

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):

MacDonald, Margaret Read. (2007). *Little Rooster’s Diamond Button*. Albert Whitman & Co.

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

This is a Hungarian story that seems to address the Hungarian peasantry’s resistance to Ottoman rule. Suleiman the Magnificent was the longest reigning sultan of the Ottoman Empire (1520-1566). Ottoman forces laid siege to Belgrade (which fell in 1521) and then defeated Louis II in 1526. Repeated incursions of Turkish forces laid waste to the Hungarian countryside and the flight of the Hungarian nobility and many wealthy citizens left the peasants struggling merely to exist.

The Magyar Néprajzi Lexikon (<http://mek.oszk.hu/02100/02115/html/3-521.html>) mentions that the story falls into the Aarne-Thompson Type 715 (Half Chick). It contains the primary motif: Z52: Bird avenges mate. Similar stories come from France (Forest & Boston’s “Drakestail” in which the rooster swallows a fox, a ladder, a river, and a bees’ nest that help save it from the king’s murderous attempts), Germany (Ranke’s “The Cock Who Went Travelling” in which the rooster takes a fox, kite, and wolf in his buttocks, and they save him from being pecked by hens, drowned in fountain, and trampled by cattle, respectively), Tunisia (Dorson’s “The Sparrow and the King” in which a sparrow makes a barley necklace and proclaims it is like the king’s diamond one, and to silence the bird, the king cuts off its head, boils it, plucks it and eats it, but the sparrow speaks from his belly), Russia (Afans’ev’s “The Cock and the Hand Mill” in which the button is replaced by a magic hand mill, the sultan by a nobleman, and the beginning includes a climb up an oak tree, similar to “Jack and the Beanstalk”), and Ukraine (Rudchenko’s “Little Rooster” in which the rooster hides a wolf, bear, fox, and goose in his buttocks; the wolf eats the horses sent to trample him, the bear eats cows sent to trample him, the fox eats chickens sent to mob him, and the goose drinks the well water and flies the rooster out of the well; the evil landowner then eats the rooster, but he continues to call from the landowner’s buttocks until the hand mill is returned).

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

Z49 Miscellaneous interdependent chains.
F910 Extraordinary swallowings.

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

Z52.4* Little Rooster demands Turkish Sultan return diamond button.

Running Time: 10-15 minutes

Story Emotions:

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

CHARACTER(S)	EMOTION(S)
Rooster	Sadness to mounting frustration to anger to wonder (at treasure hoard) to delight (at winning)
Sultan	Delight (at getting button) to increasing frustration (at bothersome bird) to relief (at getting rid of rooster)

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

Scenes (no more than six scenes):

- Old woman’s house and rooster finding button
- Three attempts by sultan to kill rooster (well, oven, beehive)
- Sultan’s throne room, bees stinging sultan
- Treasure room, rooster eating up all treasure
- Old woman’s house and new treasure hoard distributed to villagers

Plot synopsis of entire story:

A little rooster lives with a poor old woman. When he finds a diamond button while scratching in the dirt, the Turkish Sultan steals it and takes it back to his palace. The rooster follows him and demands his button back. The Sultan tries to drown the rooster by dropping him in the well, but the little rooster has a magic stomach that drinks up all the water. When the Sultan then tries to burn him in the oven, the rooster douses the fires with the water in his stomach. The Sultan then drops the rooster in the beehive, but the rooster eats up the bees, and finally releases them in the throne room where they sting the Sultan. The Sultan orders the rooster to be taken to the treasure room and given back the diamond button, but the rooster sees the opportunity and swallows ALL of the sultan's treasure, which he takes back to the little old woman and the villagers from whom it was all stolen.

Rhymes/Special Phrases/"Flavor":

"Tuuurkish Sultan, Tuuurkish Sultan, give me back my diamond button." (sound like rooster crowing)

Audience: grades K-4

DEVELOPMENTAL CHARACTERISTICS (cite sources)	HOW DOES THE STORY ADDRESS THEM?
Initiative VS. Guilt (Erikson): developing a sense of social responsibility	The rooster must stand up for himself within the power hierarchies of the royal "institution."
Pre-operational thinking (Piaget): importance of repetition	The attempted killing/escape sequence repeats three times
Concrete operational thinking (Piaget): cognitive conceit	The rooster is convinced that he is smarter than the adult/sultan (and it turns out he IS)

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

- Ambrus, V.G. (1968). *The little cockerel*. London: Oxford Univ. Press.
- Burke, L. & Wright, A. (2011). *Rooster's magic tummy*. Perth, Western Australia: International Storytelling Pty.
- Hardendorff, J.B. (1969). *The little cock*. New York: J.B. Lippincott.
- Kimmel, E. A. (1995). *The valiant red rooster: a story from Hungary*. Henry Holt.
- Lottridge, C. B. (2001). *The little rooster and the diamond button*. Groundwood.
- MacDonald, M. R. (2013). *Little rooster's diamond button*. Albert Whitman.
- McDougall, M. (1945). *The little rooster's diamond penny*. Toronto: Kids Can Press.
- Ortutay, G. (1962). *Hungarian folk tales*. Budapest: Corvina. pp. 515-517.
- Pogány, N. (1930). The poor woman's rooster. In *Magyar fairy tales from old Hungarian legends*. New York: Dutton.
- Seredy, K. (1935). *The good master*. New York: Viking. pp. 122-127.

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)?

MacDonald's version of the tale is the best suited for a younger audience, with a solid refrain, large font, and dynamic colors in the pictures. It has a lyrical rhythm and characterizes the rooster in a more "jaunty" way than some of the other stories. Some versions have the rooster find a diamond button, while in others, the rooster finds a diamond coin (earlier versions tend to use a coin; the first occurrence of the button seems to be Kate Seredy's version in 1935).