

## 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):**

Rounds, Glen. (1993). *Three billy goats Gruff*. Holiday House.

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

This is a story from Norway, a country known for its folklore and mythology. Perhaps the best-known collectors of Scandinavian folktales, Peter Asbjørnsen and Jørgen Moe, published *Norske folkeeventyr (Norwegian folktales)* in the 1840s, which helped establish a more oral style for the Norwegian language, and reawakened a sense of national pride.

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

Type 122E: Wait for the bigger goat.

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

K553.2 Wait for the fat goat.

**Running Time:** 6-8 minutes

### Story Emotions:

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

CHARACTER(S)	EMOTION(S)
First two billy goats	Fear of troll
Third billy goat	Confidence, power, strength
Troll	Greed, hunger, Impatience

What is the *primary* emotion you want to evoke in your audience (i.e., what's your point in telling it)?  
Fear of troll turning to triumph of goats.

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

A mountain – (three goat are on their way to a lush green meadow but must first pass over a bridge)

Bridge – (goats threatened by troll and largest fights back)

Lush green meadow

### Plot synopsis of entire story:

When a nasty troll tries to stop the clever billy goats from crossing his bridge to get to the green grass on the opposite hillside, the three goats come up with a plan; the two smaller goats trick the troll into waiting for the biggest goat (the largest meal), and the biggest billy goat then defeats the troll in a fight.

### Rhymes/Special Phrases/"Flavor":

Tripp, trapp, tripp, trapp

Who's that tripp trapping over my bridge?

**Audience:** Pre-K-3<sup>rd</sup> grade

DEVELOPMENTAL CHARACTERISTICS (cite sources)	HOW DOES THE STORY ADDRESS THEM?
Social roles (Erikson)	Goats establish their roles in the family
Need for safety (Maslow)	This story is clearly set out side of the present time should help a child in this age group feel safe even though the

	story does have a very violent ending.
Repetition (Piaget)	This story is full of repetition (i.e. the “tripp, trapp, tripp, trapp” refrain)

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

- The Three Billy-Goats Gruff. (1998). In *The Random House Children’s Treasury* retold by Peter C. Asbjørnsen and Jørgen E. Moe. New York: Derrydale Books.
- The Three Billy Goats Bruse. (1978). In *The Boy Who Ate More Than the Giant and Other Swedish Folktales*. retold by Ulf Löfgren. New York: William Collins + World Publishing Company. (Swedish)
- The Three Goats. (1927). In *Tales of Laughter: a Third Fairy Book*. edited by Kate Douglas Wiggin and Nora Archibald Smith. Garden City, NY: Doubleday, Page & Company. (German)
- Three Billy Goats Gruff. (1997). In *Once Upon a Bedtime Story*. retold by Jane Yolen. Honesdale, PA: Boyds Bill Press, Inc.

**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 Asbjørnsen and Moe, Lunge-Larsen, Yolen versions all tell basically the same story. The Asbjørnsen and Moe version is probably the most famous version. Most of the special phrases and rhymes occur in this version. The Asbjørnsen and Moe version also adds a rhyme that does not appear in all the versions. That rhyme is probably the most violent line in any of the versions and it reads:

Well, come along! I’ve got two spears,  
And I’ll poke your eyeballs out at your ears:  
I’ve got besides, two curling-stones,  
And I’ll crush you to bits, body and bones.

The Lunge-Larsen version expands a little upon the Asbjørnsen and Moe version while the Yolen version expands upon it a lot. The Asbjørnsen and Moe version tells the basic story. In the Lunge-Larsen version it is very clear that fear is motivating the tinniest and middle Billy Goats Gruff. In the Yolen version the dialog and descriptions are developed a lot more than the other versions:

Now, trolls may be mean. And trolls may be green. But trolls are also very, very stupid.

One can just hear the children squeal with delight when the word stupid is used. In the Yolen version, it also becomes clearer that the Troll is being manipulated by the goats.

There were two variants of this story a German one and a Swedish one. The variants are only slightly different than the Asbjørnsen and Moe version. In the German version the goats are name Brausewind, the troll is actually an elf, and the language is slightly different. The German version uses “creak, creak” instead of “tripp, trapp, tripp, trapp,” and it really is not as effective. Also the elf or horrible spirit has “eyes as wide as pewter plates” and a nose “as long as the handle of a hoe” which just seems a little to verbose for the age group. The four-line rhyme used by the biggest Billy Goat to taunt the Troll is slightly different but just as violent. Finally, the wonderful “snip, snap, snout...” ending does not appear in this version. In the Swedish variant the goats are named Bruse and the language is slightly different. Instead of “tripp, trapp, tripp, trapp” they goats hooves make a “clip-clop, clip-clop, clip-clop” noise which I find almost as appealing as the other version. Another difference is that the Troll has “eyes as big as plates and a nose as long as a broom handle.” The image is okay but it does not roll off the tongue in the same way. The rhyme taunting the troll becomes just a spoken line in this variant. Finally, the story ends “and clippety, clip-clop, this tale’s come to a stop” which I do enjoy. On the whole all the versions and variants were very similar. The differences tended to be minor changes in language, further developing of descriptions, and variations in the length of dialogue.