The Native
 Experience in Books for Children*
 (Slapin and Seale), 156
Tibetan Tales (Schieffner), 27
 Tingle, Tim, 152
 “Tipingee” (*The Magic Orange Tree*), 34
To Your Good Health! (retold by Janice
 M. Del Negro for this book),
 94–102
 Tolstoi, Aleksei, 8, 18
 Torrence, Jackie, 80, 81
 traditional folktales, 4–5
 traditional linear narrative, 70–73
*Trickster: Native American Tales, a Graphic
 Collection* (Dembecki), 6, 8, 114
*The Troll with No Heart in His Body and
 Other Tales of Trolls from Norway*
 (Lunge-Larsen), 156
Tsunami! (Kajikawa), 80
*Twelve Great Black Cats and Other Eerie
 Scottish Tales* (Leodhas), 115
 twelve to fourteen years old. *See* ages 12
 to 14
*Twenty Tellable Tales: Audience
 Participation Folktales for
 the Beginning Storyteller*
 (MacDonald), 8, 33

U

The Uglified Ducky (Claffin), 42
 Ungar, Richard, 81
*The United States of Storytelling: Folktales
 and True Tales from the Western
 States* (Keding), 155
*Unwitting Wisdom: An Anthology of Aesop’s
 Fables* (Ward), 43

V

- Valentino, Jim, 115
 Vande Velde, Vivian, 115
 “Vasilisa the Beautiful,” 104
Welcome (O’Malley), 81
Very Short Fables to Read Together
 (Hoberman), 42
The Violet Fairy Book (Lang), 56
 visual stimulus for preschoolers, 2

W

- Wahl, Jan, 81
 Walker, Richard, 43
 Ward, Helen, 43
 Warner, Charles Dudley, 82
 Washington, Donna, 43, 81, 152
The Way of the Storyteller (Sawyer), 8, 151,
 156
 “We Said Feminist Fairy Tales, Not
 Fractured Fairy Tales!” (*Children
 and Libraries: The Journal of the
 Association for Library Services to
 Children*), 155
 Web resources for folktales and
 storytelling, 195–197
 Weiss, Mitch, 80
 Westwood, Jennifer, 115
*What! Cried Granny: An Almost Bedtime
 Story; A Silly, Funny Granny
 Tries to Put Her Grandson to Bed*
 (Lum), 18

- When the Chenoo Howls: Native American
 Tales of Terror* (Bruchac and
 Bruchac), 114
The Whole Story Handbook (Birch), 70
 “Why Frog and Snake Never Play
 Together” (*Ashley Bryan’s African
 Tales, Uh-Huh*), 34
 Wildsmith, Brian, 35
The Wild Geese (retold by Janice M. Del
 Negro for this book), 140–147
Wiley and the Hairy Man (Sierra), 43
 Williams, Diane, 8
The Wind and the Sun (Hawes), 42
 Wolkstein, Diane, 34, 43
Wonder Tales from Around the World
 (Forest), 155
The World’s Best Literature, Volume 19
 (Warner, Cunliffe, et al.), 82
 “The World’s Reward” (*South-African
 Folk-Tales*), 48

Y

- Yolen, Jane, 35, 43, 152
Yummy: Eight Favorite Fairy Tales
 (Cousins), 17

Z

- Zunshine, Tatiana, 18