

Nikhil and Jay Save the Day by Chitra Soundar, illustrated by Soofiya

Otter-Barry Books 9781913074623

Early readers from all backgrounds will love these four lively stories about two young brothers in a British Asian family. In these four interlinked stories about Nikhil and Jay and their family, there's always fun and mischief. Jay wants to do things by himself on his birthday, but sharing with Nikhil turns out to be more fun. They all go to visit Grandad and Nana, but where is the story dragon? Then it's Pancake Day, the day when Amma makes yummy dosa, Indian pancakes. And last but not least, Nikhil and Jay help to lead a campaign to save their local library from closing. The Nikhil and Jay stories are perfect for children moving on from picture books to longer stories, helped by Soofiya's lively and characterful illustrations.

Overall aims of this teaching sequence:

- To discuss themes and issues that arise in a series of short stories, enabling children to make connections with their own lives;
- To explore and develop ideas through talk and to listen to each other's responses;
- To develop creative responses to the text through drama, play and drawing;
- To compose poetry in response to reading, artwork and visualising;
- To write in role in order to explore characters and events;
- To develop storytelling techniques in the style of Chitra Soundar;
- To write for a range of purposes and audience;
- To reflect on reading through keeping a reading journal.

This teaching sequence is for a Year 1 or 2 class.

Overview of this teaching sequence

This teaching sequence is approximately 7 weeks long if spread out over 40 sessions. However, as this is a collection of short stories, you may wish to work with the stories individually across the year rather than reading them all within one half term. The book supports teachers to teach about character development and setting in narrative fiction. The characters are well drawn and the human themes central to the book enable children to make personal connections and promote deeper reader response. This text offers young readers a good stimulus for a range of extended fictional and non-fiction writing opportunities and a strong language model and narrative structure for their own short story writing based in a familiar setting. It is also the ideal book to promote family learning, belonging, and a deeper appreciation for the value of diverse experiences and heritage.

Teaching Approaches

Writing Outcomes

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- Response to Illustration
- Reading Aloud
- Book Talk
- Role on the Wall
- Shared Writing
- Role-Play
- Small World and Re-enactment
- Freeze Frame and Thought Tracking
- Writing in role
- Visualisation
- Artwork and Annotation
- Hot Seating
- Story Mapping and Graph of Emotion
- Conscience Alley
- Drafting and Editing
- Book Making and Publishing

- Personal Journals
- Free writing
- Personal narratives and anecdotes
- Writing in role
- Notes of advice and reassurance
- Summaries and explanations
- Role on the Wall
- Thought bubbles
- Short narrative
- Simple sentence writing: statements, questions, commands
- Information texts
- Descriptions
- Recipes
- Posters
- Slogans
- Persuasive letter writing
- Extended narrative – short story in a familiar setting

Cross Curricular Links:

PSHE:

- Children can explore the strong human themes central to the stories and consider how they and the characters’ emotional journey through each story relates to their own lives and the lessons we might learn from them in the real world. This might include managing emotions like frustration or anxiety; learning to be patient or helpful; appreciating and valuing others; valuing diversity; being part of a community; belonging and identity.
- The family dynamics in the stories could be explored with the children, allowing them to make connections with their personal experiences of family relationships or similar scenarios. Children can begin to appreciate what is both relatable and unique about each of their families.
- This book provides the ideal springboard from which children can explore their unique identity, heritage and sense of belonging. Families can be supported to share stories with their children about extended family members or people that are special to them, both past and present. They can learn more about what they define as home and how this is the same as or different from older family members or from their classmates. They might share what is important to them as families; routines, food, songs, literature, traditions, celebrations, neighborhood and community, etc.

- Children can present their individual family learning with each other in ways they think will be engaging or memorable, building up a shared exhibition which demonstrates the rich lived experiences and diversity within the class. Alongside this, the children can begin to think about what bonds them and makes them special as a class – their shared interests, fascinations and experiences – and how each of them, and their families, contribute to building this part of the school community.

Geography:

- This book centres around brothers, Nikhil and Jay, and takes place in familiar or relatable settings. It introduces us to their home and to places in their own locality as well as those of their extended family or special to their heritage. It provides opportunity for children to explore their own locality and the places that are special to them and their family; their unique physical and human features. This could be compared to the environments in this book.
- Children could explore further the journeys that have been or are still taken to and from different places that a family calls home; comparing and contrasting landscapes and environments and the different human and physical features within these places.
- The children could explore early map skills. They could learn how to read different types of maps that provide information on topography, weather or population. They might explore how scale works and what it shows us about distance travelled. They could apply this knowledge by creating a map of the journey the brothers take to see their grandparents which takes them from their busy home city onto a motorway and through the countryside to a small town. They could then create a map of their own locality using a simple scale and key as well as tracking journeys to and from places further afield.

Science:

- Children could learn about growth in humans and other animals and associated vocabulary, using and applying this knowledge to support them in understanding, articulating and engaging in Jay's frustration that he can't yet do the things his older brother can.
- Through the real world experience of cooking, children can investigate irreversible change, for instance when ingredients are mixed or heated.

Art and Design:

- Nikhil and Jay make their own placards to support them in their protest against the library closure. Children could look at the work of real-world protest artists and examine how they use drawing, painting and sculpture to share their ideas or viewpoint or persuade others to engage in a cause. This might include a study of the book's illustrator, [Soofiya](#).

- They could experiment with similar artistic techniques to those explored, with a focus on how playing with colour, typography and space can impact on a reader's engagement with information, a message or slogan.

Design and Technology

- Children could investigate ways in which protest art, such as banners or posters, could be made more stable or easier to hold or display for periods of time.
- Children could take inspiration from Nikhil and Jay's pancake day and learn how to make their own family favourites. They could explore how the dish sits within a varied and nutritious diet and from where the ingredients are sourced.

Music:

- The children might listen to, appreciate and compose chants to support activism.

P.E.

- Children could be inspired by Jay's struggles to keep up with Jay physically to set themselves targets which they can achieve, with practice and support, over a period of time, such as: running further or faster; climbing or jumping higher; reaching the end of the monkey bars; riding a bicycle; or learning a dance sequence.

Links to Other Texts and Resources:

Other books by Chitra Soundar or Soofiya:

- *Nikhil and Jay The Star Birthday* (Book 2), illustrated by Soofiya (Otter-Barry Books)
- *A Sliver of Moon and Shard of Truth – Stories from India*, illustrated by Uma Krishnaswamy (Walker)
- *You're Snug with Me*, illustrated by Poonam Mistry (Lantana Publishing)
- *Holi Hai!*, illustrated by Darshika Varma (Albert Whitman & Co)
- *Sona Sharma, Very Best Big Sister*, illustrated by Jen Khatun (Walker)
- *We All Celebrate!*, illustrated by Jenny Bloomfield (Tiny Owl)
- *Pattan's Pumpkin*, illustrated by Frané Lessac (Otter-Barry Books)

Texts that relate to the human themes in the story:

- *Ruby's Worry*, Tom Percival (Bloomsbury)
- *The Problem with Problems*, Rachael Rooney and Zehra Hicks (Andersen Press)
- *The Little Gardener*, Emily Hughes (Flying Eye))
- *A Great Big Cuddle*, Michael Rosen and Chris Riddell (Walker)
- *Lulu Loves the Library*, Anna McQuinn and Rosalind Beardshaw (Alanna Max)
- *Luna Loves Library Day*, Joseph Coelho and Fiona Lumbers (Andersen Press)

- *The Incredible Book Eating Boy*, Oliver Jeffers (HarperCollins)
- *Count on Me*, Miguel Tanco (Tate Publishing)
- *Clean Up*, Nathan Byron and Dapo Adeola (Puffin)
- *The Proudest Blue*, Ibtihaj Muhammad, S.K. Ali and Hatem Aly (Andersen Press)
- *Dare*, Lorna Gutierrez and Polly Noakes (Tiny Owl)
- *Charlie Cook's Favourite Book*, Julia Donaldson and Axel Scheffler (Macmillan)
- *The Julian Stories*, Ann Cameron and Jamie Smith (Tamarind)
- *Iggy and Me*, Jenny Valentine and Joe Berger (HarperCollins)
- *Anna Hibiscus* (series), Atinuke and Lauren Tobia (Walker)
- *My Funny Family*, Chris Higgins and Lee Wildish (Hodder)
- *The Big Alfie and Annie Rose Storybook*, Shirley Hughes (Red Fox)
- *Once There Were Giants*, Martin Waddell and Penny Dale (Walker)
- *The Growing Story*, Ruth Krauss and Helen Oxenbury (HarperCollins)
- *I Love My Bike*, Simon Mole and Sam Usher (Frances Lincoln)

Non-fiction texts that support themes explored in the text:

- *The Great Big Book of Families*, Mary Hoffman and Ros Asquith (Frances Lincoln)
- *We Are Family*, Patricia Hegarty and Ryan Wheatcroft (Caterpillar Books)
- *All About Families*, Felicity Brooks and Mar Ferrero (Usborne)
- *Welcome to the Family*, Mary Hoffman and Ros Asquith (Frances Lincoln)
- *All by Myself*, Alike (HarperCollins)
- *A World of Your Own*, Laura Carlin (Phaidon Press)
- *When I Grow Up...* Patrick George (PatrickGeorge)
- *Where Are You From?* Yamille Saied Méndez and Jaime Kim (HarperCollins)
- *We All Belong*, Nathalie and Alex Goss (Independent)
- *Coming to England. An Inspiring True Story Celebrating the Windrush Generation* Floella Benjamin and Diane Ewen (Macmillan)
- *Black and British: An Illustrated History*, David Olusoga, illustrated by Melleny Taylor and Jake Alexander (Macmillan)
- *Atlas of Adventures*, Rachel Williams and Lucy Letherland (Wide-Eyed Editions)
- *Big Picture Atlas*, Emily Bone and Daniel Taylor (Usborne)
- *India, Incredible India*, Jasbinder Bilan and Nina Chakrabarti (Walker)
- *Dumpling Day*, Meera Sriram, Inés de Antuñano and Laurel P. Jackson (Barefoot Books)
- *The Kew Gardens Children's Cookbook*, Joe Archer and Caroline Craig (Wayland)
- *The World in My Kitchen*, Sally Brown and Kate Morris (Nourish)
- *What We'll Build*, Oliver Jeffers (HarperCollins)
- *A Planet Full of Plastic*, Neal Layton (Wren & Rook)

Weblinks:

- [CLPE's Core Books recommendations for KS1](#) can be found on CLPE's Website.
- Further information for the [Teaching Approaches](#) exemplified in this teaching sequence can be found on CLPE's Website.
- Poet performances, interviews and poetry collections are featured on the [Poetry pages of CLPE's website](#).

Teaching Sequence

Before Reading:

- Before starting work on the book, create a space in the classroom for a Working Wall to enable you to pin examples of responses, reflections, notes and language generated from each session. If you do not have the space for a Working Wall you could create a class 'reading journal' using large pieces of sugar paper and use the pages of the journal to capture responses.
- In order for the sequence to work effectively you will need to 'keep back' the text from the children initially, including the cover of the book and title. The story will need to unfold slowly and it is best for the children not to know the ending until you are at the culmination of the teaching sessions.
- Provide the children with a personal journal, if they do not already have one, for them to use to make any notes or observations about what interests them about the text as the sequence unfolds, in particular how it relates to their own family and lived experiences. They can use this journal as the link between home and school, using it to record their ongoing family learning, noting information about their family – their heritage, their community and the routines, traditions, songs, stories and anecdotes, etc. – that make it special. Children will have opportunity to share what they are finding out with their classmates, culminating in a class exhibition that celebrates their individual and community characteristics.
- Create a display of books which focus on representing children's real and familiar everyday experiences as well as those that focus on the theme of each of the short stories, as listed in the linked texts section of the sequence. Read these stories aloud and display these related texts so that children can read independently alongside this story to support them in developing language and making personal, real world, intertextual connections. It would also be useful to make accessible and read aloud a good range of short stories. Children will have opportunity to create their own short story based on a familiar theme or scenario, inspired by the book and their own family, and this will provide more experience of the tunes and structure of such as story alongside their experience in reading and responding to Nikhil and Jay.

Session 1: Introducing the book and the story world – response to illustration and the blurb

- Share the image of Nikhil and Jay on the front cover with the children, without yet revealing the title. Invite the children to share their initial responses to these characters. *What do they think they can say about them? Would they like to meet them? What is making them think or feel this way?*
- Note their responses around a copy of the illustration, modelling the language, vocabulary and grammatical structures they might use in describing the boys and how they might move from an overall impression to a more detailed study of the image and the evidence it presents that might support their view.
- Support the children with understanding unfamiliar vocabulary by making links to prior knowledge and their own experiences as well as showing them ‘Nikhil and Jay’s Guide to New Words’ on page 91, if pertinent, e.g. **dosa** may or may not be familiar to your children.
- Now show the children the back cover of the book and read aloud the blurb. *Is this what they expected this book to be about? Why? Why not? What does the image of the family and the blurb make them feel or think about? Do they have any questions – is there anything they have heard with which they are unfamiliar? Is there anything that they feel connects with their own lives and families?* Note these initial responses around a copy of the back cover on the Working Wall.
- Now open the book to reveal the image on the title page and the cast of characters on the following page before the contents. *What is this showing us? How does it compare to the image on the back cover? What might it tell us about the relationships between family members or the characteristics of each of the other characters? Why do we think that not all the family members on the back cover are featured in this cast of characters?*
- Provide small groups of children with a copy of all three images of the family as well as the blurb and ask them to discuss and note what they observe and think they can say about the family as a unit, the individual family members, and the dynamics and relationships between them. *What inferences can they make from their observations?*
- Come back together as a class and invite the groups to share with each other what they think they have learned about this family and the brothers Nikhil and Jay. *How do they relate to the children’s own lives?* Pin the children’s work up on the Working Wall.
- Now ask the children to use the clues and their inferences to make predictions. *What kinds of stories do they think they will hear in this book? How will it involve each of the characters?*

Session 2: Making personal connections to fictional world – family pen portraits

Please note that this session invites children to share information and feelings about their family and home life. Please use your knowledge of each of your own children to adapt this session as appropriate. Ensure that the children feel comfortable and secure with discussions and that you are fully aware of and sensitive to family circumstances. You may wish to create a smaller group setting in

which children are able to talk about their home lives with familiar adults and children with whom they have an established relationship.

- Review the previous session and what the children think they have learned and might know about Nikhil and Jay and their family.
- Explore with the children exactly how they gained this knowledge or made these inferences; *what clues were offered to them in the text or the illustration? How was the information about the cast of story characters presented to them?*
- Now invite the children to think about how they would want to portray their own family to other people. What kinds of images would they want to present and in what form? They might think about photographs that are valued – that they may have on display or that are shared in some way - at home and why these have been chosen, what they say about the family, what information they impart and what emotions they might evoke for the viewer. *If they were to write about their family, what would they want to say? What is most important to share? What would they want to say about their home life, their relationships, their heritage, significant events in the family's history, funny anecdotes, etc.*
- Provide the children with their own personal journal in which they can start noting ideas and sketching a range of images of their family that come to mind. Model how you might do this yourself first and alongside the children, for example, you might start by drawing yourself in your favourite place or with someone special to you or engaging in an interest that you enjoy. You can then begin to build up information and family members, thinking aloud as you do and making notes to help you remember what the image pertains to, perhaps a significant event or a family story that you may wish to return to. You might draw people together or separate or in a range of different scenarios.
- As you engage in this modelled writing, pause too to take an interest in what the children are sketching. Encourage them to let their thoughts wander through various aspects of their family's life. Pause regularly, to share what kind of information you and the children are thinking about and note these on the flip chart so that it might inspire others, for example: family members, places I and they call home, everyday routines, family stories.
- Bring the learning together and share with each other what they can learn about their own and each other's families. Discuss the importance of how families can mean different things to different people and what that might look like. You might want to share books that support the children to understand and value all kinds of family and lived family experiences, such as:
 - *The Great Big Book of Families*, Mary Hoffman and Ros Asquith (Frances Lincoln)
 - *We Are Family*, Patricia Hegarty and Ryan Wheatcroft (Caterpillar Books)
 - *All About Families*, Felicity Brooks and Mar Ferrero (Usborne)
 - *Welcome to the Family*, Mary Hoffman Ros and Asquith (Frances Lincoln)
- Now provide each of the children with art materials and a large piece of paper and invite them to create a polished images of each of their family members. Ask them to think about what they would like to share about them and how their pictures can show this, for example, in

Nikhil and Jay, Nikhil is smiling and waving which might suggest he is friendly. And he has his arm around his little brother, suggesting he is caring or protective.

- When the children have created their family portraits, invite them to draft a pen portrait that they think best captures their family and family life. Demonstrate what this might sound like and what kind of information a pen portrait might include by reading aloud published examples, such as the first person call-outs in *All About Families* (Usborne) or watching television programmes such as CBBC's [Our Family](#).
- Through a shared writing approach, compose a pen portrait based on your own life with the children's input. *How might I introduce myself and my family? What kind of information is useful to share first? What else might I want to share about my family life, for example, our shared interests and how we look after each other?* Encourage the children to talk about what they would like to find out about you to give them a stronger sense of audience and readership in this piece of writing and how we can try to engage the reader we might have in mind.
- Give the children time to draft and refine their pen portraits, perhaps even taking them home to share with their family and gain feedback and further input.
- Take the opportunity to launch a family learning project in which – over the course of the teaching sequence – families will be encouraged to talk about what makes them special and unique, their family heritage and identity, to share family stories, collect photographs and special objects, make family dishes together and find out more about their local community and the places that their family calls home. To start with, encourage families to help their children create a family tree so that they can talk about family members, near and far, past and present, if appropriate.

Me Do It

Session 3: Composing a Narrative Episode - Reading Aloud, Reader Response and Shared and Independent Writing

- Read the title **Me Do It** and talk about what this means to the children in relation to their own life experience. *Who do they know might say something like this? Have they ever said something like it? When? What does it mean?*
- Now invite the children to reflect on how they think it relates to the story characters, Nikhil and Jay. *What makes them think that?*
- During these discussions, draw out and introduce language and vocabulary associated with childhood and feelings of frustrations at being very young but keen to join in with activities that may well prove challenging.

- You might want to consolidate the children’s understanding further by reading aloud or watching Michael Rosen perform his poem [‘Let Me Do It’ from A Great Big Cuddle](#).
- Now show the children the illustration on page 7 of *Nikhil and Jay Save the Day* without yet revealing or reading the text. Note the children’s responses to it around a copy pinned to the Working Wall. *What is happening? How are the characters feeling? How do you know? How does this image relate to the title, their previous discussions and the poem?* Encourage the children to offer potential scenarios for this moment captured in the illustration.
- Now read aloud page 7 and invite the children’s responses. *Is this what they expected? Why? Why not? What does it make you feel or think about? What do you think Jay was thinking or feeling himself as he ‘went back inside.’?*
- Turn the page and read aloud, ‘He didn’t want to wait. “I want to be taller now,” he said.
- Read the rest of the text on page 8 and look at this illustration. *How do you think Nikhil is feeling to be taking his cat out for a bike ride? Where do you think Jay might be? What do you anticipate will happen now? Look at the next illustration and compare the two.* Ask the children to think about where we are placed as the reader and from whose viewpoint we are looking. Now read aloud page 9 and invite the children’s responses. To fully appreciate the character’s perspective, they could be invited to adopt the position, gaze and facial expression of Jay as he looks on at Nikhil in dismay.
- Invite the children to take out their personal journals and use it to help them recollect a memory in which they felt frustrated that they couldn’t do something yet. *Have you ever felt like Jay? Why, what happened?* This might be something that was particularly challenging for them or that they were told they weren’t yet allowed to do. Encourage them to use doodle or jottings and model this yourself as a writing teacher, sharing your own memories of childhood or recent memory.
- Provide time for the children to share their memories and the feelings it evoked in them. *How do they compare as a collective?*
- Before turning the page, ask the children to recall what has happened so far in this story and what could happen next. Draw attention to the pattern of events so far and the sequence of events within each situation and how each ends with the repeated and cumulative refrain **He didn’t want to wait. “I want to be _____ now,” he said.** They might want to think about the time of day in which the events are happening and consider what could happen later that morning or in the afternoon, for example.
- Re-read the story so far then invite the children to use their own stories to imagine further scenarios that might play out for Jay as he tries to keep up with his big brother.
- Through a shared writing approach, suggest a starting line that includes an adverbial such as **Later that morning** and an ending using the repeated refrain: **He didn’t want to wait. “I want to be _____ and older and taller now,” he said.** Write these starting and end lines at the top and bottom of a large piece of flipchart paper.
- Start by asking the children to suggest what else Jay might want to be other than **older** or **taller**, for instance, ‘quicker’, ‘speedier’, ‘stronger’, ‘louder’ or ‘more confident’, recasting and

scribing these comparative words for reference. Take one suggestion, and together sketch out what might happen between the two lines in this part of the story. Demonstrate through shared writing how to take this draft plan and craft it into a short narrative episode, drawing on the pattern of the previous two read in the story. Children might be able to suggest one or two illustrations that they think would work well to reinforce and add meaning by providing the viewpoint of each of the brothers involved.

- You might now want to give time for the children to sketch out a simple story plan of their own for a chosen scenario, either individually or in collaboration with one or more peers. Encourage them to keep reading it loud to check for sense and meaning, revising as appropriate.
- Once the children have polished and illustrated their spread, invite them to read it aloud to the wider group and share their responses to each other's efforts. They could be bound in their own class book and displayed in the class library area to be revisited and re-read.

Session 4: Recording Personal Milestones - Reading Aloud, Reader Response, Role on the Wall and Independent Writing

- Read from the beginning of the story **Me Do It** until “Now is not a good time,” said Nana, smiling’ on page 11. Invite the children’s responses, focusing on what we have learned about each of the brothers through this story. *What would they like to say to each of them and why?*
- You might want to create a life-sized Role on the Wall outline of each of the characters in which you could record the children’s thinking; on the outside, noting facts about their life or behaviour, things they have said and, on the inside, the inferences they can then make about their inner characteristics, such as personality as well as their thoughts and feelings in each moment. You can then continue to add to these in a different colour pen as the stories in the book unfold to demonstrate how reading stories in a series featuring well-loved characters can deepen our knowledge of them.
- Continue to read aloud, pausing at page 12 to explore the idea suggested by Nikhil that Jay will be stronger, older and taller after his birthday party. *Do the children think that Jay knows that he is teasing? What might Jay be thinking? What is telling us this?*
- Read on until page 17, pausing to gather the children’s reflections throughout. *What has happened? Why is blowing all five candles out so important to Jay? How does he feel now?*
- *Gather the children’s responses then explore Jay’s expectation of turning five and what he thought that would mean for him. What do the children understand about growing up and becoming stronger and older and taller – does it only happen on your birthday? How and why does it happen?*
- Engage the children in a discussion about growing up. You might want to play some or all of the [CBeebies radio podcast episode ‘Growing Up’ from What the Big Idea](#) to stimulate thinking, supporting the children to relate ideas to their own lives and experiences.

- Make accessible and share a range of related texts to support them in understanding concepts and associated vocabulary, such as:
 - *Once There Were Giants*, Martin Waddell and Penny Dale (Walker)
 - *The Growing Story*, Ruth Krauss and Helen Oxenbury (HarperCollins)
 - *I Love My Bike* by Simon Mole and Sam Usher (Frances Lincoln)
- Roll out a long piece of paper for each small group in the class and invite them to create a timeline from birth to their age of five, six or seven now. *What kinds of things can they do now that they couldn't do last year? When did they learn new skills, like walking or talking? When did these milestones happen?*
- Support the children to draw and make notes on their collaborative timeline, being careful to reassure children that we all experience and achieve our own milestones in our own time and it won't always match someone else's.
- If the children lived through the Covid-19 pandemic and enforced periods of Lockdown, they may also be aware that sometimes – even when you are able – you aren't allowed to do certain things. Support them to talk about how this felt, if in living memory, and how it feels to experience relative freedom now.
- Spend some time encouraging the children to talk about their journey, what they have achieved and can do now that they couldn't when they were younger, and any particular milestones that were or are important to them.
- Model the language, grammar and vocabulary that would be useful for them to articulate this account of growth and change, such as compound sentences that include adverbials to provide the timeframe, modal verbs to denote ability and conjunctions to add further information, e.g. 'When I was younger, I couldn't...but now I can...' as well as drawing on some of the refrains in the story as a model, e.g. 'I wanted to be ...', 'I just had to wait until...'
- Come back to the story, reminding each other what has happened so far and supporting the children to summarise and infer what each of the brothers is behaving and feeling throughout.
- Return to each of their Roles on the Wall, adding in both inner and outer characteristics, emotions and behaviour. This activity may inspire the children to engage in debate about how they might describe a character's behaviour, for example, *do they think that Nikhil is being 'helpful'? Why? Why not?*
- Invite the children to draw on what more they are learning about the characters as well as their own timeline and personal experiences to consider what they think they could share with each of the brothers about how it can feel to be left behind.

Session 5: Writing to comfort and advise - Reading Aloud, Reader Response and Independent Writing

- Return to the children's timelines and take the opportunity to talk with the children about what goals they would like to achieve in the next year and how they think they might achieve them; what they need to do to work towards them and what help they might need.
- Again, model language, grammar and vocabulary that would be helpful for them to articulate their aspirations and how they think they can achieve them, such as choosing and using either verbs like 'will' to affirm or modal verbs to denote possibility, depending on how confident they are feeling about achieving their goal, e.g. 'When I am older, I would like to/I will...' perhaps, this time adding an additional sentence for impact rather than including all the information in one longer one. 'I will need to practise.' or 'I just need to be patient'.
- Ask the children to roll out their paper even more and add a picture of themselves achieving this milestone and any others they would like to achieve by the end of next year or even further into the future. Invite them to record in writing what they want to achieve and how they will achieve it. This might be the beginnings of a live and ongoing class display with which the children could involve their families.
- Come back to Jay and his feelings in this moment, using the image of him on page 17 as a focus. *What would the children like to say to him? What have they learned about achieving milestone in their own lives? How can they make him feel better? What advice would they give him?* Note the children's ideas, modelling the use of modal verbs like 'could', 'should' and 'might' and adverbs like 'perhaps' or 'maybe' when using tentative or persuasive language like this.
- Provide each child with a folded-up piece of card that they could make into a greetings card and then write their message to Jay, wishing him happy birthday and offering him words of advice, reassurance and comfort.
- Have them send them off to Jay who can reply to the class at the end of the story with thanks.
- Make available letter writing stationery so that the children can continue to write friendly notes of kindness, support or encouragement in relation to achieving personal milestones.
- They may also want to write to the story characters again, for instance Nikhil, explaining how Jay is feeling and what they think he might do for his little brother.

Session 6: Making Connections - Reading Aloud and Book Talk

- Read aloud from the start of page 17 until the end of the story.
- Give the children time in groups and as a class to begin to explore their responses to the whole story with the help of what Aidan Chambers calls 'the four basic questions'. These questions give children accessible starting points for discussion:
 - *Tell me...was there anything you liked about this story?*
 - *Was there anything that you particularly disliked...?*
 - *Was there anything that puzzled you?*
 - *Were there any patterns...any connections that you noticed...?*

'The openness of these questions unlike the more interrogative 'Why?' question encourages every child to feel that they have something to say. It allows everyone to take part in arriving at a shared view without the fear of the 'wrong' answer.'

Aidan Chambers: *Tell Me: Children, Reading & Talk with The Reading Environment* (Thimble Press 2011)

- As children respond, it can be useful to write down what they say under the headings 'likes', 'dislikes', 'puzzles', 'patterns'. This written record helps to map out the class's view of the important meaning and is a way of holding on to ideas for later. Using these prompts will lead children inevitably into a fuller discussion.
- Come back together as a class and engage the children in deeper reader response. *What have the brothers learned in the story? What might Chitra Soundar be trying to tell us in this story? What lessons can we all learn from this story? How can we apply these to our own lives? When could patience or teamwork be helpful to us or other people?*

Grandpa's Green Dragon – Writing a Short Story

Session 7: Sharing memories - Reading Aloud, Ideation and Oral Storytelling

- Prior to this session, encourage families to share family memories together, from within their children's lifetime; including those that they may not remember themselves but can learn about through stories told and see for themselves in photographs. Ask the children to start to collect these photographs, drawings, written stories or even objects in a personal shrine box so that they can use them as prompts to retell these stories and share family memories. They might also want to decorate their shrine box with images that are significant for them or their family; places, people or animals, objects, etc.
- This story deals with the relatable human theme of experiencing and managing worry or problems. Create a display of a range of quality stories, poems and non-fiction books relating to this theme that you can read aloud and share together and that the children can revisit and read independently. This will support them to engage in the story and their literacy learning more deeply and with greater confidence as they will be able to draw on the growing knowledge of abstract emotions, concepts and associated vocabulary.
- Read aloud page 24, discussing what more we have learned about the family and adding this to the Working Wall display featuring the cast of characters.
- Invite the children to discuss who they know outside their immediate household and if they ever visit them. Why are they special and where do they live? What kind of journey does it involve? What do you see and experience – how do you pass the time?

- Read on from “Are we there yet?” on page 25, stopping at ‘...gift shop’ on page 27. *How is this similar to or different from journeys the children might make? Have they ever asked, for example, “Are we nearly there yet?”? How did their family respond?*
- Explore why Jay couldn’t remember the statue, reminding them if necessary that he is just five years old. Explore which people, places or events they can recall from personal memory and which they rely on being told about because they were too young to remember.
- Invite the children to recollect an anecdote or early memory that they would like to share with their friends; one that they can remember for themselves. They could draw on items in their shrine box to inspire them. [Michael Rosen shares his technique of going ‘straight in to the middle of the memory’](#) which might be useful to watch with the children and then model how this might work by drawing on a memory of your own and beginning with a simple statement, e.g. My sister used to sleep walk. From this statement model how one can tell a short story orally, painting a picture of people or a setting, sequencing and building up the narrative and engaging the audience throughout.
- Now invite the children to sketch a scene from the middle of the memory in their personal journal, fleshing it out with the events that surrounded this moment and the people and places it involved. Once the children are confident, ask them to use their planning to help them share their memory with a partner. Encourage children to ask each other questions and make comments related to further details they would like to find out about so that they can gain the fullest picture in their mind of what the memory involved and why it is significant or special.
- Children could go on to write out their memory as a polished story to add to their shrine box. They might want to add illustrations.

Session 8: Composing narrative sentences - Reading Aloud, Looking at Language, Freeze Frame and Thought Tracking and Independent Writing

- Read aloud from the start of page 27 until ‘But he couldn’t find the dragon anywhere.’
- Invite the children’s responses to what they have heard. What is Jay feeling and why? Why is the dragon special to the family? Do you think Jay has told his family about losing the dragon? Why? why not? Have you ever lost something special? How did it make you feel?
- Re-read the sentence which describes Jay looking in different places for the dragon: Jay had looked everywhere – under the bed, on the shelf, in his toy bag, even in Max the Cat’s hiding places.
- Ask the children to spend some time imagining him looking for the dragon in these different places. *What would he be thinking and feeling each time he chose a different place to look but then didn’t find the dragon.* Encourage the children to draw on their own similar experiences where they or someone else may become increasingly despairing despite each new place offering a glimmer of hope. You might consolidate understanding by writing out and

displaying the sentence on a long sentence strip then drawing the peaks and troughs of Jay's emotional journey as a wavy line under or over it.

- This could also provoke you and the children to reflect on how much time has passed in real terms for Jay within just one sentence which is structured using a series of adverbials, in this case prepositional phrases (**under the bed, on the shelf** etc.) after the main clause and the hyphen (**Jay had looked everywhere –**).
- Children could dramatise these scenes in role as Jay. Talk about how the prepositional phrases support the children to picture exactly where he is looking around his home.
- Once the children have explored possibilities through drama and role-play, ask them to freeze in position to create a silent tableau of him in position at different moments. *How could they show his emotional state in each of these moments through their facial expression, gaze and body position?*
- Tap children on the shoulder and ask them to articulate their thoughts and feelings in role as Jay. Take the opportunity to clarify and recast incomplete utterances and to introduce and enrich vocabulary that support the children to further develop their ideas.
- Children can then go on to record their thoughts or feelings by writing in role and pinning up these thought bubbles around a copy of page 27 on the Working Wall or around photographs of them in role.
- Ask the children to reflect on the places that he has looked around his home and where else in this familiar setting he might have looked. They might want to role-play or sketch these imagined ideas before creating some new prepositional phrases to add to this sentence, for example: 'in the wardrobe', 'behind the books'. Model this through shared writing for less experienced children. You could write these adverbials on paper strips to add to or substitute those in the displayed sentence.
- Now ask the children to illustrate and craft sentences to describe various other places that he could have looked for the dragon around his home. This will further support the children's sense of place within this kind of familiar story setting and later inform their own narrative writing.
- Invite the children to share their work with each other, perhaps pinning them up to create a gallery to which children can read aloud, respond and add comments.
- Encourage the children to share with each other the objects that they have at home or elsewhere that are special in some way to them and their family, perhaps a photograph or a memento that holds memories, or an heirloom passed down through generations or between extended family members who live elsewhere. Talk about the stories associated with these objects and give time for the children to capture these in their personal journals or to note questions that they would like to ask their family when they get home.
- You might use this story to inspire a class based story collecting project around a shared object or toy that could be passed from family to family each week along with a story journal in which everyday experiences or adventures with the toy can be captured then retold when

back at school. Support children to understand that stories can come from everywhere and even the most familiar experiences can inspire one to be told.

Session 9: Debate and Discussion, Hot seating and Independent Writing

- Read aloud from the beginning of this story until ‘He was worried Grandpa was going to ask for the story dragon.’ on page 29. Pause to discuss what has happened and how Jay is feeling. Encourage the children to talk about what it feels like to worry. You might want to write the word worry up and scribe words and phrases they associate with this emotion, for example how it can affect their thoughts, their bodies or their behaviour.
- Continue to read aloud until the end of page 31, again pausing to invite responses and reflections to what they have heard and the illustrations of Jay. You might want to draw attention to the adverbials which show how much time is passing (**Soon... After lunch...**) and how this corresponds to Jay’s inner thoughts and his emotional journey.
- Continue to read aloud until the end of page 33, inviting the children’s responses and reflections to Jay’s dilemma. *What is happening? Why isn’t he telling his Amma or anyone else in the family even if he gets told off for being rude about something else? What does he worry will happen? How can we help him?*
- You could engage in hot seating, first taking the role of Jay as teacher then inviting more confident children to take on his role. You might wear a signifier like a white tee shirt to demonstrate when you are in role as Jay. Invite the children to ask ‘you’ questions to find out what concerns you have or make suggestions to help you overcome this challenging situation. Encourage them to prepare these first so that they have time to draw on their own experiences and articulate what they want to say. You or an additional adult can model this. *What do they do when they are worried? What or who helps them?*
- Look at the illustration of Amma and Jay and invite the children to think about what they have learned about Jay’s dilemma through the hot seating activity before composing a note to Amma on Jay’s behalf, explaining what has happened and how he is feeling.
- **Before the next session**, it would be useful to share together a range of the stories, poems and non-fiction books recommended that you have on display relating to experiencing and managing worry or problems.
- Also, encourage children to talk to their families about problems that they have encountered and managed together and what they understand are helpful ways to cope with worry or stress.

Session 10: Persuasive writing: Reading Aloud, Literature Study and Conscience Alley

- Reflect on the story so far with the children and before reading on, discuss what you have learned from your wider reading about coping with problems and how worry can make us behave or feel.
- You could engage in a simple literature study in which you organise the children in a circle and place a few familiar stories or poems on the carpet and ask them to share with each other what happens to the character (and their worry) in these stories and then as a wider group, try to summarise this in one or two sentences as well as what lessons we can learn from them. You might create a large chart on which to model and record these summarised reflections, for example:

Story or poem involving a worry	What happened to the main character and the worry.	What we can learn about worries
<i>Ruby's Worry</i> by Tom Percival	The worry grew and grew and Ruby became more and more sad until she shared her worry.	<ul style="list-style-type: none"> ▪ Sometimes we don't know why we are worried but it is still there. ▪ Sharing a worry with a friend can make it feel smaller. ▪ Other people have worries too and we can help them by listening.

- Once you have explored this together, invite the children to summarise a common lesson that these stories and poems are teaching us about holding on to a worry. *What intertextual patterns and connections do they recognise?*
- Return to the story of Jay and the lost dragon, re-reading from page 32 and on until "I think we have time for a quick story." Pause to invite the children's responses and reflections to this and the illustration before debating what they think Jay should do now he has been asked for the dragon and can't avoid the subject anymore. *Do they think he should reveal what has happened and, if so, how will he do this; or should he try something else so that he doesn't get told off or upset anyone?*
- Drawing on the hot seating activity, their personal experiences and their wider reading and reflections, ask the children to decide on the piece of advice they would like to offer Jay at this point. Remind them that he is very young and so he would benefit most from advice that is

short and gets straight to the point of what he should do and why, for example. ‘Tell Amma because she can help you to explain what has happened.’ or ‘Tell Grandpa because he will still love you even if you have lost the dragon.’

- Organise the children into two lines to form a conscience alley through which a child, in role as Jay, can walk slowly while each child takes turns to share their piece of advice. Make sure everyone speaks audibly so that everyone else can hear and support less confident children to articulate what they want to say in a sentence. You could display a picture of Grandpa and the dragon, such as the image on page 28, towards which the child in role as Jay can walk. When ‘he’ arrives at the end and has heard everyone’s advice, invite ‘him’ to share what ‘he’ has decided to do and which piece/s of advice was/were most compelling or persuasive and why.
- Draw the learning together by asking the children to create a note of advice for Jay that can be ‘sent off’ and provoke a reply that you can compose from him at the end of the story with thanks. *How can they persuade him to follow their advice? What have they learned about being persuasive or making a compelling argument.* Model this through shared writing if necessary and make sure that you write your own note alongside the children so that you can demonstrate writerly behaviours and the process of drafting and redrafting before writing the version with which you are most satisfied on stationery.

Session 11: Narrative sequencing and viewpoint– Reading Aloud, Book Talk, Re-reading and Revisiting

- Read aloud from page 36 and through to ‘Maybe everyone would have forgotten about the story dragon.’ on page 40. Gather the children’s responses. *How is Jay feeling at this point in the story? How does it contrast to his emotions earlier in the story? Why do you think this is?*
- Ask the children to predict what will happen next and how the rest of the family will respond. Do you think that everyone will have forgotten about the story dragon? What makes you think that?
- Read on to ‘said Appa sternly’ and discuss this turn of events. Why does Jay not look up? *What might he be thinking and feeling?* Look at the illustration of Appa and Anna. *What are they thinking and feeling? Which words or phrases reinforce this?* If the children haven’t noticed, draw attention to language choices like **...didn’t use their happy voice...you are always careless...sternly**. *How does this contrast with Nikhil’s tone? Why is he giggling?*
- Continue reading on to page 42. *How does Amma’s response differ from Appa’s or Nana’s? How does this affect Jay? What happens in each scenario? How do the children feel about the adult’s responses? How do they feel about Nikhil’s? What might this teach them about supporting someone with a problem or a worry?*
- Read on to the end of the story and give the children time to engage in book talk, reflecting on the story and its central themes.
- Together, recall the story as a whole and show the children how they can organise the events into narrative building blocks, such as:

- The family were on the way to Nana and Grandpa's but Jay didn't have the special story dragon even though he had looked everywhere for it. Everything at Nana and Grandpa's was related to the special story dragon and Jay continued to look for it throughout the day.
- Grandpa said they still had time for a story using the dragon before they went home.
- Jay confessed to Nikhil that he has lost the dragon and together they create a new story object, a 'croco-mer', which they present eagerly to the rest of the family.
- Appa and Nana reacted badly to this news. They were very cross with Jay.
- Amma reminds him about taking the dragon to nursery which helps him remember where it is, suddenly.
- He explained everything to Grandpa who understands, hugs him, and tells the family a story about the dragon at nursery.
- That night, Nikhil and Jay make up a new story of their own involving both the 'croco-mer' and the story dragon.
- Children can work together to sequence illustrations relating to these key scenes to reinforce their understanding of the story structure and provide further opportunity for reader response and in understanding Jay's viewpoint throughout, e.g.

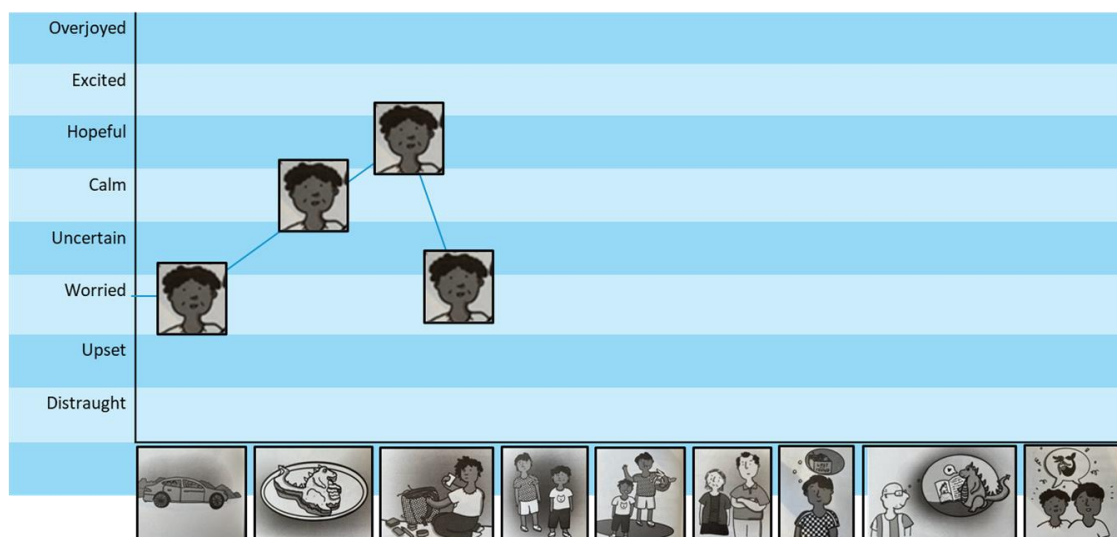


- Draw the learning together by asking the children to consider what more they have learned about the brothers Nikhil and Jay and their relationship. Record their ideas on the two Roles on the Wall and add further information the children want to add to the wider cast of characters. Encourage the children to make personal connections to their own relationships as well as to other story characters and dynamics with which they are familiar.
- Continue to share stories on a similar theme to this one as well as encouraging the children to collect family stories in their personal journals or shrine boxes to share with classmates.

Sessions 12-13: Short story writing – Re-reading and Revisiting, Graph of Emotion and Shared Writing

- Come together to discuss the emotions that Jay experienced throughout this short story. *How and at which points did his feelings of worry heighten and intensify or calm down?* Choose some words that the children feel would appropriately describe these emotions, such as distraught or calm or excited and write these on word cards.
- On the Working Wall, create a large graph of emotion by positioning the illustrated storyline along the horizontal axis and the emotion word cards along the vertical axis. Now

demonstrate how you can position Jay on the scale of emotion at different points in the storyline as agreed with the children, e.g.



- Provide graphs of emotions and a set of small Jay images to groups of children so that they can create their own graph of emotion, agreeing together on the shape of his emotional journey.
- Children could use this graph and their deeper understanding of Jay's viewpoint to retell and write and illustrate the story from the character's perspective in first person voice. They may need to engage in further role play to establish voice or write some or all of the story with you through shared writing approach.
- They might be inspired by this story and others they have explored – as well as their personal experiences – to write their own short story or picturebook about a character who encounters a problem and experiences a growing worry. Encourage the children to draw on this familiar story structure to map out the main blocks of the narrative and the emotional journey their character experiences throughout. They can then draft and create their short story, reading it aloud to others to garner a response and check for sense and meaning before publishing their polished version to be enjoyed in the reading area.
- The children might like to advertise their newly published stories by creating flyers to encourage others to read their collection. They could think about how their stories could help others to manage problems or emotions like worry and what kinds of messages and design they might use to entice people to read them.

- Encourage children and their families to continue to collect family stories and anecdotes to add to their shrine box in whichever form they prefer to share them; poems, written or illustrated stories, artwork, oral retellings recorded digitally, story objects, etc.

Pancake Day

Session 14: Writing in Role - Reading Aloud, Role-Play, Freeze Frame and Thought Tracking

- **Prior to beginning this session**, organise some shared experiences in the classroom or through family learning in which the children experience waiting patiently for an outcome, such as when baking or cooking food, growing plants, caring for growing plants or animals, counting down the hours or days until a planned treat or event.
- Read aloud the opening of this new story on page 46. Pause to gather the children's responses and reflections, in particular the connections they may be making with their own lives. *Does anything like this ever happen in your home or at school? Do you have routines like this that are special to your friends, family or classmates? What do you have to wait for and why? How does it make you feel?*
- Children could use their personal journals to outline their average week and the routines that they enjoy or expect within that, involving food, traditions, experiences, treats or even things they dread. Be sensitive to children's circumstances and adapt this discussion as appropriate to suit your own children and their home lives.
- Reflect on the two types of pancakes mentioned in this opening and, if the children have eaten or have experience of either, how they eat them, what they taste like with specific flavouring or fillings, and who or when is associated with them. Return to the definition of dosa in the glossary at the back of the book.
- They may also eat or know about other kinds of food that are used in a similar way to pancakes, such as rotis, crepes, tortilla or Okonomiyaki. You can find out more by visiting the [BBC Good Food website](#).
- Use this to inspire a wider investigation into how certain types of food or dishes are common to but also vary across the world, such as flavoured rice dishes like biriyani, pilaff or risotto. You could share the book *Dumpling Day* by Meera Sriram, Inés de Antuñano and Laurel P. Jackson with the children which serves as a beautiful example of this.
- Children and families could begin to collect their everyday, their special and their favourite recipes in a family recipe book to be shared and explored with classmates.
- Return to the story opening and re-read it, continuing to read aloud until page 49. Pause for the children to share their responses to the text and illustrations. *Why do you think that Nikhil is using Amma's voice when he repeats her refrain, "We just have to be patient a little longer."*

What do you think he is thinking and feeling? How do you know? What do you think he might say if he were to use his own voice or articulate his own thoughts?

- Give the children time to engage in role-play in pairs, taking on the role of each of the brothers and revisiting and re-reading the scene described on page 49 to enable them to re-enact the characters' conversation. *How do they think they will deliver their lines? Which words tell us how to do this? How would Nikhil using Amma's voice sound?*
- Now ask the children to freeze in position to create a silent tableau at the point when he does this. Encourage the pairs of children to adopt appropriate body position, gaze and facial expression that depicts their individual thoughts and feelings but also the relationship between the two.
- Ask them to consider what they might be thinking or feeling in role as their chosen character then tap each on the shoulder so that they can articulate this. Take the opportunity to clarify and recast incomplete utterances, supporting the children to fully articulate their ideas through prompts and vocabulary enrichment.
- Provide the children with paper so that they can now compose their inner thoughts and feelings in writing then cut around it to create a thought bubble to be pinned around a copy of the illustration on the Working Wall.

Session 15: Personal narratives – Intertextual Connections, Personal Experiences and Independent Writing

- Look back at the first two short stories in this collection and note what life lessons they have each provided, noting these on a copy of the contents page on the Working Wall, for instance, patience and teamwork and sharing a worry or a problem. *What else are the children learning from these stories? How else do they relate to them? What would they tell someone else about them?*
- Re-read the story so far and ask the children to summarise what is happening; what lesson do they think the brothers and themselves as readers will be learning in this particular story? *What is Amma trying to teach her children and what might Chitra Soundar be trying to teach her readers?*
- Consider with the children what it means to have to wait for good things. *What kinds of things do they look forward to in their own lives? How does it affect their thoughts, their bodies and their behaviour to have to be patient. Why is it worth the wait?*
- Reflect with the children the kinds of things in the real world that take a long time like dosas – or even longer, such as other recipes, some kinds of arts and craft, plants growing from seeds, other life cycles, and waiting for events to arrive, etc. *How do they feel when the event, reward or experience arrives at last? What can happen if you don't wait, for example, if you opened the oven door whilst baking a cake?*

- Invite the children to reflect on these and their own experiences and use their personal journals to record these experiences and narratives, ready to inspire further conversation with their families back at home.
- Give the children time to write to the brothers about their situation along with any personal story or anecdote they would like to share that demonstrates how they can empathise with them.

Sessions 16-18: Celebrating Heritage - Response to Illustration, Reading Aloud and Wider Research, Publishing

- Read aloud from the beginning of the story and on until the end of page 51. Talk with the children about their responses to what they have heard and the illustrations and spend time discussing the meaning of any unfamiliar vocabulary, drawing on contexts children understand and the glossary on page 91 and age-appropriate dictionary or encyclopaedia to provide clear definitions.
- Reflect on Nikhil and Jay’s heritage and that they have grandparents living in Chennai in India. Invite the children to share what they know about India and Chennai and how they could find out.
- To fully understand the characters and their family, engage the children in some research around this part of their heritage. This will provide a good model for the children to then go on to research places that are significant to their own heritage, whether that be their local area or somewhere else.
- Create a large chart on which children can record their ideas and what they are finding out, during the course of their research, e.g.

What I know about Chennai	What I want to know about Chennai	What I have found out about Chennai

- Model how to record what they think they know as statements and what they want to know as questions to be investigated. Use sentence strips so that they can be added and moved around on an ongoing basis.
- When the children have formulated enough questions to investigate, take the questions down from the chart and begin to organise them according to categories that are emerging and the children notice, such as, human environment, physical or natural environment, climate wildlife, work and leisure activities, popular culture, traditions, technology, cuisine, language, religion, etc. This will inform their lines of enquiry.

- Make accessible a range of quality texts that will support the children to find answers to their questions, such as:
 - *India, Incredible India*, Jasbinder Bilan and Nina Chakrabarti (Walker)
 - *Lands of Belonging: A History of India, Pakistan, Bangladesh and Britain*, Donna and Vikesh Amey Bhatt and Salini Perera (Nosy Crow)
- Model through shared reading how they can navigate non-fiction texts and the useful reading skills and strategies that they might use to find information such as using the Contents, Index or Glossary or reading titles and headings to get the gist; or scanning for specific words to locate specific pieces of information.
- Give the children time to share their findings about Chennai and India more widely and new questions that have been inspired by their research.
- They could go on to investigate their home and heritage more widely. You might support them to use the clues in the book to explore where the brothers and where their Grandpa and Nana live in the UK, for example, by looking at a map to locate a big city and then any small towns which are a few hours' drive out of it. They could engage in wider geographical study and comparison of these cities and towns reflect on what it might be like to live there.
- Consider the information that they could share about Nikhil and Jay to a new readership. *What can we share about the people and places that are important to them? What do they value about their heritage?*
- Once the children have decided on the content they consider important, have them think about how they might want to present this information to ensure readability and maintain their readers' interest.
- Through shared writing, model how they might draw on engaging types of content, presentational style and layout features of the quality non-fiction texts they have been exploring in their wider reading and research.
- Display the polished pieces of writing alongside a copy of the book in the class reading area or school library space to encourage other children to learn about Nikhil and Jay and to read and enjoy their stories. They might also like to learn and share more about author, Chitra Soundar and illustrator, Soofiya.
- Now, ask the children to draw on the skills learned through the course of this research to find out more about their own home and heritage, leading to a presentation about it in their choice of format. They might want to create a written or digital text; create a piece of artwork; or make a film or animation; they could present information using maps or globes. This could form part of their family learning, even inviting family members in to school to work alongside their children and take advantage of the school's resources to produce and publish a piece of information writing.
- Explore the question often asked, "Where are you from?" and how we can call different places home and feel like we belong to more than one place. You can explore positive

portrayals of belonging and identity as well as how to treat each other's heritage with respect though wider reading and sharing books, such as:

- *Where Are You From?* Yamille Saied Méndez and Jaime Kim (HarperCollins)
- *We All Belong*, Nathalie and Alex Goss (Independent)
- *Coming to England. An Inspiring True Story Celebrating the Windrush Generation*, Floella Benjamin and Diane Ewen (Macmillan)
- *Black and British: An Illustrated History* David Olusoga, illustrated by Melleny Taylor and Jake Alexander (Macmillan)
- Create a space in the classroom to exhibit the children's publications about their family heritage so that they and visitors can see the people and places that are significant to individual class members and to the class as a collective.

Session 19: Personal memories - Reading Aloud, Shared and Independent Writing

- Read aloud the story from the start until page 55.
- Reflect on Mrs Murphy's request that Nikhil bring in some dosa for the class to try and suggest that this is what you and the class could do too – each bring in a favourite family dish to share and enjoy together or even teach each other to make it at school, culminating in creating and publishing a class recipe book.
- Jay created his dosa from play dough and Nikhil drew a picture of his dosa with his favourite fillings. Invite the children to think about and draw a picture of a favourite family dish of their own that they think they can make at home and bring in. They may have more than one favourite that reflects different but equally important parts of their family like, traditions or heritage.
- Revisit pages 50-51 and recall the Friday Pancake Day story that is attached to the dosa dish that Nikhil and Jay's family enjoy.
- Explore the way in which the story is structured, starting with setting the scene (**Every time their Chennai grandparents visited... Amma/she would make...**) and punctuated with the sentence demonstrating the family members' appreciation of each of the chutneys or fillings (**Jay loved that. Nikhil loved that. Appa loved that.**)
- Now invite the children to think about who and what is involved in them making and enjoying their favourite dish at home or elsewhere. Encourage them to use their personal journals to draft and sketch their story and special scenes before writing out the story, drawing on the structure of the one in the book.
- You might want to model this first with your own special dish, talking through the key scenes as you draw them and drawing on the story language and structure to support you to sequence the events and backstory that surround this special dish.
- After the children have sketched out their own scenes surrounding their dish or dishes, ask them to use it to share their story with a partner. You might ask more confident or experienced children to begin by sharing their story, modelling how to listen attentively and

with interest; to ask for clarification or detail where needed; and to comment on the moments with which you most connect.

- Now, through shared writing approaches, model how to draw on your mapping and oral storytelling to draft the story in writing so that can accompany the recipe for your special dish in the class publication.
- Encourage families to make their favourite dish together, sharing stories and taking photographs of each stage so that they can later create a recipe that could form part of the class recipe book. Children can plan to bring in their dish on a rota or as part of a wider celebration.
- As part of the wider curriculum for Design and Technology, plan opportunity for children to create dishes that could become the class favourites too, inspired by or following family recipes or chosen by the children additionally to represent special times or routines in class life. They could create filmed demonstrations or written and illustrated recipe cards that could be shared with others.

Session 20: Looking at Language

- Read aloud page 56 and spend some time exploring what the mood is around the dining table that evening at teatime and what is giving the children this impression. *How do they think Jay reacted on seeing that the batter 'had risen like fluffy white clouds'? Why has the author chosen to compare the batter to **fluffy white clouds** rather than simply saying that it had risen? What difference does this make to the way we think and feel about the batter? What other words or phrases paint a picture of this scene or help us imagine the excitement and anticipation?*
- You might want to introduce the children to dosa and chutneys through a planned tasting session in which small groups of children could experience the anticipation of waiting for their turn as well as understanding what they taste like. If the children are unfamiliar or unsure of the taste, remind them of food that they love as much as Nikhil and Jay love dosa and their favourite chutney. As you taste the food, model the language you might use to show appreciation for different flavours and respect for food even if you don't like it yourself.
- With adult support, small groups of children could follow 'Amma's Recipe for Dosa and Chutney – the Chennai Granny way' on pages 92-93 so that they can fully appreciate why the family in the story are so excited.
- Before reading and following the recipe in the book, [watch dosa and the accompanying chutneys being created in a vlog such as this created by the Simply Delicious recipe channel](#) so that the children first gain an overall impression of the process and what result to expect.
- Invite the children's initial responses, both during and after the filming has finished. *What does it make you feel or think about?*

- Talk together about the ingredients, her method, and the patience required, or care taken, in each stage within the process of making a dosa, for example.
- Now think about how this recipe and method compared to Amma’s in the story. Look at the recipe in the book together – reading the ingredients aloud - and note that there are far fewer ingredients for both dosa and chutney, for example.
- Read the dosa part of the recipe to further compare the different stages involved in the vlog presentation and in Chennai Granny’s recipe. What is similar and what is different in each method, for example, the children might notice that there is a longer or shorter soaking time or that the same equipment or utensils, like blenders or ladles, are used.
- Use the opportunity to draw out and highlight new or dormant knowledge or vocabulary like this that is specific to cooking.
- Children might match illustrations from the book or draw pictures of their own to match each step in the recipe instructions or even role-play these steps to strengthen their understanding of what is involved in making dosa and why precise language, such as verbs, expanded noun phrases and adverbials is necessary to ensure the food looks and tastes as it should.
- Use the observation that dosa can be made differently in different families to reflect on how we all have our preferences in how we like to do or make things and that these variations in routines or traditions can help us to feel connected with people, even when they aren’t with us.
- You might link this to recent history when people were kept apart during the lockdowns of the Covid-19 pandemic and may have continued with shared traditions as well as starting new ones, perhaps taking advantage of technology to maintain this connection and shared experience.
- Invite the children to share their personal experiences of routines or traditions that may be adapted over time or between families. This might stimulate an interesting discussion at home about what connects us as families and friends and as a class.

Session 21: Shared Reading, Text Marking, Note Taking and Researching

- Organise the children into small groups so that they can be more fully involved in the next experience of talking about and making dosa and coconut chutney. **You will need to adapt this recipe to accommodate children or adults with food allergies.**
- First, gather the ingredients for the children to explore and learn more about if they are unfamiliar with them. Model how to read the packaging and giving the children to time to explore their appearance, texture and scent, if relevant.
- Introduce descriptive language that features in the list of ingredients naturally through this conversation, such as the adjectives that expand on and add detail to the item or noun: **Indian white rice...urad daal...frozen or fresh grated coconut... dry desiccated coconut...green chilli.**

- Through shared reading, support the children to measure what is needed to make this dosa batter and the coconut chutney, demonstrating how you need to pay close attention to descriptive detail that enables the correct choice of ingredient or precise measuring.
- Invite the children to write labels beside each of these ingredients on folded up pieces of card.
- Next, begin to read aloud the method outlining how to prepare the batter. Start by reading aloud just the first line, unpicking exactly what you are being told to do. It would be worth breaking the sentence into its parts to enable the children to work systematically within each step and to deepen their appreciation of how sentences can be structured to support a reader: **Soak the rice and urad dhal / in water / in separate containers / for at least four hours.**
- Now, follow the recipe step-by-step, taking advantage of the four-hour minimum waiting time to work with every group, either over two days or at the start and end of the school day.
- As you and the children read each step, model how you are paying particular attention to precise detail provided through the clear imperative verbs (**soak, grind, stir, mix**, etc.) and the adverbials (**vigorously, until the batter rises, well, with a ladle, until it's sizzling hot**, etc.) and comment regularly on how this is useful.
- Once the dosa batter is ready and the chutneys are made, take turns to cook and eat them, enjoying the shared experience as a class and taking photographs that can be added to a class album or display in which these memories can be revisited and talked about with the children.

Session 22: Text Analysis of Recipes – Looking at Language and Text Marking

- Reflect with the children how they felt about creating and eat food together as a class. You might revisit the photographs to prompt conversation.
- Consider the idea discussed earlier about what can connect us as in different ways to different groups of people in our lives, such as families, friends, neighbours; interests, activities, traditions, heritage, experiences, etc. Share examples between you.
- Now consider how you all work as a class community; the experiences and memories you share, the interests or activities you enjoy together.
- Turn your attention to food you might like to make and eat together and create a list of potential class dishes on the flipchart.
- Provide a range of recipe books as well as making digital formats such as suitable vlog channels or recipe websites accessible to the children so that they might search for a suitable recipe for each of the dishes.
- Gather the identified recipes together (or watch short clips if in vlog format) and task each group of children to assess which one they think is most suitable for a given dishes listed.
- Before beginning this task, ask the children to reflect on the criteria that they will use to make their choice. *What makes a good recipe? What is important for a reader? For example, how will we know exactly what type of ingredient to get; or exactly how much to measure? what will help us read the ingredients and not leave any out; how could it be presented and laid out?*

- Turn to the method. *What makes a good instruction and why? What kinds of language will need to be used to tell us exactly what to do, when, where and with what? What will make the instructions as a whole easier to follow, step-by-step?*
- Create a co-constructed set of criteria that draws on the children's recipe reading experience and discussions around the lexical language and grammatical structures that supported them to follow a recipe successfully, such as use of precise imperative verbs, adverbials and expanded noun phrases.
- Provide each group with pencils, post-it notes and highlighting pens so that they can analyse and text mark the effective features of each recipe in readiness to present their favourite and their reasons for their choice to the rest of the class.
- Once the children have agreed on and chosen their chosen recipes, take time over the coming weeks to create and share these dishes together, making further class memories and connections.
- Children can use their experience to write and illustrate, or film from a script, their own recipes from family favourites ready to publish alongside their backstories in the class recipe book or digital text. Place this on display in the class exhibition which is gradually building up from the children's school and family learning and beginning to demonstrate their individual and collective identity.

Sessions 23-25: Creative Writing - Reading Aloud, Small World Re-enactment, Storymapping, Bookmaking and Publishing

- Return to the story and read aloud pages 56 until the end of page 61.
- Pause for the children to share their reflections and responses to what has happened before offering them the opportunity to imagine what the story was that Amma told of the demon that ate countless dosas.
- Reflect on the type of story they think this is and why they think that. They may connect it to a traditional or mythical tale because of the nature of the character type and its extreme behaviour. They may expect the story to have a moral or lesson attached to it and share what they think it is in this case.
- Ensure that you make accessible and share with the children a range of traditional tales or simple myths that will provide intertextual experience and knowledge that they can draw on in their own storymaking.
- Engage the children in an authentic creative writing process by asking them to share with each other what they visualise when they hear about this demon, offering prompts to stimulate thinking. *What do you see in your mind's eye? What does this demon look like? How does it behave? What makes you think that? Where do you think it lives? Why would it eat countless dosas?*
- Invite the children to create the demon that they are visualising through junk model-making, encouraging them to share their ideas with each other as they do and note these down

through annotations. Model this process yourself, introducing language and vocabulary that will help the children to articulate their ideas and descriptions.

- Now have the children introduce their demon to each other, further developing the characterisation. Encourage them to have their demons move, make noises or speak as they imagine and interact with each other as they might expect.
- Once they have established their main character, begin to shape the story world around them. The children could draw this on a large piece of paper or create this world inside a box or builders tray so that they can continue to play around with story possibilities within this small world.
- Begin to reflect with the children on who else might live in this story world and how the demon would interact with them; how they might be affected by it eating countless dosas. Introduce these characters into the setting and the story world.
- Give the children ample time and space to play together in the small worlds that they have created to imagine different story scenarios involving the demon eating countless dosas. Play alongside the children, particularly if they have more limited experience of imaginary play and repertoire of stories.
- Ask the children to choose one story and create a storymap of its main narrative building blocks. Remind the children of the work that they have already done on this when mapping the events of **Grandpa's Green Dragon** and model how to collate events into one narrative building block. For example, if there is a pattern of three events in which the demon steals dosas from three different homes, this might be one block somewhere in the middle of the narrative.
- Encourage the children to share their story ideas with a partner and to ask each other questions for clarity or make suggestions, for example in how they might want to begin the story or any phrases they could use for dramatic effect or to move the story on – remind them of the stories that they are listening to and the adverbial phrases, conjunctions or refrains that they use.
- Bring the children together and model how they can take their storymap and add descriptive annotations that might come in useful when writing the story, which could include powerful verbs, adverbial and expanded noun phrases.
- Now, through shared writing experiences, demonstrate how to draft a story. You may want to spend some time taking each narrative part in turn, modelling what each might involve then providing space for the children to engage in independent writing: first introducing the character and storyworld; then setting the scene for the story; then taking the reader into the plotline; then introducing the issue or pivotal moment; then providing a conclusion and potentially a lesson to be learned.
- Once the children have drafted their stories, provide the children with paper and show them how to make [origami books](#) so that they can now write and illustrate a polished version of their story to be displayed alongside the other traditional and mythical tales on display in the reading area.

- The children might like to write a letter to Nikhil and Jay to let them know that they have written these stories with perhaps a review of their own.
- You might have one or two disappear temporarily, replaced with a note from the brothers to say that they have borrowed the storybooks to read to their Amma and then return them with thanks the next day. This will make the children feel like published authors and build their sense of writer identity as well as reinforcing the importance of bedtime reading routines in Nikhil and Jay's life and hopefully then their own.

Session 26: Notes of Gratitude - Reading Aloud and Book Talk – Making Intertextual and Personal Connections

- Read aloud to the end of the story, pausing for the children's reflections before engaging them in book talk about the story as a whole:
 - *Tell me...was there anything you liked about this story?*
 - *Was there anything that you particularly disliked...?*
 - *Was there anything that puzzled you?*
 - *Were there any patterns...any connections that you noticed...?*
- Reflect with the children what lessons the characters have learned from their experience of Pancake Day and what we as the readers may have learned. *Why do you think the author wanted to write this story? What might she want us to enjoy or even learn from it?*
- Take some time to revisit the first two stories alongside this. *Are there any patterns or human themes that connect them? How? Do they make any connections between other stories they know in books, in films or on television?*
- Ask the children to think of any connections they can make with their personal lives and experiences. *Have they ever had to wait patiently for something, perhaps even longer than expected? Is there anyone in their own lives that has or regularly does put other people first? What do they do?*
- Provide the children with note or letter writing paper or card and invite them to create and write a thank you card showing their appreciation for someone they know who does things for them, on a daily basis. This might be a family member or someone in their local or school community that they feel should know they are appreciated.
- Use this to reflect on their own behaviour. *Have they ever put other people before themselves? How did it feel?* Compile a list together of the simple things they could do, on a daily basis - small acts of selflessness or kindness. Make time to share anecdotes where the children engaged in these acts and the affect it had on themselves as well as the other people it involved.

Save Our Library

Session 27: Making Posters Celebrating Libraries – Reading Aloud, Making Predictions, Wider Reading and Collaborative Writing

- Read aloud page 64 then invite the children to share what they know about libraries; if they are familiar with them and how they can benefit people.
- Ask them to share their experiences of borrowing books from the class library of books or the school library, if you have one, or from the local public library if there is one. *How do you browse for and choose a book? Who helps you? How many books are you allowed to borrow – and for how long? What happens if you really enjoy a book – who do you tell?*
- Encourage children to take a moment to record their experiences of borrowing books from school or public libraries or even just visiting a library: *who is there; what happens; how it feels to be there with classmates or family.*
- In order to fully appreciate this story, the children may need a deeper understanding of what a library is, how it benefits the local community. If you have a public library local to the school, arrange a class visit with the librarian so that each child can get a library card or account, if they don't already have one themselves. Library visits could be built into the class routines on a monthly basis, for example, especially if you are able to organise a rota of parent volunteers to support.
- Prior to engaging in these real-world experiences, and certainly if they are not possible, make accessible and share books that centre around libraries, such as:
 - *Lulu Loves the Library*, Anna McQuinn and Rosalind Beardshaw (Alanna Max)
 - *Luna Loves Library Day*, Joseph Coelho and Fiona Lumbers (Andersen Press)
- Return to the story and re-read the title, noting the image under it of a hand holding a sign saying, 'OPEN the Library!' and invite the children's predictions about the story to come, scribing their ideas around a copy of the title and accompanying illustration.
- Reflect on the previous three stories and how they have involved the brothers and other family members and consider how they would be involved in the one they anticipate now. *How might it be the same or different? Why?*
- Think about the questions that the children have about what they have seen or heard in this opening or anything that puzzles them, for instance, *why would a library not be 'open'? Why might somebody be holding a sign? When have you seen signs like this before? Whose hand do you think this is and why?*
- You may also want to find out together when signs like this are held in the real world to help the children with how they connect with Nikhil's and Jay's local library. It might be useful to show the children a [CBBC Newsround clip](#) which centres around climate change protests, with which the children may be familiar as an issue, and which feature placards like the one under the story title on page 64.
- Invite the children to consider why someone might feel strongly about a library being closed. Stimulate the discussion with prompts, such as: *What do the children think or know is*

important about libraries? What is special about libraries and librarians? Why might they matter?

- With these and the children's own questions and comments in mind, watch Children's Laureate 2020-22, [Cressida Cowell, present her Laureate project, 'Life-changing Libraries'](#).
- Pause throughout to make room for the children's observations and, afterwards, discuss what the children have found out about libraries and their impact; from this film; their own experiences; and the books they have shared together about libraries.
- Draw the learning together by asking the children to consider what they would like to share with children and families in the school community about libraries – how they might encourage them to visit one and why they think it would benefit them. Make a list on the flipchart together, discussing which benefits are most important to the children and why.
- Now think about how they could celebrate libraries and share these messages with other people; what form this might take in the real world. They have themselves experienced hearing about the benefits of libraries through stories as well as through a filmed presentation. You might also want to share with them what posters can do to persuade and entice a new audience to places like libraries.
- There are a wide range of posters available that share the advantages of reading books which might be a suitable springboard from which children can be inspired to create their own posters about the benefits of borrowing books from libraries. Spend time looking at a few such posters and talking about which are most enticing to them as readers and why; which messages they think are most powerful and why.
- Co-construct a set of features that the children think is useful to include in their own posters so that they can grab the attention of the audience they have in mind; perhaps a child passing by in the school corridor or families waiting in the school reception area.
- Give the children some time to draft ideas about what they might want to or feel they should include in their posters and why. You might want to organise children working in small groups and encourage them to work on two or three posters rather than investing all their ideas in just one poster which may become overloaded with too many ideas or features.
- Now provide the children with large, good quality paper and marker pens or paint so that they can create their posters encouraging others to visit their school or local library.

Session 28: Book Reviews and Recommendations – Reading Aloud, Sharing Reader Identity and Preferences

- Now read on to '...and even fairies.' on page 65, giving the children time to respond and to be inspired by Nikhil and Jay to talk about the books that they enjoy and like to read. Children could gather their current favourite titles and share what they enjoy about them.
- Now read on to page 66 and invite the children's reflections to what they have just heard. *How do they feel about Jay's view that pink fairy books were for girls not boys? What would Mrs Stuart, the librarian, want to explain to her?*

- Take the opportunity to explore the children’s reading journeys and preferences in more depth:
 - *Who do they read with at home and at school? What do they like to read for themselves; share with their friends or grown-ups? What kind of books or when do they enjoy being read to?*
 - *What did they like to read when they were younger and why? How is this the same or different from now? What kinds of books would they like to see in their classroom reading area or library?*
- Spend some time gathering with the children a wide range of texts that reflect the children’s preferences as well as some that you think they will like because of what you have learned. This could include stories, poetry collections or anthologies and non-fiction texts that reflect their interests and fascinations or relatable human themes; texts that are laid out in interesting ways or that encourage interaction or peer sharing; comics and magazines, digital texts and audio books.
- With the children, devise a way for the reading area to be organised and labelled for ease of browsing. Consider too, how to make it clear that these books are ‘books for all’?
- Provide the children with a personal reading journal in which they can keep a simple list of books that they are reading this year with the date that they finished it and an emoji to reflect their response to it.
- Make available to the children paper, pens and pencils so that the children can write reviews for any texts that inspired them with a personal recommendation for someone in their class. Model how this might sound and look through shared writing approaches.
- Make book recommendations a regular part of the classroom reading routines as well as modelling and encouraging more informal, daily book gossip in a community of readers.

Session 29: Reading Aloud, Role on the Wall, Performance Reading

- Read aloud from page 67, pausing for the children to respond and reflect, until Mrs Stuart replies ““Yes, until infinity.””
- Invite the children to share their responses to this news. How does it make them feel? Why? Unfortunately, children may be able to share personal experiences of this happening in their own neighbourhood.
- Pin up an enlarged illustration of Mrs Stuart on the Working Wall and ask the children to consider what she is feeling or thinking in this moment and what is telling them this. Scribe this inside the figure. On the outside, ask the children to think about why they think she is feeling these things. *In what ways might the library closing affect her? What do they think they know? What questions do they have?* Support the children to draw on their knowledge of libraries and what librarians do as well as what Mrs Stuart does in the story, for example, she might not have a job anymore; she can’t tell her stories to the children; what will happen to all the books that she looks after?

- Give groups of children an enlarged image of the brothers and invite them to record what they are thinking and feeling in this moment and how they think that the library closure will affect them on the outside.
- Come back together to share their thoughts and any questions that they have. with the wider group.
- Continue to read aloud until the end of page 74, responding to what is happening and why. Explore the way in which Jay and Nikhil began to respond to the realisation that the library was closing permanently, from plea to the demands at this point. Write them out on sentence strips for comparison:
 - “But I want books”, shouted Jay. “Please open the library.”
 - “Open the library,” shouted Nikhil. “Please,” he added.
 - All the grown-ups behind them shouted too. **“Open the library.”**
 - Jay shouted, “It’s our library. We want books!”
 - Nikhil shouted, “It’s our library. We want books!”
 - The crowd shouted, “It’s our library. We want books!”
- Once you have read them together, encourage the children to performance read them to a partner in the way they think they were articulated by the characters. *How do the earlier requests compare with the later demands. What makes you think this? Why have they dropped the ‘please’? Shouldn’t we always say please and thank you? Why have they settled on the final chant? What do you think makes it effective in this situation?*
- Now re-read page 74 and just the first sentence of page 75, without revealing any more of the text or the illustration on this page: **Nikhil had an idea.**
- Close the book and invite the children’s predictions. *What is happening and what idea might Nikhil have? What makes the children think this? What clues have they had? What do they know about how people engage in peaceful protest? Scribe ideas ready for the next session.*

Session 30: Protest Art and Slogans – Reading Aloud, Wider Reading, Shared and Collaborative Writing

- Now read page 75 to reveal Jay’s idea and on until page 76.
- Explore with the children what slogans they can think of to support this peaceful protest against the library closure. Think together about the kinds of things the people closing the library should know about why they are beneficial for the whole community and the damage a closure might cause.
- Together, make a list of reasons to keep the library open to revisit in a moment.
- You could show them the [CBBC Newsround film](#) in which a group of children are doing just this activity in readiness for their School Strike against Climate Change.
- Give the children time to talk about which slogans or placards they liked best and why. Explore some of the simple ways in which they might present their slogans to be both eye-catching and memorable, such as keeping it short and direct; directing it at the people they

think responsible; or using rhyme or alliteration; or drawing on the subject matter, in this case books and stories. Draw attention to the way in which the children in the film used questions as well as directives like Nikhil and Jay.

- Through shared writing, try this out together with one or two of the reasons on the list for keeping the library open, for example,
 - Open a book. Open the library!
 - Listen to stories! Listen to me!
 - Open the library and live happily ever after...
 - Why aren't you reading?
- Provide the children with large card or fabric and invite groups of children to create their own placards or banners as the characters did in the story.

Session 31: Persuasive Speech – Reading Aloud, Conscience Alley and Shared Writing

- Read to 'The crowd chanted back.' on page 83 after Nikhil shouted 'Open the Library!'
- Give time for the children to respond to what they have heard and to reflect on what is happening now. *Now the councillor has introduced herself, how might Nikhil and Jay respond? Do you think they will continue to shout and repeat their chants? Should they? What would they do if they were Nikhil and Jay? Why?*
- Read on to the end of the page and discuss what the children have found out through the conversation the councillor had with Jay. *What does this make you feel and think about?*
- Engage in debate and discussion with the children about what they think Nikhil and Jay could say to the councillor. *Is keeping a library open worth the money it costs?* Begin the debate with another adult or confident child, offering counter arguments as teacher in role as the councillor. Encourage the children to draw on their list of reasons to keep the library open from the previous session to support their arguments and model how to listen to opposing views with respect as well as asserting your own. Show them how to justify an opinion. You might want to model specific sentence starters or structures that allow you to demonstrate how you do this, for instance:
 - I understand what you are saying but...
 - I think that...because...
 - If you close the library, it will...because...
- Now, give the children time to formulate an argument of their own ready to share with the councillor. As with the drama activity related to the missing Story Dragon, ask the children to organise themselves into two lines to create a conscience alley through which a child in role as the councillor can walk down while they each offer their view in turn. At the end – perhaps at an illustration of the library – ask the 'councillor' to share the argument they feel compelled them to decide one way or the other and why.

- Come back together and, through shared writing, script a short speech that Nikhil and Jay could deliver to the councillor which will help them present their views assertively but in more detail than a one-line chant.
- Have the children practise the speech with each other as they think Nikhil and Jay should deliver it.
- Invite the children to make predictions as to whether they think their speech will be persuasive enough to keep the library open and what will happen in the story.

Session 32: Reading Aloud and Book Talk – Making Intertextual, Personal and Real-world Connections

- Read aloud to the end of the story, pausing for the children’s reflections before engaging them in book talk about the story as a whole:
 - *Tell me...was there anything you liked about this story?*
 - *Was there anything that you particularly disliked...?*
 - *Was there anything that puzzled you?*
 - *Were there any patterns...any connections that you noticed...?*
- Reflect with the children what we have learned from this story. *Why do you think the author wanted to write this story? What might she want us to think or feel?*
- *Take some time to revisit the first two stories alongside this. Are there any patterns or human themes that connect them? How? Do they make any connections between other stories they know in books, in films or on television?*
- Ask the children to think of any connections they can make with their personal lives and experiences. *Have they ever felt like something was happening that they didn’t agree with or that they couldn’t control? What happened? How did it make them feel? Who else was involved?*
- Ask the children to think about what really matters to them in their daily lives or to their classmates or family. *Is there a place that they like to visit or that they know is important to members of their community? How would it make them feel to see it close? Is there anything that they think could be improved in their school or local community, such as the library or play facilities?*
- Think about what issues really matter to the children in relation to the wider world. *Why are these things important to you? How do they affect you or other people? What change would they like to see and why?*
- Scribe the children’s ideas and then give time for the children to use their personal journals to think about and write freely about issues that matter to them and their families, what they think they know and what change they would like to see.
- This story and their learning around it could go on to inspire the children and families to find out more about how they can affect change or get involved in peaceful protests on issues that

really matter to them as much as the library closure mattered to Nikhil and Jay and their community.

Sessions 33-35: Understanding story structure, story mapping and ideation for own writing

- Invite the children to share which story in this collection was their favourite and why. Give the children time to re-read this story for enjoyment with like-minded peers or listen to it read aloud. Some children may not have a favourite but feel connected to each in different ways.
- Organise the children into small groups to talk about the same story they are reading as a whole: *What was the overall theme of the book? Who were the supporting characters? Where did it take place? What were the main events in the story? Why do you think the author wanted to write this story?*
- Come together to share the similarities and differences that the stories each share and note these around a copy of the front cover on the Working Wall.
- Support groups of children in breaking each of the stories down into around six shapes – the blocks that the story couldn't work without, as exemplified with the **Grandpa's Green Dragon** story.
- Explore and compare the narrative shapes for each of the stories side-by-side. Together, represent these summaries as a line graph as they did for Jay's emotional journey? *Where are each story's peaks and troughs? What might this tell us about short stories and how they can work?*
- Explore too how long each story took to happen. Note that some took a whole day, another a week and the final story evolved over a few hours. *How did this compare with how long it took to read it. If something happens in a few hours, should it be a shorter story?*
- Read aloud the pen portraits of the author and illustrator at the back of the book and talk about what interests the children about them.
- Explain to the children that they are going to be authors and illustrators too and they are going to get the chance to create and publish their own short stories that focus on their own lives in a familiar setting like home, their neighbourhood or their school. *What does this mean to them? What could happen in a story that centres around a familiar setting? How could this collection of stories inspire us?*
- Collect ideas on a sheet of large flipchart paper that can be displayed on the Working Wall to which the children refer, for instance, wanting something too soon; preparing for a family celebration; losing something important; trying to change an injustice; supporting a member of the community.
- Encourage the children to think of other stories they already know, or real experiences they have had with family and look at how to draw on these for ideas as part of this ideation process. The children may be taken with the idea of their reader learning lessons from their story or being prompted to think about how they behave in their own life.

- Now explore the ideas they have about characters that might be good to have in their story. *Will they be like Nikhil and Jay? Do they want characters of the same of different age or even generation? Which other characters will be in the story, adults, children or animals? Why have they chosen these characters? How will they help the story to be told?* Sketch your main characters doing different things or behaving in certain ways to begin to build a picture of them with the children.
- Once you have decided this, think about where the story might take place. *Will it be in one location or might the central characters travel further afield during the story? Would it need to be in a home setting or could it be set somewhere else? How would this affect the events?*
- Model this whole process of ideation as a teacher writer, an enabling adult who can share the process of how a practising writer comes up with ideas for writing. Empty your mind of lots of possible ideas, noting down multiple ideas so that you can come back to others if the first ideas aren't successful when following through to planning. Share how this process is a rough process, just noting words and phrases or drawing sketches of possible characters or scenes, rather than writing the actual story.
- Now give the children their own pieces of blank paper, which will be their ideas sheets (A3 paper is ideal as it gives lots of space to get down and add to ideas and is easy to come back and refer to while writing) and get them to follow the same process, noting down all their ideas about possible characters, settings and story events.
- Come back together to share story ideas and to think about how their own family members and homelives are helping to shape the narrative. Revisit at Nikhil and Jay's Guide to New Words and consider if there are any that are special to their own lives and that feature in their story, for example, Amma says "Jaldi-Jaldi" meaning hurry up but they may hear "chop chop" meaning the same thing in their own homes or classroom. Encourage them to keep their own glossary to include for their readers if they like.
- In and around the session, find times to read aloud and share a variety of books that centre around familiar settings as well as short story collections suitable for this age group. These could include titles already referenced in the sequence as well as those recommended in CLPE's Core Book Collection KS1. You could also delve into the second in the Nikhil and Jay series, *Nikhil and Jay and the Birthday Surprise*.
- Compare and contrast the stories with those featuring Nikhil and Jay. *What did the stories have in common? What was different about them? Which did you like best, why? What other ideas do these give you for a story of your own? Allow the children to add to and expand on ideas on their own idea sheets.*

Sessions 36-40: Drafting, gaining a response to and publishing own stories

- Come back to the ideas sheets from the previous session. As a teacher-writer model the process of choosing one of the ideas to take forward into the drafting of a story.

- Select one of the characters suggested and decide the main thrust of the story; its human theme and potential lesson our reader could take from it, such as learning to be patient; appreciating others; being honest; working together.
- When you have decided this, come back to the big shapes into which you divided the Nikhil and Jay stories and think of the big shapes of your own story, again in no more than six or so parts. At this point, you don't necessarily need to do these in order. For example, you might know how you want the story to start and how you want it to end straight away, then you may need to model the thinking around the events in between. Or you may know one of the big events in the middle of the story and then you'll need to model how to work back to how you got there from the start and where you will go to get to the end of the story. Share this process with the children, asking for help if you get stuck and asking for their response on your own ideas.
- Give time for the children to do the same with the ideas they have on their own ideas sheets. Remember, they only need to summarise the main shapes of the story, not begin to write the story itself.
- When they have done this, allow them to share their initial ideas with a response partner, talking together about the shape of their story, whether it flows, and having a chance to discuss anything they are stuck with.
- When they are happy with their initial plans, model how to use these to draft the story. Each shape is a separate stage of the story which can be expanded on in writing, this may also help them to think about sectioning their story into pages or paragraphs. They will also need to think about whether they will present their story just in writing, or if they will illustrate alongside, as they work. At the drafting stage, they may want to make small rough sketches to support their thinking, but again, you should be clear that this will be rough at this stage and will be redeveloped before publishing.
- After drafting, give time for the children to read through their ideas with a response partner. Give them prompts to reflect on the writing, such as:
 - *Was the choice of characters good? Did you want to read their story?*
 - *Did the story have a clear beginning, middle and end?*
 - *Was it written in the right style?*
 - *Did they use enough detail to make it interesting to read?*
 - *Did it flow between each part of the story?*
 - *Was there anything else that could be added to make it easier or more interesting to read?*
- Give time for the children to share and reflect on each other's ideas before giving time to go back, revise and edit their work as necessary.
- To model the act of revisiting, honing and refining the writing, you might go back to the original piece of shared writing or potentially use one of the children's writing - with their

agreement. It can be effective, if you have access to a visualiser, to enlarge the child's writing so everyone can see it.

- When they have shaped the content, look at how to check spelling and punctuation prior to publication, through writing conferences, marking or editing alongside a peer.
- Give choice to the children in how they would like to publish their stories for their audience. Will they make homemade books, write these out as a continuous short story which may or may not have accompanying illustrations, will they make an e-book or audiobook?
- Give time and space for the children to publish their stories and access to appropriate resources such as a variety of different kinds and sizes of pens and paper, art materials for illustration, ICT equipment, publishing software, iPads for e-publishing or audio recording.
- Encourage the children to share their finished stories with a different response partner and share their opinions on them. This should be a positive experience, so you may want to model this with another adult responding to your story with what they liked about the story and illustrations first.
- The children may want to revisit the author and illustrator biogs and create their own about themselves to be included in the back of their book.
- Allow time for the children to be able to present this work to a wider audience such as in a learning showcase to parents or the rest of the school or having a permanent display space where the variety of texts they have produced are available to view by a wide audience.
- You may like to create an event whereby the children's family members or carers come in to celebrate the school and family learning that the children have been engaging in throughout this sequence and that is now exhibited in the classroom in a variety of ways.

Use and Application of Phonics and Spelling:

The following words could be used to exemplify learning at different phonics phases:

There are a wide variety of words that allow the children to practise using their phonic knowledge in a rich and real reading context, such as:

Basic code (starting sounds):

Max, cat, Jay, did, them, sat, him, big, habit, sit, let,

Basic code (all sounds):

too far away, wait, with, tell, upstairs, peep, batter, down, miss, art shop, card

Consonant Clusters:

branch, tree, until, went, stop, catch, lost, green dragon, clock, story, cross, flat, still, grandpa, free, chant

Complex code:

Alternative Graphemes:

Me Do It:

/igh/ Nikhil, liked, climb, tried, behind, inside, bike, arrived, shiny, time, smiled, slice

Grandpa’s Green Dragon and Pancake Day:

/ai/ Jay, away, motorway, make, making, cake, baked, take, place, say, amazing, mermaid...Friday (and all days of the week), Pancake Day, made, today, patient, play, train, table,

Pancake Day:

/ee/ week, even, evening, sadly, fluffy, chutney, chillies, hurry, teatime, demon

Save Our Library:

/u/ luck, took, books, look, football, woods, bookworm,

/oa/ go, closed, no,

/ow/ shouted, crowd, now, how, loudly

/ee/ free, library, money, reached, read, me

Alternative pronunciations:

‘a’: want, taller, Amma, talk, dosa, India, patient

Common Exception Words:

There are a wide range of common exception words through the four stories, including: to, the, in, so, them, was, too, until, with, me, he, she, went, said, after, about, him, would, could, should, people, little, there, where, their, they

Spellings:

Contractions: could / couldn’t, will/won’t, do/don’t, I’d, I’ll

Compound words: breakfast, afternoon, doorbell, eyerone, cocnut, pancake, countless, someone

There are good opportunities to explore grammar, vocabulary and spellings associated with using past and present tense verbs in a narrative as well as there being a good deal of descriptive verbs exemplified that children can draw on to paint a picture of a scene or a character in their own stories:

Suffix	‘-ed’ suffix					‘-ing’ suffix				
	Root word - verb	simply + ‘-ed’	double consonant then + ‘-ed’	-e then + ‘-ed’	change y to i then + ‘-ed’	Irregular	simply + ‘-ing’	double consonant then + ‘-ing’	-e then + ‘-ing’	change y to i then + ‘-ing’
miss	missed					missing				

drop		dropped					dropping		
worry				worried					worrying
swing					swung	swinging			
spot		spotted					spotting		
lose					lost			losing	
rummage			rummaged					rummaging	
smile			smiled					smiling	

NB/ Capturing the children’s oral rehearsals and outcomes will enable you to assess how secure the children are with common irregular past tense usage or whether they are attributing the rule of -ed suffix for past tense to all root words, e.g. ‘finded’ instead of ‘found’. Support children through a range of planned opportunities for talk in order to recast and model this language until the children come to possess it.

Similarly, there are good opportunities to explore grammar, vocabulary and spellings associated with making comparisons:

Suffix	‘-er’ suffix					‘-est’ suffix				
	Root word - adjective	simply + ‘-er’	double consonant then + ‘-ed’	-e then + ‘-ed’	change y to i then + ‘-ed’	Irregular	simply + ‘-ing’	double consonant then + ‘-ing’	-e then + ‘-ing’	change y to i then + ‘-ing’
old		older					oldest			
tall		taller					tallest			
strong		stronger					strongest			
fluffy					fluffier					fluffiest

Contextualised Grammar Opportunities:

Story Language:

There are plenty of opportunities throughout these stories to explore the sentence structures, adverbials and conjunctions associated with the passing of time, for example:

After breakfast, Later that morning, The birthday party was that afternoon, Maybe when...Now was not a good time...It was almost time...After the party...That evening...That day...

Adverbials: sternly...smiling...far away from...maybe...carefully...vigorously...overnight...in the garden

Noun phrases: frozen coconut...fresh, grated coconut...pocket money...good idea...lowest branch

Punctuation for effect (exclamation marks, ellipses, question marks, use of capital letters):

Stop!...How about after my birthday party?...OPEN THE LIBRARY!