



The wolf's story: what really happened to Little Red Riding Hood

Using quality literature springboard

English

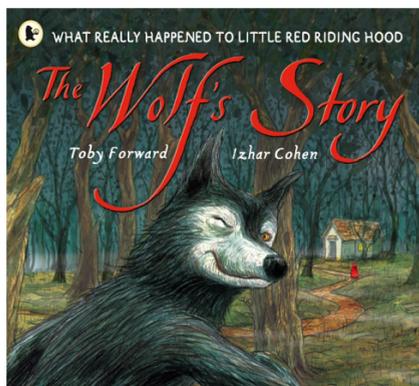
Stage 3
Years 5-6



Review:

The wolf's story: what really happened to Little Red Riding Hood

FORWARD,
Toby & COHEN, Izhar
Candlewick, USA, 2005
ISBN 0763627852



USER LEVEL: Stage 3

KLA: English

SYLLABUS: English K-10

SCIS 1695674 \$35.99

What is it about?

In writing from the *point of view* of the wolf, Toby Forward not only paints his protagonist as an innocent, mixed up being, but also throws poor Little Red under the bus, blaming her for all the wolf's emotional and social problems. Written in first person, readers will either align themselves with the wolf's predicament or hold onto those stereotypical traits that we have come to know and suspect of wolves. Students will question themselves, pondering whether we have, in fact, had the original story wrong. Can we trust a character known for his ability to get what he wants in the slyest of ways? The choice to write in first person evokes a conversational, friendly tone that persuades the audience to believe the wolf's side of the story. By examining this picture book through a conceptual lens, students will gain a deep understanding of how *point of view* can shape a text in many different ways, and can give students, as composers, the power of authority to construct texts in any form that they desire. A. Gilligan & M. Najdovska

Why is this important? Why does it matter?

The book epitomises how authors can use persuasive techniques and language choices to convey a strong *point of view* or opinion. As the story is told from the point of view of the wolf, students will be able to form their own opinions based on evidence from the text. The author uses humorous, conversational language written in the first person to immediately entice the reader into the wolf's version of the story and the text is littered with reasons that support the character's initial *argument*.

There are many fractured fairy tales available for students to access but this text does an excellent job of illustrating how different points of view can be established and interpreted in an engaging and humorous way. As the main *character* is telling us his side of the story, we are automatically aligned with his point of view and feel a sense of empathy with his plight. By writing from the wolf's point of view, readers are invited to accept and agree with his stance in the story.

Reading the traditional fairy tale from this point of view may affect the students' *perspective* on the story, thus allowing them to question what they already know about the original story.

Related texts:

- *Hoodwinked!* (animated film telling the story of *Little Red Riding Hood* from various characters' points of view)



- *Little Red Riding Hood* (various iterations of the original fairy tale)
- *The true story of the 3 little pigs* by Jon Scieszka & Lane Smith

Resources:

Learning and teaching activities in this springboard are centred on outcomes and content from the *NSW English K-10 syllabus* and the *English Textual Concepts* resource.

See next page for [teaching ideas](#).



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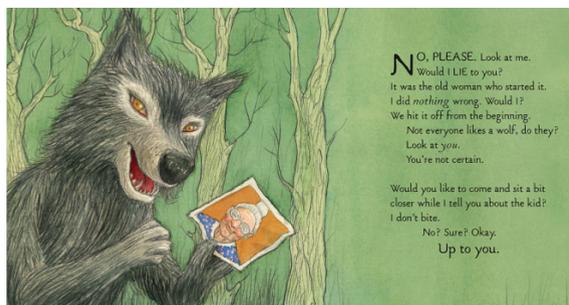


WHAT REALLY HAPPENED TO LITTLE RED RIDING HOOD

How do I use the text to teach the textual concepts of point of view, argument, character and perspective?

Different perspectives

The first lines of the book begin with *NO, PLEASE. Look at me. Would I LIE to you?* The written text is positioned opposite an illustration of a mischievous-looking wolf, who gazes directly at the reader, enticing us to believe his story. Students will love choosing a side and arguing their reasons either for or against the wolf's story. After discussing the text and the *arguments* put forward by the character, students choose whether the wolf is guilty or innocent. Have a student take on the role of the wolf, saying lines of dialogue from the text and acting as the character would act. Students choose to stand on the innocent side or the guilty side. As the wolf speaks, students make statements about their beliefs and what evidence they have to support their claims. e.g. *I think you're innocent because you ...* (*Engaging personally* and *engaging critically*.)



EN2-1A

- use information to support and elaborate on a point of view (opinion)
- retell or perform part of a story from a character's point of view

EN3-8D

- understand how to move beyond making bare assertions and take account of differing perspectives and points of view (ACELA1502)

Positioning the reader

Students will identify persuasive techniques such as hyperboles and adjectives used in this story to emphasise a point. Students can discuss how the wolf is portrayed in the story and the persuasive techniques used by the author to position the readers' thinking. Students work in small groups to discuss these persuasive techniques. *What language was used to portray the wolf? What language was used to portray Little Red Riding Hood and Grandma? What does that do to our position as the reader?* (*Engaging critically*.)

I tried to pass the time of day with her. But she pretended not to know me and hurried on. That's the sort of kid she is.

Grandma got a teeny tiny bump on the head.

EN3-5B

- recognise the techniques used by writers to position a reader and influence their point of view (opinion)

EN3-6B

- show how ideas and points of view in texts are conveyed through the use of vocabulary, including idiomatic expressions, objective and subjective language, and that these can change according to context (ACELY1698)

Experimenting with point of view

Students write an imaginative text from the *point of view* of one of the other characters in the text, such as Grandma or the Woodman using persuasive techniques to position the reader. Students may choose just one event in the story to focus on. (*Experimenting*.)

The cupboard is in view. The audience knows that Grandma is inside because we are seeing the scene from the wolf's point of view, rather than Little Red's.

Readers will question the wolf's motives through the language used.



I WAS the first time we'd had a talk, and she wasn't that bad, really. Looked good enough to eat, if you know what I mean.

"Oh, Grandma," she said. "What **BIG** ears you have."

Now, these are good ears. But I have to admit, they aren't a lot like Grandma's, and, of course, they're pretty furry as well.

"Oh, these old things," I said and changed the subject.

Showing the wolf's point of view

The wolf lets the readers in on a secret by telling us he changed the subject. Readers will draw their own conclusions about the wolf.

EN3-7C

- create literary texts that adapt or combine aspects of texts students have experienced in innovative ways (ACELT1612, ACELT1618)
- experiment with others' imaginative texts by changing aspects such as place, characters, rhythm, mood, sound effects and dialogue.