

PAPA BEAR'S PAGE FRIGHT

by Wade Bradford; illustrated by Mary Ann Fraser



Common Core Teaching Guide



ABOUT THE BOOK

This is the story of a little girl named Goldilocks.

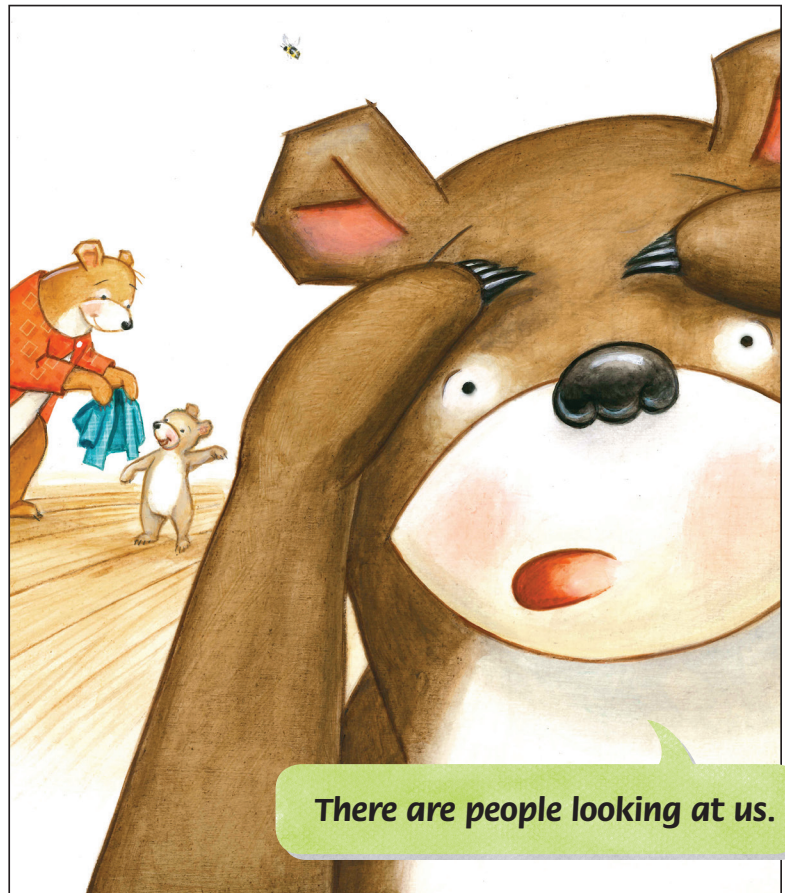
Well, that's what it was *supposed* to be, but there's a problem. When Papa Bear discovers that he's inside of a book and there are people outside of it looking in at him, he gets very nervous and forgets his next line. Poor Papa Bear . . . he has Page Fright! Can Mama Bear, Baby Bear, and Goldilocks help him find the courage to remember his lines and finish the story?

INTRODUCTION

Dear Teacher,

One essential aspect of reading literature is the study of structure. Because of their brevity and accessibility, picture books lend themselves especially well to the study of structure. Most familiar to primary grade students will be the Pattern of Three structure, so common in familiar fairy tales (think: *Goldilocks and the Three Bears*) as well as contemporary stories. *Papa Bear's Page Fright*, a fractured Goldilocks story, makes use of one of the least familiar picture book structures—the metafictional structure in which the fourth wall is broken. Whether you focus your students' learning on picture book structure or simply enjoy the story for its altered take on a very familiar story, your students will love revisiting familiar characters and identifying the similarities and differences in this all-new take on Goldilocks' adventures with three independent bears. *Papa Bear's Page Fright* will afford you plenty of opportunities to meet *Common Core Reading Literature, Reading Informational Text, Speaking and Listening, and Writing standards.*

In addition, if time allows, you'll find a suggestion to involve your students in a visual art extension project that will ask them to think about the many fairy tales with which they are familiar and how Papa Bear might interact with them.



There are people looking at us.

Reading Literature & Speaking & Listening Standards

NOTE: If you plan to engage your students in the **Predicting with Pictures** activity, do NOT share the book with them first.

READING LITERATURE STANDARD 1

RL K.1 With prompting and support, ask and answer questions about key details in a text.

RL 1.1 Ask and answer questions about key details in a text.

RL 2.1 Ask and answer such questions as *who*, *what*, *where*, *when*, *why*, and *how* to demonstrate understanding of key details in a text.

SPEAKING AND LISTENING STANDARD 2

SL K.2 Confirm understanding of a text read aloud or information presented orally or through other media by asking and answering questions about key details and requesting clarification if something is not understood.

SL 1.2 Ask and answer questions about key details in a text read aloud or information presented orally or through other media.

SL 2.2 Recount or describe key ideas or details from a text read aloud or information presented orally or through other media.

QUESTIONS: 5 W'S AND AN H

After reading *Papa Bear's Page Fright* aloud, challenge students to answer the following questions about key details in the text:

- **WHO** is the character with the problem in this story?
- **WHAT** is his problem?
- **WHY** is Papa Bear so nervous?
- **WHEN** does Papa Bear become so nervous that he leaves the story?
- **WHAT** role does the narrator play in the story?
- **WHAT** role does Goldilocks play in the story?
- **WHERE** does the story primarily take place? Are there any other places/ settings in the story?
- **HOW** do Baby Bear and Goldilocks try to get Papa Bear back into the story? Does one of them succeed?
- **WHAT** is the surprise ending in this story?



Reading Literature Standards

READING LITERATURE STANDARD 3

- RL K.3** With prompting and support, identify characters, settings, and major events in a story.
- RL 1.3** Describe characters, settings, and major events in a story, using key details.
- RL 2.3** Describe how characters in a story respond to major events and challenges.

WHAT'S THE MATTER WITH PAPA BEAR?

KINDERGARTEN, FIRST GRADE, SECOND GRADE:

Many of your students may be encountering a metafictional story for the very first time when you share *Papa Bear's Page Fright* with them. As you introduce the book, ask:

- *Have you ever read a book where a character refuses to participate in the story?*
- *Have you ever read a book where the characters walk out of the story?*
- *Have you ever read a book where the narrator speaks directly to a character?*
- *Have you ever read a book where one of the characters speaks directly to the narrator?*

Now introduce the character of Papa Bear, warning students that he is not a willing participant in the story and asking them to pay close attention to his behavior as the story unfolds.

READING LITERATURE STANDARD 5

- RL K.5** Recognize common types of texts (e.g. storybooks, poems).
- RL 1.5** Explain major differences between books that tell stories and books that give information, drawing on a wide reading of a range of text types.
- RL 2.5** Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.

READING LITERATURE STANDARD 9

- RL K.9** With prompting and support, compare and contrast the adventures and experiences of characters in familiar stories.
- RL 1.9** Compare and contrast the adventures and experiences of characters in stories.
- RL 2.9** Compare and contrast two or more versions of the same story (e.g., Cinderella stories) by different authors or from different cultures.

STEPPING OUT

KINDERGARTEN, FIRST GRADE, SECOND GRADE:

As you continue your exploration of metafictional picture books with your students, share two companion books by Kelly Briggs, illustrated by Caldecott medalist Paul O. Zelinsky: *Z is for Moose* and *Circle, Square, Moose*. In both cases, Moose takes over the story, shunning the author's plan. Additionally, like Papa Bear, he refuses to participate in the way that is expected of him. Encourage students to 1) predict the actions of the characters and 2) discuss how each book would normally be expected to unfold if these were typical non-metafictional stories.

READING LITERATURE STANDARD 7

- RL K.7** With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts).
- RL 1.7** Use illustrations and details in a story to describe its characters, setting, or events.
- RL 2.7** Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.

PREDICTING WITH PICTURES

KINDERGARTEN, FIRST GRADE, SECOND GRADE:

Begin this activity by sharing ONLY the illustrations in *Papa Bear's Page Fright* with your students. If necessary, mask the text—both narrative and speech bubbles—with post-it notes to prevent students from seeing any text. As you proceed through the story's illustrations, ask students to describe the action of the story, inviting them to determine Papa Bear's intentions, explain his actions, and speculate about what the other characters are saying to him to change his plans. Once students have exhausted their ideas, share the book, from the beginning, with both text and illustrations and invite them to evaluate their accuracy in predicting.

READING LITERATURE STANDARD 9

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WHICH STORY?

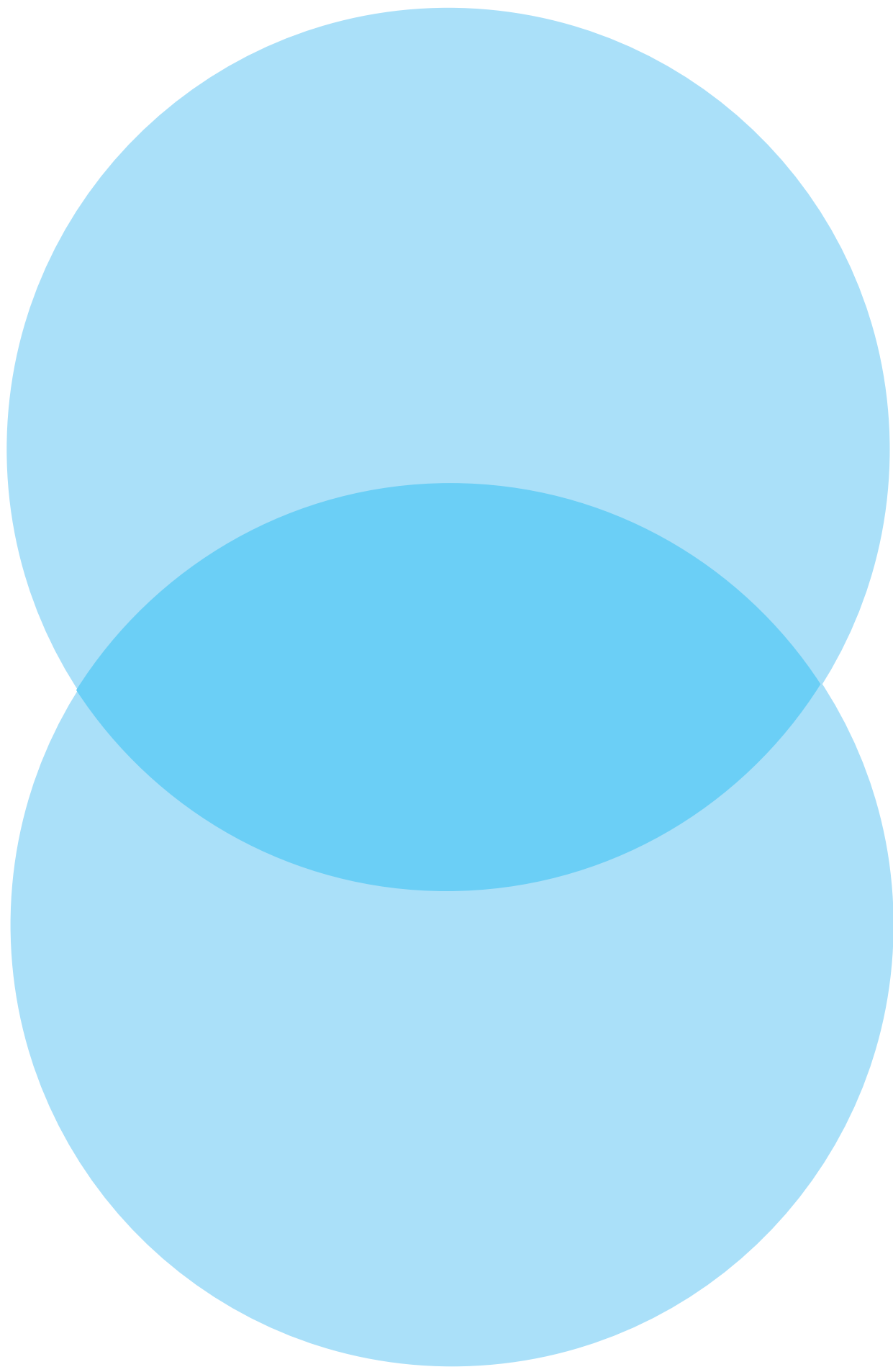
KINDERGARTEN, FIRST GRADE, SECOND GRADE:

Poor Papa Bear. He didn't realize that he was going to be in a BOOK! And now, without anyone consulting him, he's got lines to deliver with readers watching and listening. In order for students to clearly understand the problem, make certain that they are familiar with the original fairy tale, perhaps by reading them the classic yet offbeat and humorous version, *Goldilocks and the Three Bears* by James Marshall. After reading both the original and *Papa Bear's Page Fright*, engage students in a comparison of the two stories. Begin with a conversation, eliciting as much discussion as possible. Once students are clear about the plot and characters of each story, ask them to launch a comparison, working individually, in small groups or pairs, or as a whole class to fill in the **Which Story?** Venn diagram.

WHICH STORY?

PAPA BEAR'S PAGE FRIGHT

GOLDILOCKS AND THE THREE BEARS



Writing Standards

WRITING STANDARD 1

- W K.1** Use a combination of drawing, dictating, and writing to compose opinion pieces in which they tell a reader the topic or the name of the book they are writing about and state an opinion or preference about the topic or book (e.g., *My favorite book is . . .*).
- W 1.1** Write opinion pieces in which they introduce the topic or name the book they are writing about, state an opinion, supply a reason for the opinion, and provide some sense of closure.
- W 2.1** Write opinion pieces in which they introduce the topic or book they are writing about, state an opinion, supply reasons that support the opinion, use linking words (e.g., *because, and, also*) to connect opinion and reasons, and provide a concluding statement or section.

I PREFER THIS STYLE OF STORY

KINDERGARTEN, GRADE ONE, GRADE TWO:

If you have not done so previously, introduce students to persuasive or opinion writing. Read them a statement about another book you have recently shared that your class particularly liked. For example, read: *My class really enjoyed Arnold the Brave by Gundi Herget because even though the narrator tells us how brave Arnold thinks he is, the illustrations show that Arnold is not as brave as he thinks he is. Without Mole, he would never have succeeded.* Explain that this is an example of a very simple opinion writing piece. Supply them with the **I Prefer** graphic organizer to organize their information before writing their own opinion piece about the metafictional structure of *Papa Bear's Page Fright*.

Allow **Kindergarten** students to use a combination of drawing, dictating, and writing. Ensure that **Grade One** students write their pieces independently, supply at least one reason for their stated opinions, and provide a sense of closure. Ask **Grade Two** students to supply multiple reasons to support their opinions, use linking words such as “because,” “and,” and “also,” to connect those opinions to logical reasons, and provide a concluding sentence or section.



Why are there words floating in the air?!

A wooden bookshelf with several colorful books (blue, green, red, blue, green, orange, yellow) standing upright. A small bee is flying near the top of the books.

I PREFER . . .

Book Title: _____

Book Author: _____

CIRCLE ONE STATEMENT

I liked the book.

I had mixed feelings about the book.

I did not like the book.



I PREFER . . .

CIRCLE ONE STATEMENT

I liked that Papa Bear didn't want to participate in the story.

I had mixed feelings about Papa Bear not wanting to participate in the story.

I did not like that Papa Bear didn't want to participate in the story.

WRITE UP TO THREE REASONS FOR YOUR OPINION:

I liked/did not like Papa's actions because

I liked/did not like Papa's actions because

I liked/did not like Papa's actions because



I PREFER . . .

COMPLETE ONE CONCLUDING SENTENCE:

I recommend this book to other students who like
_____ books.

I recommend this book to other students if they
like _____.

I do not recommend this book to other students
because I _____
_____.



WRITING STANDARD 3

- W K.3** Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.
- W 1.3** Write narratives in which they recount two or more appropriately sequenced events, include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure.
- W 2.3** Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.

CHARACTER REVOLT

KINDERGARTEN, GRADE ONE, GRADE TWO:

After reading and discussing *Papa Bear's Page Fright* and discussing the metafictional telling of this Goldilocks story, invite students to choose another familiar fairy tale such as *Little Red Riding Hood*, *The Little Red Hen*, or *The Three Billy Goats Gruff*. After reading the story aloud, discuss which character or characters in this story would be the ideal candidate(s) to break the fourth wall and step outside of the story. Invite students to rewrite the entire story in the style of *Papa Bear's Page Fright*. Direct them to be faithful to the events of the story but to change the action of the story as it is affected by the departure or interruption of one or more characters.

Depending on the developmental abilities of the writers in your class, assign this activity as a full class project, in assigned small groups or pairs, or as an individual pursuit.

Art Extension Activity

PAPA BEAR'S ADVENTURES

When Papa Bear leaves his book, he lands near the finish line of the race between the Tortoise and the Hare. Of course, he might have landed in any number of other stories as well. Begin by brainstorming familiar fairy tales with your students and listing, for each, the key scene that would make a funny illustration were Papa Bear to show up in that scene. Then, provide students with a color copy of Papa Bear and ask them to mount him in the scene they draw from one of these fairy tales.

PAPA BEAR'S ADVENTURES



ABOUT THE AUTHOR AND ILLUSTRATOR



WADE BRADFORD was born and raised in rainy Washington state but eventually decided to move to sunny California to dry out a bit. He is the author of several picture books, and over thirty plays for children, including *Sleeping Beauty and the Beast* and *12 Angry Pigs*. He has never eaten porridge, hot or cold.



MARY ANN FRASER has written and illustrated many books for children, including *No Yeti Yet*. Her awards include Junior Library Guild Selections, *School Library Journal* Best Book of the Year, Book Links Book of the Year, IRA Young Readers Choice Award, and American Booksellers "Pick of the List." She lives in Simi Valley, California, with her husband Todd, her three boys, seventeen turtles, and a geriatric newt.

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Illustrations © by Mary Ann Fraser

