

## STORY CUE CARD

**Bibliographic Information of the best version for telling using this format: “story title,” *book title*, retold by, publisher, date, inclusive page numbers for your story):**

1. “The Green Frogs”, *The Green Frogs*, retold by Yumi Heo, Houghton Mifflin Company, 1996.

**Background Research** on Ethnic Origin, Culture, Geography, Place of Storytelling in Society, etc.:

1. This story is originally from Korea and is meant to be a sort of fable, with the moral being “Listen to your parents”, but also explaining why frogs cry in wet weather. It’s unclear where this story is from in Korea, but it’s a very common one, similar to how common “The Boy Who Cried Wolf” is here (just based on my own personal experience)
2. Korea has a rich history of traditional storytelling, the most famous of which today is Pansori. Pansori is a sung story, and was traditionally performed by and for commoners, as higher, more respected forms of music and creativity were reserved for the nobles. The typical set up involves a singer and a very barebones drumbeat underneath their sung story, either provided by the singer or by an accompanist. Pansori, being a commoner art, tends to be more realistic, focusing on everyday life and struggle, and is also funny, endearing, and emotional. It’s not meant to be watched in complete silence, and audience members are often moving around, or shouting encouragement to the performer. Usually, pansori stories are quite long, and the singer will only perform sections of incredible epics, such as the Legend of ChunHyang. If you’d like to see an example, you can click here: <https://www.youtube.com/watch?v=8Kt7YdXsWzg>
3. One of my favorite things about Korean is that there are a lot of natural onomatopoeias that are included in everyday speech, as well as stories. While I haven’t listed to that many stories in Korean, when I was younger, the onomatopoeia sounds were what caught my attention and what I remembered the most, from both stories and daily conversation, and I feel like you could play around a LOT with those when storytelling.

**If your story is a folktale, list several motifs you can find in it from the Storyteller’s Sourcebook?**

A2200-2599: Animal Characteristics/Variouas causes of animal characteristics

W0 – W99: Traits of character (Disobedience)

P200 – 299: Family

**If it’s indexed in the *Storyteller’s Sourcebook*, under what motif is the story synopsis found?**

In Storyteller’s Sourcebook, it’s listed under a2426.4.1.2.1, under the “Why frogs croak in wet weather” motif

**Running Time:**

When I rehearsed it, it’s usually juuuust over 5 minutes.

**Story Emotions:**

What emotions do your important characters feel (be selective of the ones you want to focus on)?

CHARACTER(S)	EMOTION(S)
Mother Frog	Love, care, resignation
Two Little Frogs	Love, mischief, delight, sadness

What is the *primary* emotion you want to evoke in your audience (i.e., what’s your point in telling it)?

I want my audience to feel entertained by the shenanigans of the little frogs, but also to be appreciative of their own families and mothers, or the people in their lives who come in and help them when they need it.

**Personal Performance “Risks”** I plan to take with this story (i.e., how are you stretching as a storyteller to perform this story?):

1. I am hoping to incorporate some dialogue between the Mother frog and her children, as well as doing some voices. So far in class, all the stories we’ve practiced I’ve just been narrating, and it’s been very difficult for me to switch in between characters. I am going to try it out with this story and see how it goes!

**Scenes (no more than six scenes):**

1. Two little frogs who never listen and Mother frog live near stream.
2. Mother frog wants to read a book, asks children to be quiet, children croak GUL GAE GUL GAE
3. Mother frog teaches them GAE GUL GAE GUL, but it doesn't work
4. One day they go into woods to find berries. Mother frog says don't wander off
5. Two little frogs get lost, starts to rain, they croak GAE GUL GAE GUL
6. Mother frog finds them and hugs them

**Plot synopsis of entire story:**

In the book version (which is slightly different from the version above), there is a Mother Frog and Two Green Frogs. The two green frogs never listen to Mother Frog, and there are a few instances of them doing the opposite (getting dirty when she says "Be careful of the mud!", etc). One day, Mother Frog is trying to read, and she asks her children to be quiet. Instead, they start croaking loudly, GULGAE GULGAE. Mother Frog tries to correct them and gives them a croaking lesson so they will say GAEGUL GAEGUL, but it doesn't work. Many years pass, with Mother Frog asking one thing, and the little frogs doing another. One day, Mother Frog starts feeling ill, and she realizes that she is going to pass away. She wanted to be buried on the hill in the sun, so she asks her children to bury her next to the stream, thinking they will do the opposite. However, they decide to listen to her this one time and bury her next to the stream. That night, it began to rain. And it rained and rained and rained, and as the waters rose, the little frogs began to worry that their mother's grave would be washed away. So they sat by the stream and cried, "GAEGUL GAEGUL GAEGUL, Please don't wash away our mother's grave!" And that is why in wet weather, frogs will sit by the stream and cry.

**Rhymes/Special Phrases/"Flavor":**

1. "Gul gae" and "Gae gul"
2. The little frogs laughing "Heheheh"

**Audience** (how does your story address the age-specific developmental characteristics of the intended audience?):

<b>DEVELOPMENTAL CHARACTERISTICS</b> (cite sources)	<b>HOW DOES THE STORY ADDRESS THEM?</b>
Importance of Repetition (from Charlotte Huck's book, Children's Literature in the Elementary School)	The phrase Gae Gul and Gul Gae are said often The little frogs laugh each time they disobey their mother
Basic sense of time (from Charlotte Huck's book, Children's Literature in the Elementary School)	When the little frogs are lost, the story talks about time passing as they get hungrier and more worried

**COMPLETE** Bibliographic information on other versions/variants (at least two)?

1. **Version #1:** <http://folklore.usc.edu/?p=9639>
2. **Version #2:** <http://www.openlanguages.net/korean/culture/literature/short-stories/the-green-frog/>
3. Yumi Heo's book, The Green Frogs

**Brief comparison** of all versions/variants in terms of style rather of content.

For example, think about:

1. What differences are there in the language used?
  - a. Is it more vivid in certain versions?
  - b. More culturally authentic?
  - c. Give examples to support your perceptions
2. Is the speak-aloud rhythm different, and, if so, how?
3. What makes one more "tellable" than the others (i.e., opportunities for sound effects, participation, or other embellishments)?

The biggest difference in the three versions above is the language. One, obviously, is in Korean, while the other two are in English (literary vs. colloquial English). The Korean version I think is actually set up pretty well for storytelling translation, as conversations are already written in, and it sounds like a pretty natural conversation that a mother/son would have. The only caveat is that you would have to do it in Korean – there are certain phrases that sound weird translated in English, and it would sound the most natural in

Korean. If I were to use the English translation, I would first have to play around with the phrasing and rework some of the language. In version #1, that is *technically* storytelling in that the boy is recounting the story, and that is probably the way I would have retold the story before taking this class, haha. There are obvious holes in his version and he's forgotten a lot of the details, but honestly, if I were working from his version of the story, I think there is still enough there that I would have been able to create something whole from it. Especially since I am looking at my creative process retroactively (hindsight is 20/20!), I actually think that version #1 would maybe have been easier to work with compared with Heo's version. When I created my initial story from Heo's version, I felt like I was restricted by her details, and it took me much longer to winnow the story down to what I wanted. Building from a skeleton is easier than narrowing down from a fully fleshed out story for my personal creative processes, which is something that I will keep in mind for future stories!