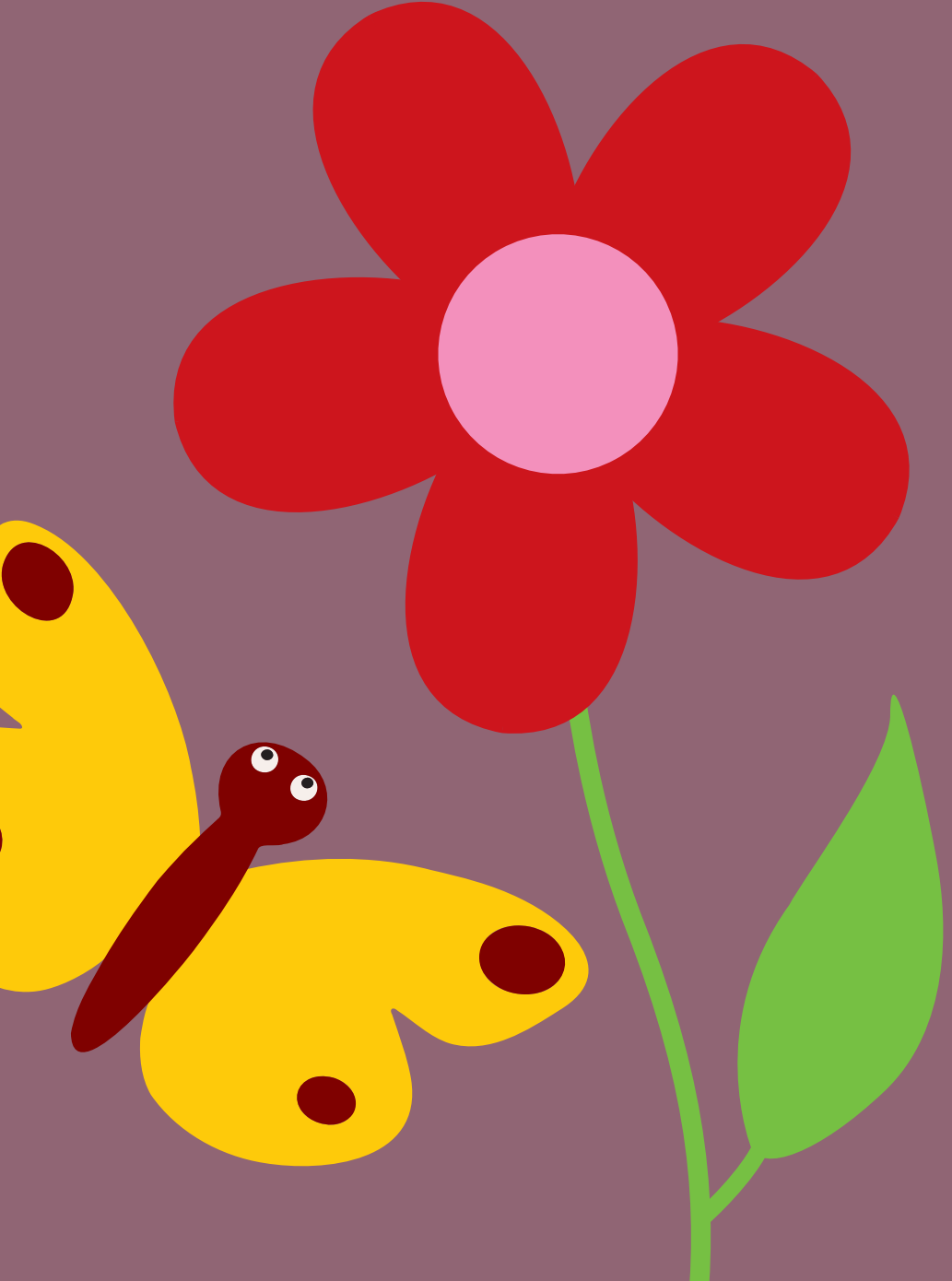


# PUPA

EXPLORES  
THE WORLD

Manual  
for parents





# PUPA EXPLORES THE WORLD

## Dear Parents,

You have in your hands an interactive educational tool for you and your children. Pupa Explores the World is divided into four parts, in which children use not only their own experiences, but also their senses, including sight, touch and hearing.

When creating these tools, we combined knowledge from the field of working with children with visual problems, children with ASD (Autistic Spectrum Disorder) and children with other communication problems. We focused on topics that are common and very important for the development of all children. It is mainly about understanding: what a child can see, the correct function of objects, orientation and mobility, relationships between things and understanding basic emotions. We hope that it will bring you and your children a lot of inspiration and happiness.

### The set includes:

- Pupa Explores the World in the Meadow
- Pupa Explores the World at Home
- Pupa Explores the World on the Farm
- Pupa Explores the World and What He Experiences
- the Pupa guide (pronounce: [pʊ:pʌ] (Poo-pah) \*The name Pupa was chosen, as in Czech, it is close to the name „Pepa“, which is a common nickname for Josef.
- picture cards
- realistic items from the Doll Furniture Set - a bedroom
- a paper room
- the manual and a black sheet



## Come and play with us.

**Illustration and personal experience help children to learn and understand better.**

**The picture** cards are selected illustrations from the books that are stuck on laminated cardboard. The cards should be used to help children understand better what they see because of their **clarity and illustrations**. After the child gets acquainted with the picture card (looks at it closely or against a contrasting background, touches its outline, the material or just plays with it) he or she will see the same illustration in the book. The child can also demonstrate his/her knowledge by matching the picture cards to the illustrations in the book. We apply the principle of matching „**the same to the same**“.

From the picture cards, children can also recreate pictures that they have seen in the book, or create their own pictures and develop their own game.

Children can use these pictures in non-verbal communication with another person, for example, by placing them on the black sheet and showing what they see in the book.

**The 3D objects** are functional scale models of children's room furniture. The children's **own experiences** with real objects helps them to understand better how the objects work and also to understand the illustrations in the books. A good acquaintance with the function of the subjects that form the basis for the symbolic play also gives a lot of room for learning and imitating.

The complete set also includes a **paper room** and a **black sheet**. We will deal with the paper room in more detail in the text on pages 11 and 25.

**The black sheet** is very important for working with the books. It serves as a contrasting background for the picture cards, which are more distinguished on it. This allows children to have a clear view of the picture cards without additional objects distracting them. The black sheet can be used as a cover sheet. Covering part of the illustration makes orientation on the page easier. It has a special function in the third set, where children compose pictures on it according to the illustrations in the book.

#### **Things that help children to play and learn:**

- good mood
- positive emotions
- clear communication
- structure of play and learning
- good lighting
- designated place for play and learning
- suitable position (e.g., sitting at a table)

**The structure of play and learning** is crucial. It is helpful if children get enough information about: what, where and for how long it will last. The beginning and the end can be accompanied by children's rituals (e.g., poems, rhymes, ringing a bell, etc.). If your child also needs a clear structure for the game itself while learning, proceed from left to right (e.g., always serve picture cards from the left). Choose something easy at the beginning, something more challenging in the middle, and at the end, add something fun or the child's favourite activity that he or she can look forward to.

In the following text, we offer some inspiration and ideas for working with particular sets. Books and picture cards or real objects form sets that focus on different topics and offer a different structure for play and learning. Work with the sets in the recommended order or select the set according to the child's current needs. Keep the set „**Pupa Explores the World and What He Experiences**“ for the end. In this book, we refer to the previous 3 books. We recommend giving each set its own time. It also depends on the stage of the child's development and what he or she needs to work on at the given time. So it is up to you to tailor it to your child's needs. Always choose according to your intuition as to what concerns you and your child in relation to the text.



# 1. Pupa Explores the World in the Meadow

**The set includes:** a book and picture cards: Pupa, a flower, a butterfly, and a ladybird.

**With the set children can develop:** their visual and tactile imagination, verbal and non-verbal communication and understanding (e.g., What we can find in the meadow, what flies, smells, etc.).

**Picture cards:** a flower, a butterfly, and a ladybird. You can give picture cards to the child one by one, so that he/she can touch it, and explore its outline and material individually. Then say the name of the image.

**Working with the book:** After familiarising yourself with the picture cards, open the book together. There are different ways to work with the book. The child either matches a picture card to the book („the same to the same“) or he/she can work the other way around and show what he/she sees in the book on the cards. Another option is to place the black sheet above the book and the picture cards are arranged on it so they can be taken from left to right.



**Pupa (p. 2)** Pupa is a boy in a striped T-shirt and blue trousers. He has light brown hair, smiles and his body is outlined in order to emphasise it. He invites children to play. The child can match the Pupa picture card to the book and learn that it's the same Pupa.



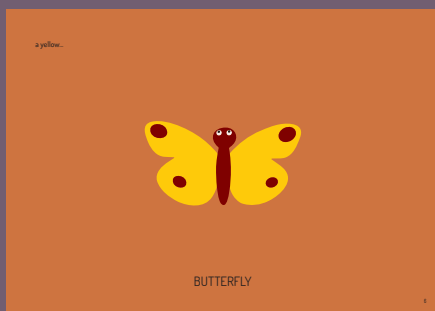
### Pupa presents his emotions (p. 3)

We have deliberately placed this page at the start to let you, the parents, know that Pupa will display different emotions in the stories. Pupa's hair colour, facial expression and body posture change according to his emotions. Familiarise children with the emotions gradually. First, use your vocal intonation when looking at the books again, to draw attention to the hair colour, facial expression, and finally notice the posture. This topic is very important for children, and it is up to you to help your child explore it and to make it interesting and easy to understand.



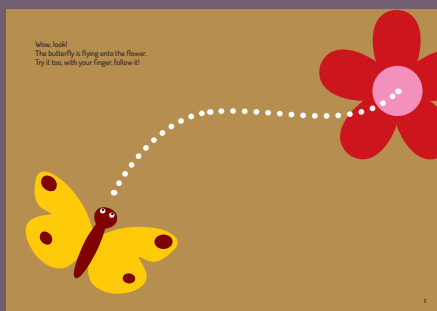
### Pupa goes to the meadow (p. 4)

Pupa invites children to the meadow. Your child can run his/her finger along the line to develop eye-hand coordination.



### Meeting up (p. 5 to 7)

A flower, a butterfly and a ladybird. The illustrations are displayed individually on a contrasting background. Work with your vocal intonation and emphasise the name of the subject. It can help your child to memorise new words and names. Add other features to the subject: the colour of the growing flower, the smell and the movement of the flying butterfly. Or just let the child say the names of the subjects, as suggested by the book. By matching the picture cards to the illustration, the child learns by the principle of „the same to the same“. If the child communicates non-verbally, he/she can just match the pictures, or choose from the picture cards which he/she already has (e.g., choose what he/she sees in the book from the black sheet above the book).



### The butterfly flies onto a flower (p. 8)

The butterfly is located in the lower left corner. The flower, which is less contrasting in this case, is located in the upper right corner. First, let the child take a look at the whole page. Then, they follow the designated path with their finger or with the help of a butterfly card, and they monitor the activity with their eyes. The child transfers his/her attention from one picture to the other. The flower is not shown in its entirety, although the child can also verify that it is the same flower by comparing the illustration with the picture card.



### Hey, I found a ladybird (p. 9)

Pupa, who is glad to have found a little ladybird, is depicted on a two-tone green background. By the intonation of your voice, inform the child about the feeling of happiness. Gradually, help the child get familiar with the fact that Pupa has dark brown hair, bright eyes, a big smile, is joyfully jumping around, and his hands are pointing upwards in show of great happiness. For easier orientation within the illustration, use the black sheet and alternately cover Pupa and the ladybird. This gives the child some room to explore the details and then the whole picture. This page offers an action-response element: I clap, I turn the page, and then something happens.



### An enlarged ladybird (p. 10)

The ladybird is on a contrasting green background. The child looks at the ladybird, counts the dots or just places the picture card on the picture.



### What can I find in the meadow? (p. 11)

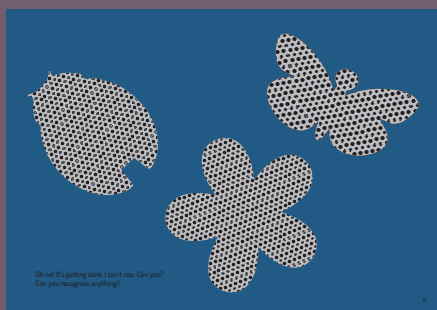
The green background with light green stripes shows all three previous objects. By matching picture cards, the child verifies that it is the same picture and develops „eye-hand“ coordination. You may also ask: What is red? Who has dots? Who can fly? Where are the ladybird's and butterfly's eyes? Who's at the bottom of the page? When recognising pictures, children orient themselves not only by colour, but also by the shape of the object.





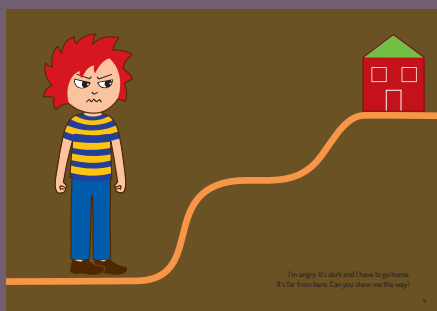
### I lost my ladybird (p. 12)

This activity focuses on orientation in a visually diverse environment. In the background, which consists of a blue sky and light green grass, are crowded several objects (leaves and stems), including those that the child already knows (a flower, a butterfly and a ladybird). This brings us closer to the common illustration. The child should be able to find a ladybird that is only partially visible. The child matches the picture and verifies that even if only a small part is visible, it is the same ladybird. Children can view the illustration gradually with the help of the black sheet.



### It's dark, I can hardly see anything (p. 13)

On this page, the child can only see outlines of the previously pictured objects. The objects lack the colour and characteristics that previously helped the child distinguish them, and small dots make recognition difficult. The child matches the picture cards, compares the shape and ascertains that these are objects he/she already knows.



### Pupa is angry and goes home (p. 14)

On this page, Pupa is angry and goes home. Express anger in your voice, accompanied by facial expressions and a change in posture. You can also demonstrate reluctance to go home by having your fingers walk slowly to the house with tentative and dragging steps. Gradually, help the child understand the fact that Pupa has red hair, angry eyes, a zigzag mouth, a tense posture and his hands are in fists. The child helps Pupa to find his way home while developing eye-hand coordination.





## 2. Pupa Explores the World at Home

**The set includes:** a book, 3D items, a folding paper room, Pupa picture cards and a red house.

**With the set children can develop:** an understanding of the correct function of objects and functional play (i.e., the play in which the child uses the correct functions of objects), imitation, symbolic play (i.e., symbolic play happens when your child starts to use objects to represent (or symbolise) other objects). This set may also be helpful to develop orientation and mobility.

**This set introduces children to the terms:** under, behind, on, in.

**3D objects:** a table, a chair, a bed (including a sheet, a pillow and a duvet), a wardrobe, a carpet and the little dragon – Draco. First, the child gets familiar with the individual objects through free play. Show what can be done with the objects and what their functions are. The child thus learns imitation and examines, touches, and familiarises himself with the material and the properties belonging to it.

## The paper room

When the child has examined the individual objects sufficiently, place the paper room on the children's table and place the furniture inside it. If you are going to build furniture, assemble it according to the book (p. 13). If your child needs a clear structure of activities, proceed from left to right, from the corner to the open space, until you finally put down the carpet. The furniture in the paper room will get a new dimension, the child will move in a specific space (some objects are closer and some further away) and there is new space for play. You can lean the picture card of the house against the room (or gently stick it on) to create a symbol for the house.

## Working with the book

To work with the book, it is possible to use real objects and a picture card of the house to begin with. In the first part of the book – introduction to the subjects – the child focuses on the real objects and matching the picture cards. In the second part of the book, there are activities focused on the concepts of under, behind, on and in.



### Pupa invites us home (p. 2)

Pupa and his house are on the first page of the book. Look around the house here, show where the windows, doors and roof are, what colour they are, etc. You can match the picture card of Pupa and the house to the illustration.



### Meeting up (p. 3 to 8)

The table, chairs, wardrobe, bed (sheets, a duvet and a pillow) are shown slightly reduced and placed individually on a monochrome background in a 3D view. The items are displayed so that their defining features are clearly visible to the children, e.g., the table has 4 legs, the cabinet has a half-open door, etc. This set of items is complemented by the carpet and the little dragon-Draco. Your child can match the real objects to the illustrations or just keep them in sight and look at them. If the items have been looked at long enough, you can work with the book without them. Paper hangers are also included and can be used with the book, which you will find on the cover of the children's furniture box.

Do you see a table there?  
By the table is a chair  
Who is sitting there?  
Who is eating there?  
Only Draco knows well,  
but he'll never tell.  
  
Draco! Where are you hiding?  
He's under...



1

## The chair at the table (p. 9)

The activity here is to find Draco, who introduces the child to the preposition **under**.

## Can you help me find the duvet? (p. 10)

On this page, you will find more objects: Pupa, a bed, a duvet, a pillow and Draco. At first, the child is only looking for a duvet. In the next phase, the child can name or show all the objects in the illustration. Then, you can also transfer this activity to a 3D game. If you feel that your child needs to look at one of the illustrations one by one, use the black sheet again to cover part of the illustration.

I want to make up my bed, what do you say?  
Can you help me find the duvet?



2

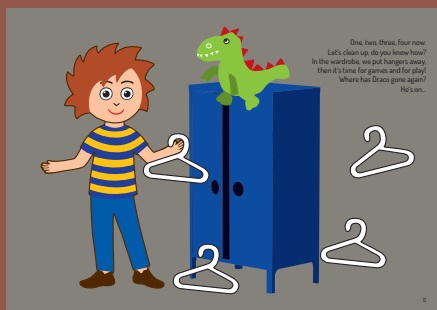
## I've made the bed (p. 11)

There is a bed on a simple background and Draco is hiding behind it. The child becomes familiar with the preposition **behind**.

## We put the hangers in the wardrobe (p. 12)

On a simple and contrasting background you will find more (crowded) objects: Pupa, the wardrobe, hangers and Draco. The activity here is to look for hangers, i.e., inspect the space and point out the hangers while developing eye-hand coordination. You can also count the hangers together. The child receives the information that the hangers belong in the wardrobe. You can also show this activity to your child with 3D objects or in real life. The child becomes familiar with the preposition **on**.

One, two, three, four now.  
Let's clean up, do you know how?  
In the wardrobe, we put hangers away  
then it's time for games and for play!  
Where has Draco gone again?  
He's on...



3

This is my room.  
Look at what I have here.



4

## The whole room (p. 13)

This sheet shows the corner of the paper room and the furniture is distributed within the space. The room can be presented to the child from left to right. This is the same direction we use to read and write. Use simple questions: Show me where... Or spatial questions: Show me the bed in the corner. Show me the table under the window. Is the carpet in the front or in the back of the room?

The chair and the table are intentionally placed under the window so that the natural light from the window shines onto the table from the left side. Children who draw/write with their right hand will have a natural light source. If the child is left-handed, he/she will appreciate the light from the right side. The same rule applies to the artificial table lighting. Only one window is shown in the illustration. That's so that the room is not overcrowded and so that there is enough room for a larger table and chair, which are easier to see. Children can check that even if part of the real room is missing, it is still the same room.



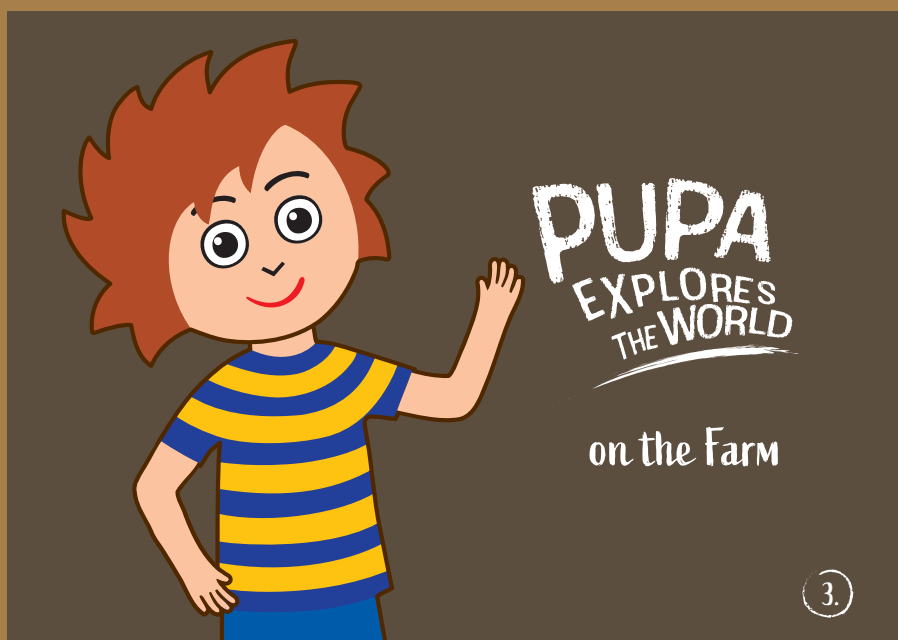
### The whole room and where Draco can hide (p. 14)

The illustration is exactly the same as on the previous page, but there are other Dracos, which you can look for together. Again, you will recall the prepositions: behind, under, and add the preposition **in**.

### I go to sleep and I get scared at night (p. 15)

Pupa is here depicted in bed, waking up at night and experiencing fear. Express emotions through vocal intonation and gradually help the child get familiar with the fact that Pupa has grey hair, scared eyes and a wide open mouth. His hands are only partially visible and are clutching a duvet. Talk to the child about whether he/she has ever experienced a similar situation and how he/she felt about it. For more inspiration and games with children's furniture, see page 25 in the chapter **A little extra**.





### 3. Pupa Explores the World on the Farm

**This set includes:** a book, Pupa, 9 new picture cards and a black sheet.

**With this set children can develop:** visual perception, especially detail-oriented skills, work with crowding (i.e., there are more objects on one sheet - it is more difficult to orient oneself in the illustration), communication and understanding (e.g., what's done on the farm or in the field, what the rabbit eats, etc.)

**Picture cards:** a barn, a fence, a tractor, a cat, a rabbit, a hen, a carrot, a mouse and an egg. We recommend working with picture cards in triples and pairs. First, the barn, the fence and the tractor. Then, the cat, the rabbit and the hen. You can also create pairs: a rabbit-a carrot, a cat-a mouse, a hen-an egg.

**Working with the book:** The book is bound longitudinally and has a stand. The child may have a black sheet in front of him/her and the book on the stand above it. We chose the black sheet here because in this book there are different sizes of pictures, or sometimes enlarged parts or partially covered pictures. The child can create their own

picture on the black sheet and at the same time generalise and take in the information that these are still the same objects. If the child matches the pictures to the book, he/she still processes the information that, for example, the enlarged cat's head is the same cat that the child has on the picture card. Or he/she can match only the picture cards of the same size.

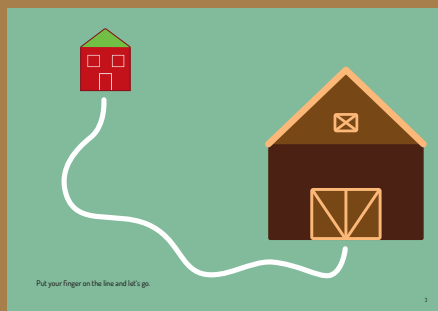


### Pupa (p. 2)

Pupa invites the child to the farm. The child places Pupa on the black sheet.

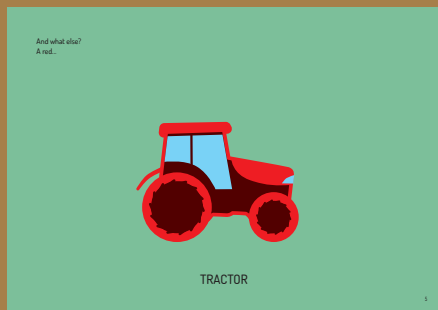
### Going to the farm (p. 3)

A simple perspective between two objects is indicated on a monochrome background. The red house is smaller and the barn is bigger. You can ask the questions: Can you show me which house is big and which is small? Which is closer and which is further away? Or the child can just run a finger along the line while focusing on eye - hand coordination.



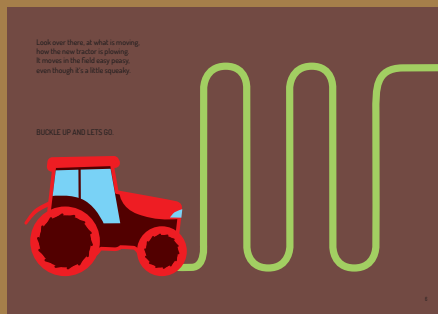
### Meeting up (p. 4 and 5)

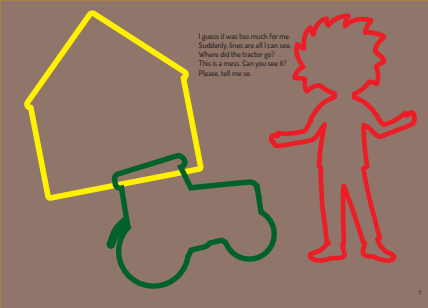
A barn, a fence and a tractor. Prepare the appropriate picture cards. First, the barn and fence are placed on a dark green background. The child looks at both objects, shows the individual parts and can recreate the picture on the black sheet or look at the objects on the black sheet individually. This is followed by the tractor, which is placed on a monochrome background. The child creates the same picture on the black sheet. You can also ask: Where are the tractor's wheels? Which one is big? Which one is small?



### The tractor ploughs the field (p. 6)

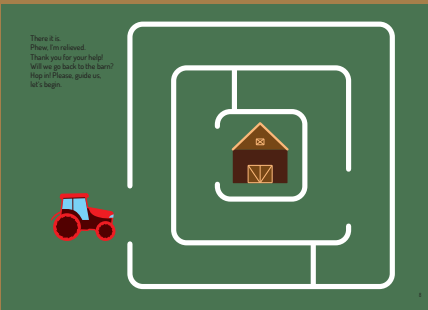
On this page, there is an activity aimed at eye-hand coordination. The child tries to follow the tractor's path (the line on the page) as accurately as possible. If he/she needs help, you can move your fingers together and accompany the journey with the sound of a tractor. If your child enjoys this activity, you can transfer it to a large sheet of paper, create your own paths and use the tractor picture card or your toy cars to play.





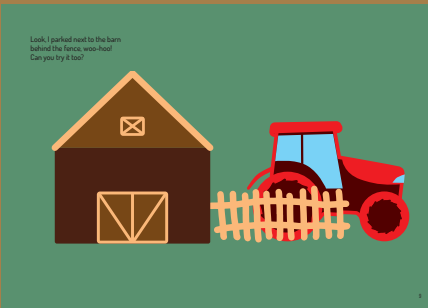
### I lost my tractor (p. 7)

This page contains the coloured outlines of individual objects with which the child has already become familiar. The tractor outline, unlike the image of the tractor, is a different colour- green. The child can name or point out other items. Then, he/she can gradually match the picture cards and find out if these are the right objects. The outlines have a strong contour. This helps the child understand that when he/she matches a picture to the outline, the picture is really the same.



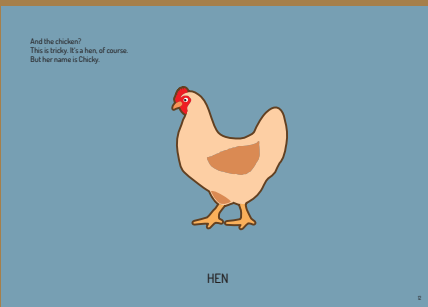
### Help me to find my way back (p. 8)

The maze presents the child with an activity focused on the development of logical thinking. The child helps Pupa find his way back to the barn. This helps to develop eye-hand coordination.



### Tractor behind the fence (p. 9)

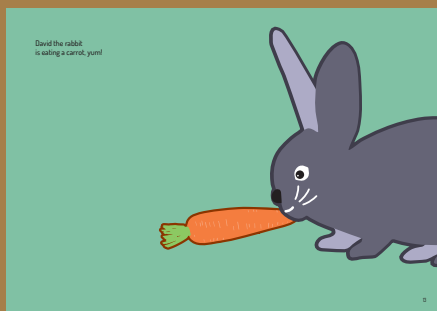
On this page, the barn and the tractor are intentionally placed behind the fence. The child can compile this picture on the black sheet and test what the covered tractor looks like. This is very important for children who have difficulty recognising that even if an object is obscured or only partially visible, it is still the same object. Here, the child also gets an idea of the stability and immutability of the object.



### Meeting up (p. 10 to 12)

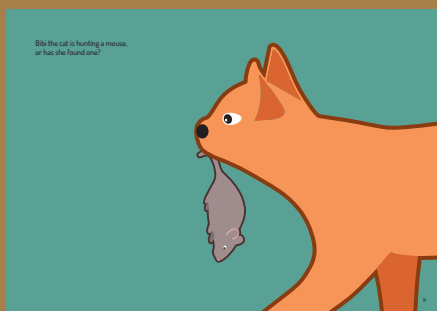
A cat, a rabbit, and a hen. Next, there is an introduction to three more illustrations. The animals have more defined eyes and noses, the correct number of legs and are generally highlighted by contours. We have also named the animals for better memorisation. Use vocal intonation when pronouncing them. The child puts the picture cards individually on the black sheet under the book. Or show the child two or three picture cards with animals and let the child select the animal in the illustration and recreate the picture on the black sheet. Alternatively, the child can match the selected images to the book.





### The rabbit eats a carrot (p. 13)

The picture cards for this page are the rabbit and the carrot. The illustration shows a magnified rabbit eating a carrot. The child learns what the rabbit likes. He/she can create an image according to the model. By placing the picture cards on the black sheet, you can work together to show how the rabbit eats a carrot. If the child wants to put more pictures into the book, add only carrots. It is important for the child to ascertain that even if the object is otherwise large, or only part of it is visible, it is still the same object, in this case, the rabbit.



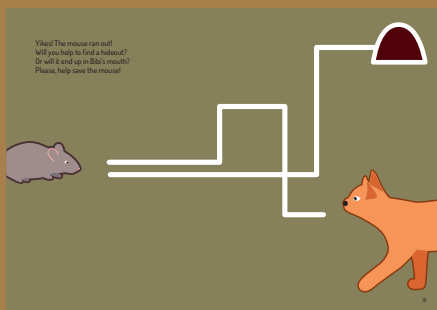
### The cat hunts a mouse (p. 14)

The picture cards for this page are a cat and a mouse. The same activities apply, as for the previous page. The child will take a closer look at the enlarged illustration of the animal.



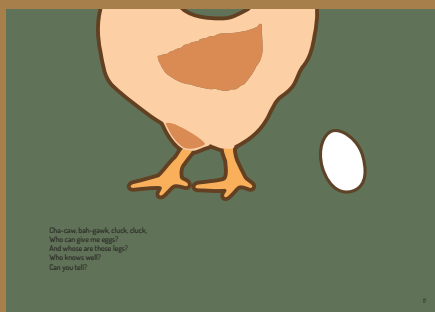
### Puzzle - who eats what (p. 15)

The picture cards for this page are a carrot and a mouse. A more complicated variant is a carrot, a mouse, a cat and a rabbit. The child needs to see the whole space. If you are only working with the book, use a black sheet to cover one half of the illustration first and then the other. If you and the child are composing pictures on the black sheet under the book, an enlarged carrot and a mouse will be useful now. The child chooses what the cat eats and what the rabbit eats. If you have all four objects on the black sheet, the child will assign the right food to the right animal.



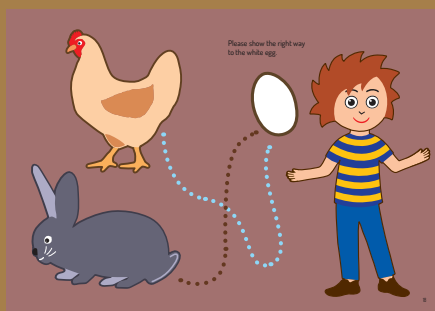
### Save the mouse (p. 16)

There is a mouse on the left side that is not depicted in its entirety, and the child is supposed to help it find a hiding place. The child must look at the whole page to see which path leads to the hiding place (in the upper corner) and which to the cat's mouth (in the lower corner). This develops spatial perception and at the same time there is room for fun when the child runs his finger towards the cat.



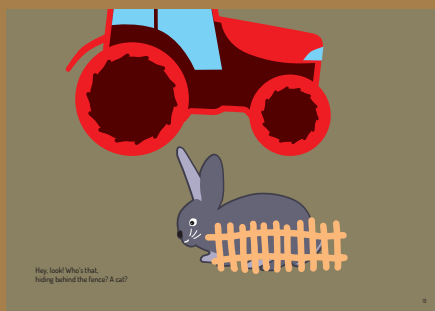
### Cha-caw, bah-gawk, cluck, cluck (p. 17)

Only a part of the hen is shown on a monochrome background. The child guesses who the legs belong to and the egg may be a helpful hint. Present the picture cards to the child on the black sheet, e.g., a cat, a rabbit and a hen. The child points at which animal it is. The child actively communicates – thinks, makes decisions and informs.



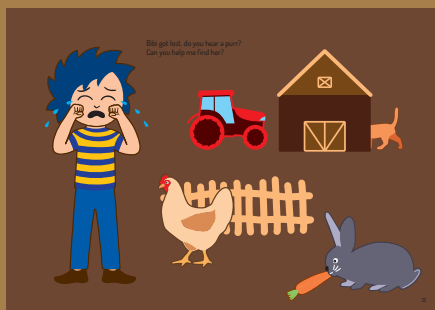
### Puzzle - Who lays eggs? (p. 18)

The activity is focused on understanding what belongs together and finding the right path. This time we move in the opposite direction of the way we usually go – from right to left. The paths help to develop eye- hand coordination.



### The rabbit is behind the fence (p. 19)

This page displays an enlarged tractor, which creates a more complicated visual environment, and the rabbit, who is hidden behind the fence. The child recreates the same picture on the black sheet. By gradually covering the rabbit, the child learns that even a hidden picture is still the same picture.

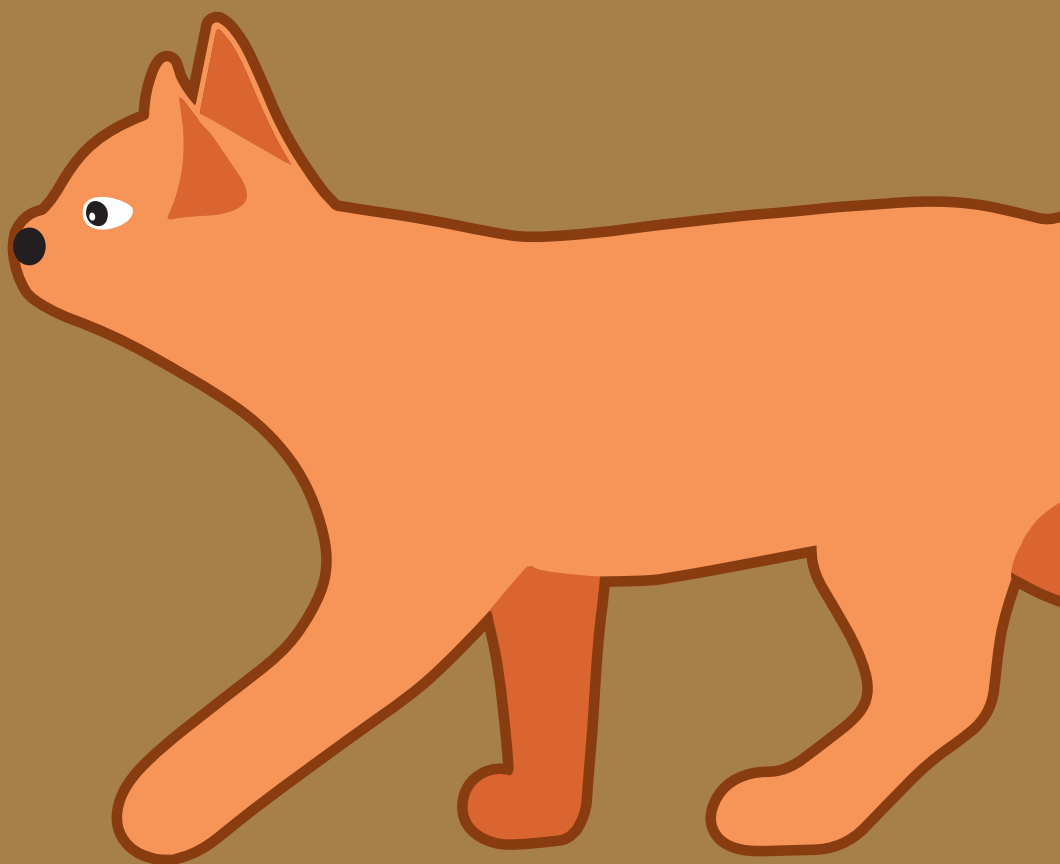


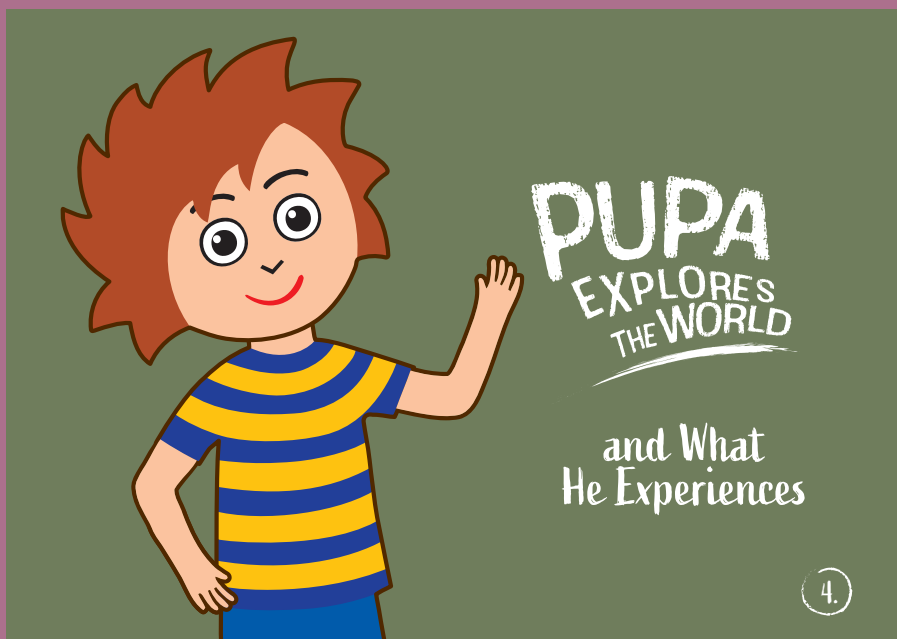
### I've lost my Bibi (p. 20)

On the last page, Pupa is crying as he searches for the cat, Bibi. Express sadness in your voice and in your facial expression. Gradually, get your child familiar with the fact that Pupa has blue hair, tears are coming from his eyes, and his mouth is open with the corners pointing downwards. Pupa puts his hands to his eyes. The second part of the image captures multiple objects. Look over the illustration with the child gradually, with the help of the black sheet. Or create individual parts of the illustration using picture cards, and draw attention to details, such as: Who is in front of the fence? or What is the rabbit eating? The activity on this page is to find the cat, Bibi, who is only partially

visible and recognisable to the children by her colour and her tail. The child helps Pupa find his lost friend. In this way, we strengthen the child's sense of empathy,

as well as their ideas of sharing, reciprocity and support. Talk to the child about whether they have ever lost something, how it felt, what helped them, etc.





## 4. Pupa Explores the World and What He Experiences

**The set includes:** a book, Pupa picture cards and 4 faces with expressions of emotions.

**With the set children can develop:** an understanding of basic emotions: joy, rage (anger), fear and sadness, empathy, memory and work with reduced images and orientation in a row.

**The picture cards** contain 4 facial expressions that display Pupa's emotions (happiness, anger, fear and sadness). The child looks at the picture cards, touches them and together you explore the differences and details associated with the expressions. We deliberately differentiated the emotions by colour to make it easier for children to distinguish them. For each emotion there is a different set of expressions for Pupa's mouth and eyes.

### **Working with the book**

The first part of the book presents the different emotions. The child can match and place the picture cards in this section. The second part is followed by situations focusing on what Pupa has experienced. The situations are those that the child already knows from previous books. This part also focuses on the experiences with the child's own emotions. You can use the emotion picture cards here as well, and assign the same facial expressions. Following this section are memory activities and a general summary of what was in the previous books.

When I'm happy,  
my eyes are shining,  
my mouth is smiling,  
I can't hide my happiness.



HAPPINESS

2

When I'm angry,  
it's all I can see.  
My mind is cloudy,  
and the world spins  
and shakes all around me.



ANGER

3



Come with me to take a look,  
when I was happy, angry, scared  
or when I cried.  
We can always talk it out  
and try to figure our feelings out.

4



I was happy  
when I found a ladybird.  
And what makes you happy?

5

## Meeting up (p. 2 - 5)

The individual illustrations of the faces express how Pupa rejoices, is angry, afraid and cries. The child matches the picture cards to the book or places them next to the picture and compares whether the expression is the same. Alternatively, he/she can choose which one is the same out of 4 picture cards. You can demonstrate the emotions together by showing your child the individual characteristics that are associated with the given emotions, and work with voice intonation as well. Each emotion has a rhyme that helps children remember the facial expressions of that emotion.

### Face 1 - HAPPINESS

Pupa has dark brown hair, shining eyes and his mouth is in a big smile.

### Face 2 - ANGER

Pupa has red hair, angry eyes and a zigzag mouth.

### Face 3 - FEAR

Pupa has grey hair, wide eyes, and his mouth open - a frightened expression.

### Face 4 - SADNESS

Pupa has blue hair, tears coming out of his eyes, and his mouth is open with the corners turned down. The cards can be used in everyday life (for more details, see page 26).

## Pupa invites the children (p. 6)

Pupa invites the children to explore their emotions together.

## How Pupa felt and what he experienced in the meadow, at home and on the farm (p. 7 - 10).

The following pages show the situations Pupa has experienced. His emotions are also expressed by the posture of his body. The situations are slightly simplified, and thus help to create visual images in the child's mind.

Match the picture cards of emotions and assign them the same facial expressions. You can also explore the postures associated with the emotions. Show them to your child or try them together in front of a mirror. Match the correct facial expression to them (you can also paint your face to make yourself more noticeable and easier to read), or add to the atmosphere with your voice. Most importantly, try to make it fun.

If you have already explored the postures with your child, then on this page you can engage in activities that focus on your child's own emotional experiences. Adjust the questions according to your child.



### Posture 1 – Pupa is happy

Pupa jumps with joy, hands pointing upwards.

### Posture 2 – Pupa is angry

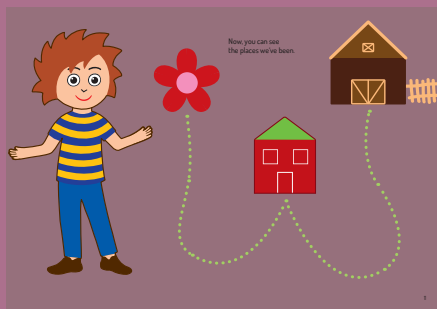
Pupa has his hands in fists, an upright posture, and trudges home.

### Posture 3 – Pupa is afraid

Pupa lies in his bed (he was sleeping) and holds a duvet in his hands.

### Posture 4 – Pupa is crying

Pupa is standing, with his hands curled up by his eyes.



**Map (p. 11)** This page shows Pupa and objects representing the places he visited in the books. There is also a line representing his journey. The child travels along the path with his/her finger and you can discuss the different places and what he/she remembers from that specific place.

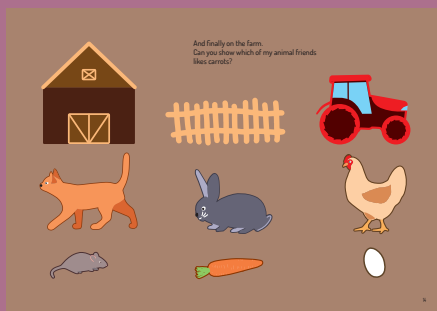
### What did Pupa see in the meadow? (p. 12)

On this page, the objects that were in the meadow are scaled-down and placed in a row. The child has to look for a butterfly here. He/she can read the pictures from left to right. This introduces the direction used in reading.



### What did Pupa have at home? (p. 13)

This page includes objects that were in Pupa's house. They are scaled-down and arranged in two rows. The child can also look for Draco, or show every place that Draco likes to hide. If you want to make it easier for your child to navigate the rows, you can use the black sheet to cover one row of the pictures.



### What did Pupa see on the farm? (p. 14)

The objects that were on the farm are scaled-down and arranged in three rows. The child searches for the rabbit, or reads the pictures from left to right row by row. You can also discuss what belongs together, such as the cat and the mouse, the hen and the egg, etc.

**Pupa says goodbye (p. 15)** Pupa says goodbye and looks forward to the next time.



This is my room.  
Look at what I have here.



13

## A little extra

**The picture cards** will also help in the development of communication. The child takes the picture card in his/her hand and examines it. We say the name of what is in the picture (parent or child). We emphasise the word or make it rhythmical with the voice alone. We assign colours or names to objects (according to the books).

## Games

**Hide and seek:** Pupa peeks out from behind the barn, for example. Hold both cards in front of you and have Pupa stick out from different sides. The child looks for him.

Spread **the picture cards** on the floor and let the child look for specific pictures according to your instructions and have them say what is on them. Adjust the difficulty according to your child. Try to sort them by different characteristics, such as what can fly, what has legs, what is red, etc. Or turn the picture cards face down and let the child follow your instructions (e.g., Show me where the mouse is?) and turn them over.



## Inspiration for games with children's furniture according to the book

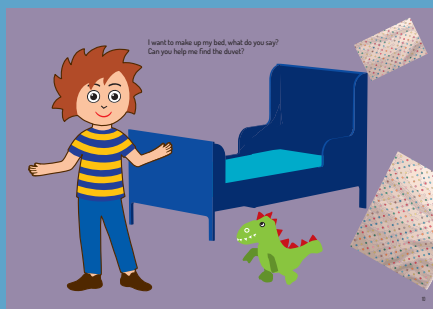
### The chair at the table (p. 9)

Put Draco on the chair by the tail and pretend that he is eating. It is possible to put pieces of real food, such as a carrot, on the table.



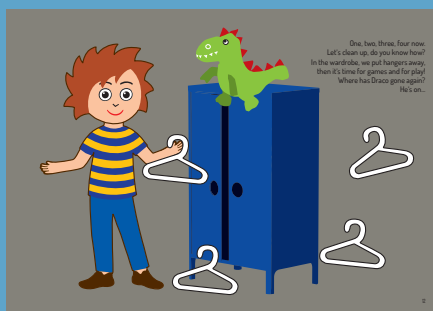
### I have made my bed (p. 10 and 11)

This is an activity with 3D objects according to the book. Spread all the pieces on the table and the child will look for a little duvet, a pillow and put them in the right place or hide Draco. Hold the Pupa picture card nearby and comment, using his voice, on what the child is doing.



### We put hangers in the wardrobe (p. 12)

Hold the Pupa picture card and recite the poem from the book. Using a monochrome base/table, put the wardrobe and four paper hangers in the space. The child can either just look for them and display them, or put them in the wardrobe (to store or hang). You can also compare the set to real hangers from a real wardrobe.

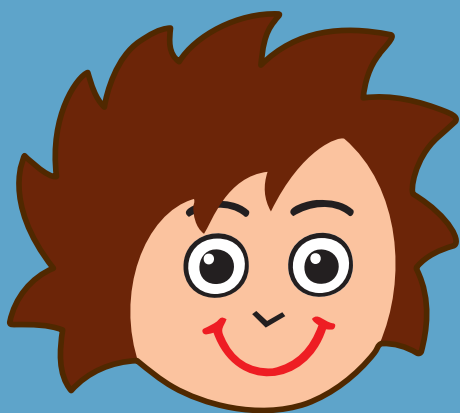


### The whole room (p. 13)

Another activity is setting a real room up according to the model in the book. If you are showing this activity to the child for the first time, start from the corner. Or give individual pieces of furniture to the child to put them together. If the child needs a clear structure for learning, then move the furniture gradually from left to right. There is also room for your independent play and the development of symbolic play, for example, you may cut off half of a small carton roll and use it as a toilet for Draco in his little home. Show your child how Draco gets there and what actions he does while there.

### The whole room and where Draco can hide (p. 14)

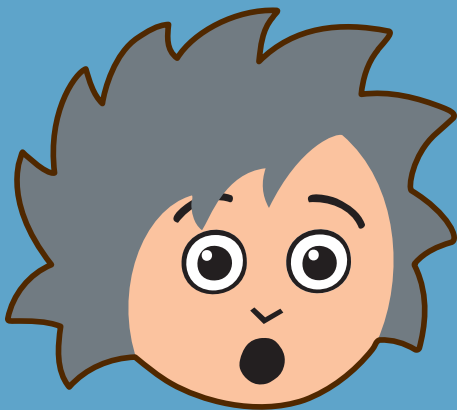
The child can hide Draco in the constructed room. The parents close their eyes, while the child hides Draco, and then afterwards, look for him. Or vice versa. You can also start independent play (e.g., Draco looks out the window and comments on what's going on outside). He can talk to Pupa, another parent, or any siblings...



## The picture cards of emotions in everyday life

**The picture cards** are also useful and can be helpful in everyday life. In naturally arising situations, connect the emotion card with the feeling your child is currently experiencing or seeing in their surroundings. Carry the cards with you away from home and connect the child's emotions with his specific experiences - on the playground, in the park, at the supermarket, etc. The child can show how he/she feels, or you can show him how others feel in a particular situation.

**Create a procedure** that will be pleasant and comprehensible for your child. At a given moment you can acknowledge your child's emotions (e.g., „I see that you are upset“), and give the child space to express it emotionally (e.g., „It is okay that you need to cry now.“) or verbally (e.g., „Can you tell me what happened?“). It helps not to exaggerate or diminish (e.g., „Come on, nothing serious happened.“). Offer the child a time limit (tell me when you're less angry and we can carry on). After the emotion has passed, you can show the cards to the child so he/she can say or show how he/she felt. If there is a right time, show the child how others have felt in that situation.



You can help the child understand the emotions better when working with the books by translating the situation into what you have experienced together: e.g., „Look, this is where Pupa is crying and you were also crying when you visited the doctor/ when you didn't want to go to kindergarten.“, etc. The cards can also be used when reading other books, such as talking to your child about how individual characters in the book feel.

If you choose to visually represent the situation or an emotion through drawing, match an emotion picture card and use the associated hair colour to then redraw the whole black and white picture with that colour to express your emotions.

### **And that's really the end**

The set Pupa Explores the World brings to you many ideas, as well as provides inspiration on how to play and learn together. You will certainly come across many other activities and games during specific activities with objects and books, and you will find that these items can be used in a completely different way. I wish you many happy moments spent with your child while playing and exploring the world together.

**Romana Chalupová**

PUPA  
EXPLORES  
THE WORLD