We hope you have enjoyed Commonwealth Theatre Center’s original musical Rumpelstiltskin. We request that you take a few moments to fill out a survey to help us better understand how we can meet your educational goals. For a chance to win our $100 Amazon gift card, participate in our online survey: www.CommonwealthTheatre.org/show

Teacher Resource Guide and Lesson Plan Activities

This resource guide includes information about the show and ideas for follow-up lessons to use in your classroom. Each activity is designed to meet a particular grade level, however, feel free to adapt lessons to meet the needs of your classroom.
Jacqui Blue is a singer, songwriter, music therapist, and actor from Ann Arbor, Michigan. Her 1st role as Hamlet in her 4th grade production of Shakespeare led her to study opera performance and appear in countless stage and film productions. She appeared as Cindy Duck in last year’s tour of The Ugly Duckling. Recently, she appeared in CenterStage’s production of Dreamgirls as Michelle Morris and in 2017 she starred in The Alley Theater’s The Mystery of Edwin Drood. She holds a degree from the University of Louisville in music therapy, and uses her gifts for theatre and music as an Artistic Associate for Commonwealth Theatre Center. Jacqui is the mother of twins and is a beloved local music artist.

Meg Caudill returns to the tour for her second year. Last year she played Mother Duck in The Ugly Duckling. Meg is a graduate of Morehead State with a B.A. in Elementary Education and an M.A. in Communications and Theatre. She’s an Appalachian gal at heart but moved to Louisville in 2007. In 2012, she joined Commonwealth Theatre Center as a teaching artist. When not on stage or teaching in a classroom, Meg can often be seen portraying various characters at special events for the Louisville Zoo.

Kent Epler is currently an award-winning whimsical Fiber sculptor with work all over the country at art galleries and select juried art shows. His first professional acting role was as a guest artist at Actors Theater, in a production of A Midsummers Night Dream under the direction of Allen Cooke and Jon Jory. From there he went on to four national tours with the San Francisco Shakespeare Company, under the direction of Margot Roma. Miss Roma had studied in Germany with Bertolt Brecht in his original acting company with Lotte Lenya. Kent returned to Louisville and became a cast member in the second year of The Blue Apple Players, completing nine seasons under the direction of Paul Lenz and Geraldine Snyder, including a gig at the Kennedy Center. Kent served 15 years as Anchorage Children’s Theatre’s Artistic Director.

Tony Smith is very excited to return this season for his seventh tour with Commonwealth Theater Center! Tony has been performing on stages around Louisville for over ten years. A graduate of the Youth Performing Arts School, he secured his first professional acting job as a company member of the American Theater Arts for Youth, based in Philadelphia, PA. Since that time, he has performed with Stage One, Derby Dinner Playhouse, Actors Theatre of Louisville, The Bard’s Town Theatre as well as directing and choreographing various shows for the Alley Theater. He is very excited to take part in this production, and would like to thank the cast and crew for being such a great group of people to work with.

MISSION: Creating joyful, community-driven learning through accessible, quality arts experiences, and encouraging imaginative pathways to social & academic growth.

For a chance to win our drawing for a $100 gift card, please participate in our online survey:
www.CommonwealthTheatre.org/show
Michael Robinson— Turntable
Mike, also known as DJ OutHere, is a crowd mover from the River City - Louisville, KY. He graduated from duPont Manual High School and attended the University of Kentucky where he discovered his passion for DJing. Growing up playing the saxophone, just like his dad, OutHere discovered his love for music! As he got older he saw music as a universal language that affects everyone around him and chose turntables as his vehicle of change.

Matthew Devore— Keyboard
Matt is a classically trained, multi-instrumental jazz musician who graduated from the University of Louisville. He tours the MidWest and NYC spreading boisterous Jazz Piano and EDM. Matt is also the co-founder and Executive Music Producer of the net-label InfiniteSync Studios.

Grace Spencer— Stage Manager and Sound Technician
Grace is a stage manager with degrees in Theatre Arts and Deaf Studies from Bethel College. At Bethel she stage managed Oklahoma!, Godspell, Fiddler on the Roof, and Anne of Green Gables. Grace has also stage managed shows at Shakespeare in Fremont Park (NDSF 2019) and The Musical Theatre Intensive (Kennedy Center American College Theatre Festival, 2018-2019). She acted as Assistant Production Manager for the Notre Dame Shakespeare Festival's 2018 season.

Mera Kathryn Corlett— Director and Playwright
Mera Kathryn began her work at Blue Apple Players as a member of the touring company in 2011. She serves as an Artistic Associate where her focus has primarily been on early childhood and elementary programming. She directed Ugly Duckling which toured to schools last Fall. Other shows she has directed for Commonwealth Theatre Center include The 25th Annual Putnam County Spelling Bee, Pinocchio, and The Comedy of Oedipus, along with multiple other touring productions. Mera Kathryn has also written four original plays for young audiences; Fables: Anything But Aesop, Sky High Tales, Rumpelstiltskin (non-musical), and On the Trail of Daniel Boone. Prior to Blue Apple, she worked for Kentucky Shakespeare as a touring actor, workshop facilitator, and lead teacher for Camp Shakespeare. A proud graduate of Presentation Academy and Hanover College, Mera Kathryn holds a B.A. in theatre and was honored with the Long Citation for Excellence upon graduation.

Jacqui Blue— Composer, Lyricist, and Music Director
Jacqui is a local singer/songwriter in Louisville Kentucky. She often collaborates with artists like Jecorey “1200” Arthur and her husband, Isaac Poole. See page 5 for her artist statement and a description of her creation process and see page 2 for her full bio.

Maggie Patten Schoenbaechler — Choreographer
Maggie is excited to be working with Commonwealth Theatre Center for the very first time with a female driven production team! Maggie, a native of Southeast Tennessee, graduated from Western Kentucky University with a BFA in Performing Arts with a concentration in dance. Upon graduation, Maggie moved to Chicago where she worked with Inside Chicago Dance and MidTangent Productions. Louisville has been home for close to 10 years. Maggie now works for StageOne Family Theatre as the Director of Patron Services and also teaches/choreographs for their summer camps and their pilot program, “By Kids, For Kids”. She also works as a freelance choreographer throughout the Louisville Area with companies such as CenterStage, Pandora Productions and Acting Against Cancer. Some favorite credits include: Cabaret, Heathers the Musical, Dreamgirls, Hairspray and Frozen Jr.

Lindsay Chamberlin — Costume Designer
Lindsay joined the staff as resident costume designer in 2017. She began in costumes as a Halloween designer in California. When she moved to Louisville, she began designing for theatrical productions. She’s worked with several local companies including Looking for Lilith, Pandora Productions, Theatre [502], Actors Theatre of Louisville, Bellarmine University, Josephine Sculpture Park’s Summerstage, and Hardin County Performing Arts. She designed Alice in Black and White for 59E59 Theaters in New York.

Gerald Kean — Set Design
Gerry Kean is Commonwealth Theatre Center’s Technical Director. Formerly a freelance light and set designer, he’s recently designed for such groups as Bunbury Theatre, Smoked Apple Theatre, Faith Works Productions, Sacred Heart Schools, Providence High School, and the Miss Kentucky Pageants. He lives in Louisville with his wife and two daughters and is thrilled to have worked with CTC on several productions spanning recent seasons.
Rumpelstiltskin and Fairy Tales

We often forget stories were not invented to be read. The origin of storytelling dates back much further than books or even written language. The story of Rumpelstiltskin is an excellent example of a story passed down by oral tradition. This means it had been told to listeners well before Wilhelm and Jacob Grimm would ever pen the story. Some researchers believe parts of the story are around 4,000 years old! There are many variants of the Rumpelstiltskin story such as Tom Tit Tot from England or Whuppity Stoorie from Scotland.

Rumpelstiltskin is a fairy tale, a special kind of folktale. Fairy tales are most distinctive for their use of magic. Many folktales have magical elements, but in fairy tales, the magic is at the center of the plot and is most often used to solve a problem. Also, fairy tale characters rarely get names and are most often referred to by their occupation. In the Grimms’ original version of the story, Rumpelstiltskin is the only name given. The other characters are called The Miller, The King, and The Miller’s Daughter. In our adaptation, the playwright gives a nod to this fairy tale tradition when the main character says the line “For as long as I can remember, I’ve just been ‘The Miller’s Daughter’.” The “Rule of Threes” is another notable motif found in many fairy tales including Rumpelstiltskin. In fact, Rumpelstiltskin has multiple instances such as the three nights to spin straw into gold, the three days to guess the name, or the three names she guesses on the final day.

The Brothers Grimm

It is common for people to credit The Brothers Grimm as the authors of Rumpelstiltskin (and many other fairy tales), but that is not entirely accurate. The story was crafted by multiple voices that told it over centuries, each one adding their own spice to the recipe. The Grimm Brothers would travel from village to village collecting folktales and legends. They were not the first to compile such works; however, Jacob and Wilhelm were committed to keeping stories true to form instead of adding flowery expositions and insulting the commoners from whom their stories came. When their first publication came across as too violent and had other adult themes, the Grimms had to explain that the stories were not written for children. Later, realizing the market for children’s literature, the Grimms rewrote the stories to appeal to younger audiences.

Their work caused them to be beloved in their homeland, Germany, and to be renowned storytellers for generations to come. Many other stories, films, and series have been based on Grimms’ fairy tales so modern-day readers and audiences continue to benefit from the hard work of these two brothers.
From the Composer: Jacqui Blue

I was a fanciful child with a strong affinity for music. Being raised in the church, I learned music by ear before I could read or write and was exposed to movie musicals like Annie, The Sound of Music, and Cabin in The Sky, which I loved. I wrote my first song, “Can I Fly” at the age of 11. Even then I had intended it to be included in the full musical I would write one day. As a teen, I would borrow Original Broadway Cast Recordings from the library and memorize the librettos before returning them. Stephen Sondheim and George Gershwin were particular favorites. But I also enjoyed 90’s R&B artists like Brandy, Boyz II Men, hip hop artists like Notorious BIG and Mos Def, and Motown and funk hits by The Temptations and James Brown.

Now, decades later, it means the world to me to have accomplished what I set out to do as a child with Rumpelstiltskin, my first musical. The play allowed me to meld all of the musical styles I love to tell this tale. It is truly a dream come true! I wanted this work to sound relevant to the music that is popular today. I also wanted to give a nod to both Sondheim’s Into The Woods, and Lin Manuel Miranda’s Hamilton. I also specifically incorporate R&B, hip hop, techno beats, and call and response which are signature staples to the sound of Jacqui Blue original songs I’ve written in the past. I do hope you enjoy Rumpelstiltskin!

What To Listen For in Rumpelstiltskin

Recurring melodies, specific instrumentation, and/or musical styles that represent the different characters

Much like Prokofiev’s symphonic fairy tale for children where each character is represented by a different instrument, Rumpelstiltskin gives its characters their own musical calling cards. The harp, flute and R&B styled songs are specifically used for the female characters only. Rumpelstiltskin is decidedly House inspired, while the King has a Cha-Cha-meets-Disco feel. See if you notice any other musical characteristics specific to certain characters!

Use of Melisma and Vocal Inflection

Certain stylized vocal ornamentation, often referred to as a “run” is more officially called a melisma. R&B singers like Stevie Wonder, Mariah Carey, John Legend, and Beyonce use them often as a way to increase movement and the amount of notes in a given phrase. The Miller’s Daughter employs them in her song during the “I’m so great at Maaatthhh” line. See if you can hear any other places R&B vocal stylings are used.

Call and Response

Deeply rooted in the African tradition, call and response is the ultimate way to ensure group engagement in song and storytelling. Traced back to the history of the African drum, call and response was used to communicate with a “talking drum” between far distances. The tradition continued with African slaves in America in order to coordinate work on plantations, pass messages, or worship in church.

A timeless example of this is Cab Calloway’s Minnie the Moocher (1931) where the terms “Hi-dee hi-dee hi-dee hi”, “Ho-dee ho-dee ho-dee ho”, and “He-dee he-dee he-dee he” are sung and echoed. Try this in a group or with your class:

• Point to yourself
• Sing the phrase
• Point to the others in the group
• Enjoy their echoing it back to you!

Call and Response is also an EXCELLENT teaching tool!

Parts of a Musical

Script — Called “the book” for musicals, the script is the literary text written by a playwright. It includes the lines spoken, descriptions of settings and characters, and physical directions for actors.

Score — In musicals, the score is separate from the script and includes the musical notation for all the songs in a production. There are two individuals who create the score: a composer who creates the music and a lyricist who creates the words of the songs. Sometimes these individuals are one and the same.

Choreography — Choreography is the composition or arrangement of dances/movement. It is created by a choreographer.

Set — A set is the scenery and other large items on the stage used to identify the location (i.e. backdrop, chairs, doors, etc).

Props — Short for properties, props are any items held by actors in a play (i.e. pencils, cups, etc...).

Costumes — Any items of clothing worn in a performance are costume pieces. The costume should help an audience understand the time, place, and character in a show (i.e. a dress, a sheriff’s badge, a bonnet, etc...)

Discuss the parts of a musical prior to the show and have your students watch for how they are used in Rumpelstiltskin. After the performance, you may have them create an opinion piece analyzing the play.
A Good Audience
Designed for Pre-Kindergarten and Kindergarten Classes

Before the show, elicit from your students what a play is and how a good audience acts. Remind students that a good audience member will:

Listen attentively to the actors on stage.
Stay in his or her seat during the performance.
Respond vocally to the action on stage but only when directed to.
Applaud (clap) at the end of the production!

Explain that you are going to practice how to be a good audience, but in order for you to do that, you need a brave volunteer. Choose one person from the class to come to the front. Instruct that student to think of one thing he or she likes about him/herself. Tell the class that when the student says that one thing, the rest of the class will demonstrate good audience behavior. Add that when the student has finished making his/her statement, everyone will respond with an enthusiastic applause!

After the first person has gone, invite other students to take a turn in the spotlight. Continue this activity until every student has had a chance to be applauded once or twice.

A Name’s Worth
Designed for Pre-Kindergarten and Kindergarten Classes

This activity allows students to determine how much their names are worth if letters are assigned a value. Explain the price of each name depends upon how many letters are in their names and what kind of letters they are. Tell the class that everyone’s name contains two kinds of letters: consonants and vowels. It is helpful to draw on the board as you explain how the price of each name is determined. Every consonant is worth one penny and every vowel is worth a nickel.

Write a name on the board, breaking the name into letters. Assign the value to each letter and then, add the amounts and total them – for example, the name “Clark” would include C=1 cent, L= 1 cent, A=5 cents, R=1 cent, K=1 cent. Assist the class in adding all the values to see the name “Clark” is worth 9 cents. It may be helpful to do a couple examples. Make sure all students understand how to find the worth of their names, and, then, have the students figure out the price of each of their names.

Kentucky Standards for Mathematics:
K.CC.5: Given a number from 1–20, count out that many objects; K.CC.6: Identify whether the number of objects in one group is greater than, less than, or equal to the number of objects in another group.

Indiana Standards for Mathematics: K.NS.7: Identify whether the number of objects in one group is greater than, less than, or equal to the number of objects in another group (e.g., by using matching and counting strategies); K.NS.8: Compare the values of two numbers from 1 to 20 presented as written numerals.
Spinning Stories
Designed for Kindergarten and 1st Grade classes

Have you ever wondered why spinning wheels appear in many fairy tales? Rumpelstiltskin, The Three Spinners, The Golden Spinning-Wheel, and Sleeping Beauty are all stories that feature the domestic machine used for making wool or flax. It is believed that many of these stories were created and passed to others by women working in large spinning circles. As they spun, they would tell these tales to keep one another awake and entertained.

For this activity with your students, you will need a large ball of yarn. Tell your students about the history of spinning circles and their relationship to oral storytelling. Next, have them create in a large circle and sit down. Explain that together they are going to build a new fairy tale. Ask students to name a few characters or themes that appear in fairy tales (i.e. royalty, witches, ogres, sleeping spells, difficult tasks). Once you are satisfied with their answers, take the ball of yarn and hold onto the end of the string. You will start the story with “Once upon a time…” and pass the ball of yarn across to another person. The person the yarn is passed to must next add a line to the story, hold on to the string with one hand, then pass the ball with the other. Continue building the story and passing the ball of yarn until everyone is holding a piece of thread. Have the last pass be back to you. End the story with the line “… and they all lived happily ever after.” At the end of the activity take a picture of the story web you created together.

Story Mapping Two Rumpelstiltskins
Designed for 1st and 2nd Grade Classes

Have students recall the play of Rumpelstiltskin. Take large pieces of paper and fold them once horizontally, then into thirds vertically. Each sheet should now have 6 boxes when you unfold them. Title the boxes as follows:

<table>
<thead>
<tr>
<th>Characters</th>
<th>Problem</th>
<th>Setting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Event 1</td>
<td>Event 2</td>
<td>Event 3</td>
</tr>
</tbody>
</table>

Break students into small groups of about 4-5 and ask them to think about the play they just saw. Instruct them to work in groups, first to draw what they think the main character should look like. Give them the option to draw other characters from the story. Next, tell the students to work together to decide when the first problem occurs and to draw that moment in the ‘Problem’ box. In the ‘Setting’ box, students should draw a picture of the setting of the story. Lastly, ask each group to think of three different events that happened in the story and draw them in the “Event” boxes.

Have students read, or read aloud, the original story version of Rumpelstiltskin (on pages 10-11). Now, have each group create a second paper with the original story’s characters, problem, setting, and events. Students must next find differences between the play and the original version. Ask, “Why do you think the playwright changed the play?” Then have students name similarities in the two versions. Prompt, “Are the lessons in the stories similar or different?”

Have groups present what they found for the class. Later, hang the story maps on the wall as displays.

Kentucky Academic Standards for Reading and Writing:
RL.K.5: Recognize common structures of poems, stories and dramas; C.1.3: Compose narratives, using a combination of drawing, dictating, writing and digital resources, to develop real or imagined experiences or multiple events or ideas, using effective technique, descriptive details and clear sequences;

Interdisciplinary Literacy Practice: 4: Utilize receptive and expressive language arts to better understand self, others and the world; 6: Collaborate with others to create new meaning.

Indiana Standards for English/Language Arts:
1.RL.3.1: Identify the basic characteristics of familiar narrative text genres; 1.SL.2.3: Listen to others, take turns speaking about the topic, and add one’s own ideas in small group discussions or tasks; 1.SL.2.5: Build on others’ talk in conversations by responding to the comments of others through multiple exchanges.

Kentucky Academic Standards for Reading and Writing:
RL.2.1: Ask and answer such questions as who, what, where, when, why and how, and make and support logical inferences to construct meaning from the text; RL.2.3: Describe how characters in a story respond to major events and challenges in order to make meaning of the story development; RL.2.9: Compare/contrast two or more versions of the same story by different authors or from different cultures.

Indiana Standards for English/Language Arts: 2.RL.2.2: Recount the beginning, middle, and ending of stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral; 2.RL.2.3: Describe how characters in a story respond to major events and how characters affect the plot; 2.RL.4.2: Compare and contrast versions of the same stories from different authors, time periods, or cultures from around the world.
Genre Exploration
Designed for 2nd and 3rd Grade Classes

A fairy tale is a story with roots in the oral storytelling tradition that usually takes place in the past and involves magic or magical creatures.

Have students listen to or read the story of *Rumpelstiltskin* (pages 10-11) along with fairy tales for children. Suggestions are Rapunzel, Snow White and Rose Red and The Three Spinners. Next, use the headers below and list elements students heard or found in the selected fairy tales.

### Characteristics of Fairy Tales

<table>
<thead>
<tr>
<th>Most characters are called by what they do, rather than given names (The King, the bakers).</th>
<th>Has good characters and bad characters.</th>
<th>People, animals, or objects have magic. The magic can be good or bad.</th>
<th>Elements in the story are present in threes — also known as “The Rule of Threes.”</th>
<th>Usually has a happy ending (“...and they lived happily ever after”).</th>
</tr>
</thead>
</table>

**Kentucky Academic Standards for Reading and Writing:**
- RL.3.1: Ask and answer questions, and make and support logical inferences to construct meaning from the text; RL.3.2: Identify implicit and explicit information from a summary to determine the author's message, lesson learned and/or moral, including but not limited to fables and folktales from diverse cultures.

**Indiana Standards for English/Language Arts:**
- 3.RF.1: Apply foundational reading skills to build reading fluency and comprehension; 3.RL.2.1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers; 3.RL.2.2: Retell folktales, fables, and tall tales from diverse cultures; identify the themes in these works; 3.RL.2.3: Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the plot.

### Story Collecting
For 3rd and 4th Grade Classes

The Grimm Brothers published their first collection of stories in the year 1812. Every few years they would publish a new edition adding even more stories. The first edition included eighty-six stories. By 1857, when the final edition was published, the brothers had collected 211 tales and legends. The brothers wanted to create a scholarly book that documented the stories told in households across Germany. They traveled all over the country listening to folktales and writing them in their journals. If it were not for Wilhelm and Jacob Grimm, we would not know many of our common stories today. Before their time, these kinds of stories were not written; rather, they were told orally.

For an activity with your class, let your students become the story collectors. Give each student a notebook (or simply paper stapled together), to collect and document stories. Have your students ask family and friends to tell them a story. They must write down whatever narratives are told to them in their notebooks. Tell them not to worry if they miss some details in the story, even the Grimms elaborated a little.

For older students, you can start to explain the differences in narrative voice (i.e. first person protagonist, first person witness, third person omniscient).

**Kentucky Academic Standards for Reading and Writing:**
- C.4.3: Compose narratives, using writing and digital resources, to develop real or imagined experiences or multiple events or ideas, using effective technique, descriptive details and clear sequences; L.4.2:
  - When writing, demonstrate appropriate use of capitalization rules, use commas and quotation marks to indicate direct speech and quotations for a text, L.4.5: Demonstrate understanding of figurative language, word relationships and nuances in word meanings.

**Indiana Standards for English/Language Arts:**
- 4.W.3.3: Write narrative compositions in a variety of forms that organize events that unfold naturally, using meaningful paragraphing and transitional words and phrases; 4.W.5: Conduct short research on a topic; 4.SL.2.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) on grade-appropriate topics and texts, building on others’ ideas and expressing personal ideas clearly; 4.SL.3.1: Summarize major ideas and supportive evidence from text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
Most stories are narrative, written or orally told in the third person. However, plays must be written in only dialogue—which is simply the words the actors say. In order for the playwright to turn Rumpelstiltskin into a play, the original narrative had to be adapted into dialogue.

Use the original text of *Rumpelstiltskin* (pages 10-11) to compare and contrast with play. You can use the Story Mapping Activity as a beginning step. Once a list has been created, lead a discussion of why the playwright might have made the decision to change aspects of the story.

Have your students explore adapting their own stories. Break the class up into teams of 5-6. Hand each group a fairytale. Suggestions from Brothers Grimm collections are Rapunzel, Snow White and Rose Red, Red Riding Hood, The Princess and The Pea, Hansel and Gretel, and Cinderella.

After each group has a story, give the teams the following instructions.

1.) Read the story. While reading the story take notes on major characters, settings and plot points.

2.) Act it out. Decide who should play what part. Stand up on your feet and try acting it out. No need for a script, just make it up as you go along. What do you think the characters would say? How would they feel? After you’re finished acting it out, you can write down some of the things you heard.

3.) Write a play. Sit down as a group with pen and paper and think about what the characters might say. Try writing it down like the dialogue of a play.

*After each group is finished, invite students to perform the plays for the class!*
Once there was a poor miller who had a very beautiful daughter. One day, he went to the king’s court and claimed that his daughter could spin straw into gold. The king ordered the miller’s daughter to come to the palace. He took her to a room full of straw and said to her, “You must spin all this straw into gold tonight, or you shall die!” The miller’s daughter was locked in the room alone. She did not know what to do and began to cry. Suddenly, a dwarf came out of nowhere and asked her, “Why are you crying?” When she told him the story, he said, “Don’t worry, I will spin the straw into gold, but what will you give me in return?” “I will give you my necklace!” she promised. The dwarf spun all the straw into gold.

The next day, when the king saw this, he was astonished and pleased. He became greedier. He took the girl to a bigger room and said, “Spin all this straw into gold or you shall die!” She was locked inside again, and once again she began to cry. The tiny man came into the room once more. He said, “If I spin all the straw into gold, what will you give me this time?” She gave him her gold ring and he sat through the night and spun all the straw into gold.

The third morning, the king was very happy to see the room full of gold. He took her to the biggest room filled with straw and said, “If you spin all this straw into gold, you shall become my wife!” The girl was locked up and once again, she began to cry. This time, when the little man came to her, she said, “I do not have anything to give you, sir! What will I do?” He said, “Promise me that you will give me your first born child when you become the queen!” The girl agreed to do so, because she was not expecting to become the king’s wife. The tiny man spun all the straw into gold in the night. The next day, the king was pleased to see the gold. He married the girl and soon they had a baby.
The tiny man came to the queen to take her baby away but she had forgotten about the promise. She cried and begged him to leave her baby alone. The tiny man said, “I will not take your baby if you can guess my name! I will give you three days!” Saying this, he disappeared. The queen tried to remember all kinds of names. The next night, when he came, she told him all the uncommon names she could think of, “Perhaps your name is Shortribs, or Sheepshanks, or Laceleg,” but he always answered, “That is not my name.” The next day the queen sent her servants all over the country to get all the possible names of the people. That night, the dwarf came to the queen again but she could not guess his real name.

On the third day, one of the queen’s servants went into the forest to find the little man. Deep in the woods, the servant found him dancing and singing happily in front of a fire. He sang, “Today I bake, tomorrow I brew, the next I’ll have the young queen’s child. Ha, glad am I that no one knew, that Rumpelstiltskin I am styled!” The servant went back to the palace and told the queen the name of the dwarf.

That night, when the little man came to the queen, she was already prepared. The tiny man challenged, “Do you give up? Shall I take your child away?” The queen smiled and replied, “Is your name Harry? Is it Conrad? Perhaps it is Rumpelstiltskin!” Hearing his name, the tiny man screamed, “How could you possibly know my name?” Saying this, he ran away, deep into the forest never to be seen again.
Adaptations

- **Multiplying Menace: The Revenge of Rumpelstiltskin** by Pam Calvert
  In this children's book, Rumpelstiltskin returns to steal the Miller’s Daughter's ten year old child. The only way the hero can save the day and return to his parents is with multiplication.

- **Rumpelstiltskin** by Xavier Carrasco
  This would be a wonderful book to use with students learning Spanish. It includes the text in both languages.

- **Rumpelstiltskin's Daughter** by Diane Stanley
  In this wonderful reimagining of the story, the Miller’s Daughter and Rumpelstiltskin fall in love. Later, the King is taught a powerful lesson on how to truly bring prosperity to his kingdom.

From Other Cultures

- **The Girl Who Spun Straw Into Gold** by Virginia Hamilton
  This variation of the Rumpelstiltskin story is from the West Indies and focuses on the character of Quashiba.

- **Duffy and the Devil** by Harve Zemach
  This story is from the Cornish tradition. The story is usually presented around Christmas time and sometimes as a play.

- **Whuppity Stoorie: A Scottish Folktale** by Carol White
  This story originates from Scotland and is a true “fairy” tale. Rather than a little man trying to take the child, it is a green fairy named Whuppity Stoorie.

- **Tom Tit Tot** by Joseph Jacobs
  This is the version of the story comes from England. Rather than gold, the girl must spin a large amount of flax and it is her mother who lies to the King.

Sources

- **Fairytales:**

- **The Brothers Grimm:**

- **Spinning Circles:**
  *Contains some mature content*