

**TeachingBooks.net Program Guides: Creative Suggestions for sharing Author Up-close presentations with children**

**David Wiesner**

**This guide includes activities for students of all ages. All suggested activities and discussions should be adapted to fit your particular classroom dynamic.**

**On *June 29, 1999***

- The notes on the back of *June 29, 1999* refer to David Wiesner's "grand sense of humor" and "offbeat humor." Why is *June 29, 1999* so funny? Define "offbeat". Why is the humor considered offbeat?
- How is the scientific method put to use in *June 29, 1999*? Why is Holly puzzled when arugula lands in Ashtabula?

**On *Sector 7* and *Tuesday***

- The movie of David Wiesner considers the sounds of these wordless books. What sounds do you hear when you read *Sector 7*? Do you hear only sounds or words to the story? Break into groups and have students read it aloud to someone else. Notice and discuss what words are used to describe the contents of the book. Note how different people experience these books differently. Is there a "right way" to experience a book?
- Share Raymond Briggs' *The Snowman* with the class. How is it similar to *Sector 7*? How is it different?
- On the book jacket to *Sector 7*, it states "By now, the effects of the school trip recorded here have probably spread beyond the boundaries of Sector 7. The next time you go outdoors, just look up. You'll see." What does this mean? Ask your students if they ever imagine stories like the boy in *Sector 7* does? If so, what types of experiences do they have? Are the stories told visually in their mind or do they come in the form of a story told through words?
- Consider some of the details from *Tuesday*. What happens on Tuesday evening, around eight? What are the frogs thinking? Are they scared? Happy? Excited? How can you tell what they're thinking? What would you be thinking if you were one of the frogs? What would you think if you were sitting in your kitchen eating a sandwich late at night and you saw the frogs go by the window? What happens when the lily pads stop floating? How do the frogs get home? What happens to the pigs? On what day? At what time?
- Using your imagination, brainstorm ideas that would explain the Tuesday evening phenomenon. Decide which idea(s) you like best, and tell a story explaining the phenomenon. You may tell the story with only words or only pictures.
- Alternatively, write or illustrate the sequel to *Tuesday*. What happens to the pigs?
- Choose either *Tuesday* or *Sector 7* and tell the story using words. This can be done as an oral or written activity.

### On *The Three Pigs*

- Before reading David Wiesner's *The Three Pigs*, ask your students to tell the story of *The Three Little Pigs* as they know it. Are there variations in the stories they tell? Or, as it says on the jacket of Wiesner's book, is it a story where, "every time someone tells it the same thing happens"?
- David Wiesner says in his author presentation, "The three little pigs...had great reason to want to leave their story. Every time it gets read, two of them get eaten up.... How much fun can this be?" What would happen if the pigs could change the story?
- Some students will be awed by the idea of the pigs actually jumping out of one story and into another. Others will be confused. A great prereading activity to help facilitate their understanding is to show the Bugs Bunny cartoon which David Wiesner refers to in his presentation. Point out that Bugs and Elmer run right out of the cartoon. Does the story continue? How? Then, when reading the book, pause when the pig is blown out of the story. Ask, "Why does the wolf look confused?" "Does the story continue?"
- After reading the book to your students, you may also want to show them the part of David Wiesner's presentation where he discusses *The Three Pigs*. Be sure to include the part where he starts reading from the book and simultaneously commenting on it. He starts reading, "*So the wolf huffed, and he puffed, and he blew the house in...and Pig #1 says Hey! He blew me right out of the story!* and, in fact, he has. The big bad wolf, in huffing and puffing, has blown the pig right out of the pig right out of the frame of the picture and out of his story, but the story still continues." Notice how David Wiesner speaks words that aren't in the text of the story. Now ask your students to read the book to someone. What words will they choose to add to make the book clear and interesting for readers? Any? None?
- More questions to prompt discussion of the idea of a story within a story or more than one story occurring simultaneously: 1) How many stories are being told in *The Three Pigs*? 2) Why does the wolf look confused when it comes to the part of the story where he "ate the pig up."? 3) Where is the pig? Why can't the wolf find him? 4) When the pigs leave the story of *The Three Little Pigs*, where do they go? 5) Point out the cat in the top left-hand corner of the page following the *Hey Diddle Diddle* story. Ask "Who is in the corner?" "Where did he come from?" "Where are the pigs at this point?" 6) How do the pigs find the dragon? 7) When the pig says, "You know what? Let's go home." where is home? How do they get there?
- Compare David Wiesner's *The Three Pigs* to other versions of *The Three Little Pigs* including *The Three Little Wolves and the Big Bad Pig* or *The True Story of the Three Little Pigs*. How do the versions differ? If you were the pigs, which story would you prefer? If you were the wolf, which story would you prefer? What have the pigs in David Wiesner's book created for themselves that differs from the other versions?

### **Books by David Wiesner**

*The Three Pigs*, Clarion, 2001.

*Sector 7*, Clarion 1999.

*Night of the Gargoyles* (by Eve Bunting), Clarion, 1994.

*From Sea to Shining Sea* (included in compilation by Amy L. Cohn), Scholastic, 1993.

*June 29, 1999*, Clarion, 1992.

*Tuesday*, Clarion, 1991.

*Tongues of Jade* (by Laurence Yep), HarperCollins, 1991.

*Hurricane*, Clarion, 1990.

*Rainbow People* (by Laurence Yep), Harper & Row, 1989.

*The Sorcerer's Apprentice* (by Marianna Mayer), Bantam, 1989.

*Free Fall*, Lothrop, Lee & Shepard, 1988.

*Firebrat* (by Nancy Willard), Knopf, 1988.

*Loathsome Dragon* (retold by David Wiesner & Kim Kahng), Putnam, 1987.

*Kite Flier* (by Dennis Haseley), Fourwinds Press, 1986.

*E.T., the Storybook of the Green Planet* (by William Kotzwinkle; based on a story by Steven Spielberg), Putnam, 1985.

*Wand: the Return to Mesmeria* (by Allan W. Eckert), Little, Brown, 1985.

*Dark Green Tunnel* (by Allan W. Eckert), Little, Brown, 1984.

*Miranty and the Alchemist* (by Vera Chapman), Avon, 1983.

*Neptune Rising: Songs and Tales of the Undersea Folk* (by Jane Yolen), Philomel, 1982.

*Owly* (by Mike Thaler), Harper & Row, 1982.

*Boy who Spoke Chimp* (by Jane Yolen), Knopf, 1981.

*Man from the Sky* (by Avi), Knopf, 1981.

*One Bad Thing About Birthdays* (by David R. Collins), Harcourt, 1981.

*Ugly Princess* (by Nancy Luenn), Little, Brown, 1981.

*Honest Andrew* (by Gloria Skurzynski), Harcourt, 1980.

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