

SUMMARY

One Saturday morning, Daddy won't get out of bed. He misses Paula's mom. Paula misses her too, but she realizes that Mommy wouldn't want them to be sad forever. Paula knows just what to do. Taking out paper and paints, Paula creates a world of rolling seas, blue skies, and—best of all—a boat that she and Dad can sail together. And when the wind blows

up a storm, Paula knows just what she and Daddy can do about that too.

Sanne Dufft was born in Darmstadt, Germany, in 1974. She spent her school career decorating the margins of her exercise books and drawing portraits of her fellow pupils (who liked it) and her teachers (who didn't always...). She studied Art Therapy in Nürtingen, Germany, and worked with children with a variety of special needs (and special gifts) in Northern Ireland. Her picture books include *The Night Lion* and *The Sand Elephant*. Sanne lives with her husband and three children in beautiful Tübingen, in the South of Germany.

PAIR THIS BOOK WITH:

Bon Voyage, Mister Rodriguez by Christiane Duschesne, illustrated by François Thisdale

Ben Says Goodbye by Sarah Ellis and Kim La Fave

My Beautiful Birds by Suzanne Del Rizzo

Picture Book Ages 4–8 | ISBN: 978-1-77278-068-0 | Pages: 32

THEMES

Grief, Imagination

BISAC CODES

JUV039030 JUVENILE FICTION / Social Themes / Death & Dying

JUV039050 JUVENILE FICTION / Social Themes / Emotions & Feelings

JUV051000 JUVENILE FICTION / Imagination & Play

JUV039140 JUVENILE FICTION / Social Themes / Self-Esteem & Self-Reliance

READING LEVEL

Lexile Measure: 480L | Fountas & Pinnell: M

CURRICULUM CONNECTIONS

Drama, Visual Arts, Writing

THIS GUIDE CONTAINS:

ACTIVITY	MAIN SUBJECT AREA	SPECIFIC SKILLS AND TOPICS
Read-Aloud (including before and after-reading activities)	Comprehension	<ul style="list-style-type: none"> • Activate prior knowledge • Infer, predict, visualize, make connections
Who Do You Miss?	Emotional Development	<ul style="list-style-type: none"> • Deal with separation and loss
What Could You Make?	Drama Visual Arts	<ul style="list-style-type: none"> • Communicate ideas with drama • Create 2-D works of art
Share the Gift of Cheer	Visual Arts Oral Language Emotional Development	<ul style="list-style-type: none"> • Create 2-D works of art • Speak in different situations • Practice empathy
Story Grammar for Emergent Readers	Writing (pre-writing)	<ul style="list-style-type: none"> • Organize a story

THE READ-ALoud

This is an excellent book to read privately to a child who is experiencing grief. The following discussion points are intended for use with a whole class. Teachers will want to be sensitive to the possibility that a child in the group will unexpectedly relate to Paula because of some personal grief. Such an occurrence might warrant follow-up with the child’s caregivers and/or the in-school team or counselor.

Learning expectations:

Students will:

- identify a variety of reading comprehension strategies and use them appropriately before, during, and after reading to understand texts

You Will Need:

- *Paula Knows What to Do*
- Other books about separation and grief, such as *Bon Voyage*, *Mister Rodriguez* by Christiane Duschesne, *Ben Says Goodbye* by Sarah Ellis, and *My Beautiful Birds* by Suzanne Del Rizzo

How To:

BEFORE READING

Show and read the cover, including the title and author/illustrator’s name. Briefly discuss the cover illustration, eliciting the idea that the child shown is Paula, and notice that she is in her pajamas and riding in a sailboat. Invite students to predict (based on title and illustration) what the book might be about. Show the front endpaper. Muse aloud, “I wonder who made

these pictures?” but don’t press for a response unless a student is clearly eager to give one. Aim to simply nudge the children towards distinguishing between the “regular” illustrations in the book, done in Duft’s realistic style, and those “painted by Paula” in her child-like style. Read the dedication page. If necessary, explain to the children what a dedication page is for. Ask, “What do we know about Paula from this illustration?”

DURING READING

- **First Spread** – After reading, ask, “What time of day is it? How do you know?” See if students notice Paula’s paintings on the wall behind her. Ask, “I wonder what could be wrong?”
- **Second Spread** – Read and allow a moment for quiet reflection.
- **Third Spread** – After reading the first line, invite children to suggest what might be wrong. Read the rest of the page, and invite students to suggest what the author could mean by “Mommy’s gone.”
- **Fourth Spread** – Note the reference to the book title.
- **Fifth Spread** – Emphasize the last two sentences: “It’s a beautiful day. Sunny, with just the right amount of wind.” Another time (not during the first reading), discuss how this idea is a metaphor for life in general. A bit of “wind” (i.e., a variety of events) keeps things from getting boring, but too much “wind” is stressful and possibly dangerous, creating “the storms of life.” Invite students to describe what they think is “just the right amount of wind.”
- **Sixth Spread** – Ask, “How are the characters feeling right now?” Use this opportunity to expand your students’ repertoire of feelings words by suggesting words like *anxious* and *uneasy*.
- **Seventh Spread** – Ask again, “How do the characters feel now?” Students will probably say “scared.” Honor this response while expanding their vocabulary with words like *terrified* or *alarmed*.”
- **Eighth Spread** – Again, a reference to the book title. Read expressively. Ask, “How are the characters feeling here?” (perhaps *frantic* but *hopeful*)

- **Ninth Spread** – Read expressively. Ask, “How are the characters feeling?” (perhaps *exhilarated* or *excited*)
- **Tenth Spread** – Read expressively. Ask again, “How are the characters feeling here?” (perhaps *amazed* or *surprised*)
- **Eleventh Spread** – Ask, “Now how are they feeling?” (perhaps *panicked* or *frantic*)
- **Twelfth & Thirteenth Spreads** – After reading these pages, the students may realize that the blanket is the sail, and that Paula has told Daddy her adventure story while in his room. Turn back to the beginning of the adventure (the fifth spread) and have students imagine what Paula is doing in real life while telling the story that is illustrated on those pages. Perhaps she was painting at the beginning of the story and jumped into bed with Daddy at the point when they were falling.
- **Fourteenth Spread** – Daddy wants to look at Paula’s paintings instead of reading a book. How are her paintings like a story? Invite a student to retell Paula’s story by pointing to each painting in turn and describing the events. Ask, “Did Paula’s story help Daddy? How?” Also acknowledge that, while we can help a grieving person feel a little better by spending time with them and talking to them, they will still be sad because they miss their loved one so much. Even though there might not be a cure for their grief, it still helps when we spend time with them.
- **Final Page** – This page provides an excellent opportunity for students to articulate information that is implied in an illustration but not stated in the text. Point to the painting of Mommy. Ask, “Why did the illustrator put this here?” (It was part of the painted family picture shown on the previous page. It shows that Paula remembers her mom and that to her, her mom is part of their complete family. Together with the “real-life” illustration of Paula and Daddy, it forms a sort of family portrait in which Mommy is still with them in memory even though she is no longer actually with them.) Ask, “How do we know Daddy is feeling a bit better

here?” (He and Paula are both dressed and he has a bag, which suggests they have left the bed and are headed somewhere.) Invite students to speculate where they are going. We know it is Saturday and they seem to have a regular Saturday routine. Students can speculate what that might be. Is Dad’s bag a computer? Is he going to work? Working from home? Are they headed to the library? The park?

AFTER READING

- Read other books about separation and grief, such as *Bon Voyage*, *Mister Rodriguez* by Christiane Duschesne, *Ben Says Goodbye* by Sarah Ellis, and *My Beautiful Birds* by Suzanne Del Rizzo.



ACTIVITY 1: WHO DO YOU MISS?

This activity acknowledges the feelings children have when they miss someone, whether it is because of death, distance, divorce, or other reasons.

Learning Expectations

Students will have opportunities to:

- identify feelings and emotions in themselves and others, explain why they might be feeling that way, and use words to identify the meaning of their own and others’ expressive language (e.g., body language, facial expression)
- demonstrate an awareness of their own emotional health and well-being

You Will Need

- *Paula Knows What to Do*
- Painting and drawing materials

How To:

1. Ask, “Why do you think Paula’s mother was gone?” Invite a few responses. Affirm that the author does not actually tell us. We most likely conclude that she has died, given the apparent depth of their sadness and the fact that no hope of seeing her again is mentioned. But we do miss people who are gone for other reasons too. Allow students to talk about some of these reasons. Recall some of the books you have read together about separation due to a variety of circumstances.
2. Using Think, Pair, Share, invite students to tell about someone they miss (a person or an animal)
3. Suggest that students paint or draw a picture of someone they miss or, like Paula did, paint or draw a thing that represents that person or animal.
4. Over the next week or so, invite students to show their artwork at class meetings, and to tell about the person (or animal) they are missing.
5. Create an “Honor Wall” where this artwork can be posted.

ACTIVITY 2: WHAT COULD YOU MAKE?

Paula imagined her Daddy's red polka-dot bedsheet into a sail. How else might a child play imaginatively with a similar material?

Learning Expectations

Students will:

- communicate feelings and ideas to a familiar audience (e.g., classmates) using a few simple visual or technological aids to support and enhance their drama work
- create two-dimensional and three-dimensional works of art that express feelings and ideas inspired by personal experiences

You Will Need

- Pieces of brightly patterned cloth, ideally including one with red polka dots, approx. 3–4 feet square
- Other items for imaginative play such as large cardboard boxes, cushions, blankets, building blocks, and dress-up clothes
- Painting or art center nearby

How To:

1. Show a length of cloth that most closely resembles Paula's sail. With your students, act out the adventure undertaken by Paula and her father. Show them how to simulate the sound of a storm by patting their thighs quickly, and by making wind noises and other sound effects vocally. Narrate the adventure yourself while encouraging students to call out additions to the story as well.
2. Invite students to suggest other things the cloth (or another cloth in your collection) might become, instead of a sail. If they are unable to come up with ideas, suggest some yourself, perhaps based on stories you have recently read together. For example, drape it over your head like a shawl and become the old woman in *Stone Soup* or another folk tale; lay it on a table as a tablecloth for a tea party or grand feast; tie it, filled with small treasures, to the end of a yardstick and carry the bundle over

your shoulder like a traveller; tie it over your shoulders like a royal robe or around your waist like a skirt. The possibilities are endless. The more experience the children have with books and imaginative play, the easier this will be for them.

3. Give students plenty of time to play with these materials over a period of days.
4. Provide ways for students to record their stories as Paula did, including painting scenes on large sheets of paper, or drawing them in small booklets of plain paper stapled together. If they can write independently, encourage them to add words. If not, they could dictate the stories to you or just enjoy telling them, unrecorded.



ACTIVITY 3: SHARE THE GIFT OF CHEER

Here students will learn that even though they are young, and perhaps because they are, they have the capacity to help others feel better.

Learning Expectations

Students will:

- create two-dimensional and three-dimensional works of art that express feelings and ideas inspired by personal experiences
- demonstrate an understanding of appropriate speaking behavior in a few different situations
- choose appropriate words to communicate their meaning accurately and engage the interest of their audience
- practice empathy

You Will Need

- Art materials
- Permission and arrangements for a field trip to a senior's residence or similar location

How To:

1. If possible, arrange for your class to visit a long-term care facility or senior's residence. Arrange to have each student matched up with a resident. Alternately, ask parents to each take their own child to visit a grandparent or a neighbor who is shut-in or elderly. If there are a few students who are unable to do this, invite some seniors to visit the classroom and have those students spend some time with them. Explain to students that people this age are often lonely, since many people they used to know have died, and they might not be able to get out and spend time with people very much.
2. Before the visit, have students make a picture of themselves engaged in an activity they enjoy. This will be used as an icebreaker, which students will take with them to the visit. Have students practice making conversa-

tion with you and one another.

3. At the visit, encourage students to tell their older friend about their picture, and to tell them more about the activity they enjoy, about their family, and about their life in general. Then have them ask the person what they enjoyed doing when they were the child's age (this would have been part of the practice conversation). Urge students to listen carefully and ask more questions (e.g. about the older person's pets and siblings) to keep the conversation going as long as possible. Encourage students to try to remember something about this conversation when they get back to school.
4. Back at school, have students draw a picture of their older friend as a child where they are doing something they had mentioned in the conversation, or a picture of the visit that has just occurred, with the elderly person and student both in the picture. Have the students write a greeting to the elderly person on the picture, even if it's just "To: From: Student" and even if all the student can write independently is their own name. Arrange for these to be delivered.
5. If possible, arrange a return visit, perhaps to sing for all the residents during the holidays.



ACTIVITY 4: STORY GRAMMAR FOR EMERGENT READERS

Embedded in this beautiful story that helps children deal with grief is an excellent example of a young child creating a story with all the traditional story elements.

Learning Expectations

Students will:

- demonstrate literacy behaviors that enable beginning writers to communicate with others
- sort ideas and information for their writing in a variety of ways, with support and direction
- identify and order main ideas and supporting details, initially with assistance and direction, using simple graphic organizers (e.g., story ladders, sequence charts) and simple organizational patterns (e.g., time order: first, then, next, finally; order of importance; beginning, middle, and end)

You Will Need

- *Paula Knows What to Do*
- “Story Grammar for Emergent Readers” blackline master (see below), 2 copies for each student, on card stock
- Small booklets (one or more per student) and coloring materials (crayons or markers)

How To:

The included “Story Grammar for Emergent Readers” sheet is a wordless outline of a simple story (with labels added for the benefit of the teacher and beginning readers in the group). The icons represent the hero, another character, the setting, the problem, the hero’s saving action, and the resolution of the problem. The icons are intended to be gender neutral. The “H” stands for hero and the “S” stands for setting. Students with even a little phonetic skill will find these labels helpful, especially if the teacher urges them to say, “h-h-h-hero” and “s-s-s-setting” when introducing them.

1. For each student, and for yourself, make two copies of the “Story Grammar for Emergent Readers” on card stock. Cut everyone’s first copies apart into their individual elements (in rectangles that students can easily hold) and discard the extra copy of the hero icon. Leave the other copy of the story grammar intact for use later.
2. Give each student their own stack of story elements and introduce each one, ensuring that students grasp the following ideas: Characters are the people in a story (occasionally, they can be animals and inanimate objects, too). The hero is a special character, often the main character, who saves the day. The setting is where the story takes place. The icon for setting is intended to represent a picture of earth and sky with a horizon line drawn on. No other details are added so that it can be used for any setting. Though the “S” stands for setting, point out that it also stands for “Sky” to help students remember that the icon represents a place. The sad face represents the problem. A good story must have a problem, or at least a challenging goal, or it will likely be boring. The happy face represents the part of the story when the problem is solved.
3. Tell students that their job will be to hold up the appropriate icons as you tell the story. Open *Paula Knows What to Do* at the fifth spread, where Paula and her Daddy are on the boat. Ask, “Who is the hero of this story?” (Paula). Ask, “Who is the other character?” (Daddy). Rather than reading the text, tell Paula’s story; e.g. “One beautiful day, Paula and Daddy...” (pause and signal students to hold up both of their character icons. If they don’t, model this with your own), “...decided to go for a sail on their sailboat...” (students should hold up setting icon), “It was a sunny day, with just the right amount of wind.”
4. On the next two spreads, invite a student to say what is happening and encourage everyone to hold up their sad face icons.

5. On the next spread (“I know what to do!”), students should hold up their hero icon again. Even though both characters are present, the important idea is that the hero is saving the day.
6. On the next three spreads, students can hold up both character icons and use them to act out the events.
7. On the next page (“And now what’s happened?”), encourage students to hold up their happy face icons because the characters are safe.
8. Prepare some simple notebooks. Each notebook can be made by folding two sheets of paper in half and stapling them together on the crease.
9. Tell students that, like Paula, they can make up their own stories. You will do one together and then they will make their own. Begin by posting your intact copy of the story grammar. Review it with the students: There is a hero and another character. They are in a certain place, doing something. There is a problem. The hero has a great idea and saves the day. The characters are safe, home, happy, etc.
10. Invite a student to suggest names for the hero and another character. Quickly draw them on the first (left) inside page of your notebook (leave the front blank for a cover later). Invite another student to suggest a setting and draw that on the opposite page. Use the whole center spread to depict the problem, the following page to show the hero’s great idea, and the last page to show the resolution at the ending. These illustrations can be very simple. Come up with a title and write it on the front of the booklet. Use a phrase like “Our Class” for the author.
11. Tell the story, embellishing the details beyond what you have illustrated, but sticking to the main story ideas the students suggested.
12. Give each student their own copy of the intact “Story Grammar for Emergent Readers” and a blank booklet and give them the opportunity to

draw their own stories. If some students have difficulty following the order of the story grammar, you might wish to gather a small group together for guided instruction. Or if your students are very young, you might decide that alternate responses are age appropriate.

13. Have individual students stand or sit in front of their peers and “read” their stories (tell their stories aloud) while showing the pictures.
14. Extension: Have students paint a series of large pictures like Paula did, to tell their story again or create a new one.



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BIBLIOGRAPHY

<http://www.edu.gov.on.ca/eng/curriculum/elementary/language18currb.pdf>

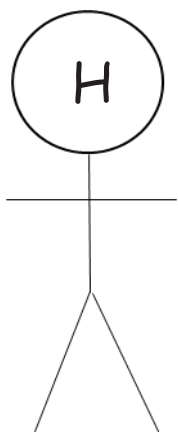
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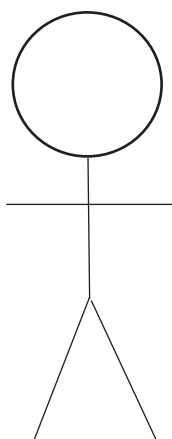
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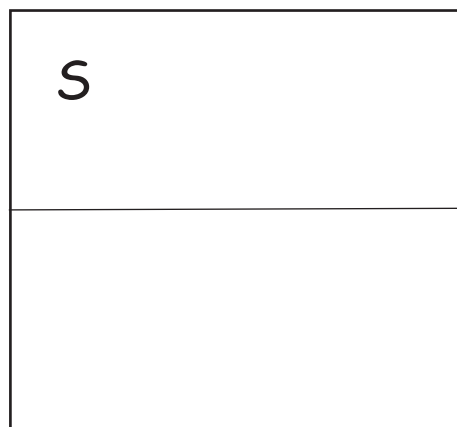
Story Grammar for Emergent Readers



Hero
Character



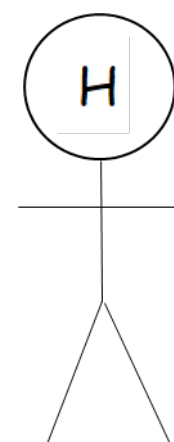
Character



Setting



Problem



Hero
Character



Solution