

Pattan's Pumpkin: An Indian Flood Story by Chitra Soundar, illustrated by Frané Lessac (Otter-Barry Books)

Storyteller Chitra Soundar has adapted this flood story from one told in Kerala in southern India. Pattan and his wife Kanni grow food which they share with all living creatures. An ailing plant that he nurtures becomes a huge and splendid pumpkin which provides rescue and shelter when dark clouds gather and a flood threatens human, animal and plant life.

Frané Lessac's vibrant illustrations in a naïve art style complement this story relating to a seemingly simple lifestyle which has global as well as local implications.

Overall aims of this teaching sequence:

- To talk confidently about a picture book and respond to it in a range of ways
- To explore important themes of community, perseverance and determination
- To explore the story through a variety of teaching approaches including artwork, drama and role play
- To engage in oral storytelling and bookmaking
- To write in role from more than one perspective

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

Overview of this teaching sequence

This teaching sequence is approximately 4 weeks long if spread out over 20 sessions. The characters and setting of this largely unknown myth are well drawn, offering young readers a good stimulus for their own descriptive and story writing as well as providing a plethora of non-fiction and extra-curricular opportunities. It offers the chance to learn about the Indian Subcontinent and the animals that live there. The children are able to draw on the strong language structures which lend themselves well to structuring oral and traditional storytelling. Children can compare the myth to other flood stories from around the world and be given the chance to write a flood myth of their own devising.

National Curriculum objectives covered by this sequence

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Reading (Comprehension):

- listen to, discuss and express views about books at a level beyond that which they can read independently;
- discuss the significance of the title and events;
- link what they hear or read to own experiences;
- explain understanding of what is read;
- discuss the sequence of events in books and how items of information are related;
- discuss favourite words and phrases;
- answer and ask questions;
- predict what might happen on the basis of what has been read;
- draw inferences on the basis of what is being said and done;
- participate in discussion about what is read, taking turns and listening to others;
- express views about reading.

Writing (Composition / Vocabulary, Grammar and Punctuation):

- draft and write by noting ideas, key phrases and vocabulary, and composing and rehearsing sentences orally;
- sequence sentences to form short narratives;
- write for different purposes including about fictional personal experiences, poetry, non-fiction and real events;
- reread and evaluate writing to check it makes sense and make simple revisions;
- read writing aloud with appropriate intonation to make the meaning clear;
- use new and familiar punctuation correctly;
- use sentences in different forms;
- expand noun phrases to describe and specify;
- use past and present tense correctly and consistently;
- use simple conjunctions to link subordinate and co-ordinating clauses.

Speaking and Listening:

- listen and respond appropriately to adults and peers;
- ask relevant questions to extend knowledge and understanding;
- consider and evaluate viewpoints, attending to and building on the contributions of others;
- participate in discussions, performances, role play, improvisations and debate about what has been read;
- use spoken language to develop understanding through imagining and exploring ideas.

Cross Curricular Links:

Re-enactment through play: story props, story boxes, small world play

At appropriate points during this teaching sequence it will be important to provide lots of ways for children to revisit the story and retell it independently for themselves and their friends.

- Story props
 - With the children, make a set of magnetic or stick story props to use both in your retelling of the story and to support children's own independent retellings.
<https://www.clpe.org.uk/powerofreading/teaching-approaches/story-boxes>
- Story boxes
 - Children can make a story box or story boxes, at home or in school, to use to replay this story. Include small figures of Pattan, Kanni, the pumpkin and the animals for the children to hold and enact their story through (if 3D figures and toys are difficult to attain, use laminated cut-outs based on illustrations from the text).
- Small world play
 - Make a 3D map of the story in a builder's tray using sand, grass, leaves, branches and a material such as mod-roc to make the green mountains, the river and the valley. Place models of the characters, their house and their vegetable plot in it for children to use to encourage oral retelling.

Science

Biology:

- Children can investigate the requirements for growing healthy plants, including growing their own vegetables.
- Children can explore living and non-living things, including the basic needs of animals and their offspring.
- Children can investigate, via illustrations, photographs and videos, the different habitats provided by the Western Ghats mountain range and the animals that live there.

Chemistry:

- Children could explore floating and sinking, especially considering whether some vegetables float, and investigating ideal properties for a boat.

Computing

- Children can be encouraged to use ICT to enhance learning: recording storytelling, filming role play, using digital photographs to make books or present ideas; creating short simple e-text of book using PowerPoint that combines words with images and sounds; internet research.
- Children could use technology to enhance their geographical understanding and sense of place in the world, such as Google Earth / Maps, the app Grid Finder, etc.

Personal, Social and Emotional

- Children can explore themes such as determination and perseverance, as well as issues related to conservationism and caring for our local environment. Through their study of Pattan, children can also explore the importance of sharing our resources with others.

Geography

- Children can use this book to stimulate a wider study of India as a whole or the Western Ghats mountains. Children could compare their own town/city or school with a school in Mannarkkad. You might investigate opportunities to partner with a school in the region and set up pen pals.
- An exploration of the area in which the story takes place compared with children's own locality, will support their use of atlases and maps and their naming of continents, countries and oceans.
- Children can use geographical language and vocabulary to describe the weather and climate, as well as the human and physical features.

Art and Design

- Initially influenced by Frané Lessac's exciting and colourful landscape illustrations from the text, children can compare these with photographs of the Western Ghats mountain ranges which inspired her images, before producing their own landscape paintings.
- Children can explore different painting media, such as the gouache paint used by Lessac for all of her illustrations for the text.
- Children can compare Lessac's style to the landscapes created by the Fauvist artists during the early 20th Century. Artists who worked in the Fauve style include Matisse and Derain.
- Children can illustrate their own stories, using a range of materials and techniques that capture the changing landscape in the story.
- Children can explore traditional textile patterns and designs, such as Rangoli.

Design and Technology

- Children can taste, describe and evaluate different recipes involving pumpkin as well as creating their own meals.
- Children can design, make and evaluate their own model boat or floating craft to rescue Pattan, his family and his animals from a flood.
- Children can make storyboxes to represent some of the scenes and environments in this story.

Music

- Children can explore traditional music and songs from Southern India. If possible, they may have the opportunity to perform and compose using traditional Indian instruments.

- Listen to some lullabies in the Tamil language, which is one of the languages spoken in Southern India that the Irular tribe would most likely be familiar with. There are lullabies at these links:
- <https://www.babycenter.in/p25009815/%E0%AE%86%E0%AE%B0%E0%AE%B0-%E0%AE%85%E0%AE%A9%E0%AF%8D%E0%AE%AA-tamil>
- <https://www.babycenter.in/p25009817/%E0%AE%86%E0%AE%B0%E0%AE%B0%E0%AE%B0-%E0%AE%86%E0%AE%B0%E0%AE%B0%E0%AE%B0-tamil>
- If children wanted to learn a simple Indian lullaby, Hari Coo Coo has a reasonably simple tune and lyric and can be found transcribed in *VoiceWorks 2* (Peter Hunt, Oxford University Press, 2003). You can also listen to the National Youth Choir of Scotland performing it on Sound Cloud at the following website: <https://soundcloud.com/nycos/hari-coo-coo>

R.E.

- In tandem with your locally-agreed syllabus for RE, children may have the opportunity to explore and discuss one or more of the primary religions of India.

Teaching Approaches

- Reading Aloud
- Book Talk
- Responding to Illustration
- Role on the Wall
- Visualisation
- Role Play
- Freeze Frame
- Thought Tracking
- Teacher in Role
- Writing in Role
- Story Mapping
- Storytelling
- Book Making

Writing Outcomes

- Information Writing
- Captions, Labels and Posters
- Free Verse Poetry
- Letter Writing
- Thought Bubbles
- News Report
- Song Writing – Lullabies
- Writing in Role: Diary
- Story Telling
- Narrative: Myths

Links to other texts and resources:

Books by Chitra Soundar:

- *A Dollop of Ghee and a Pot of Wisdom* by Chitra Soundar, illustrated by Uma Krishnaswamy (Walker)
- *A Jar of Pickles and a Pinch of Justice* by Chitra Soundar, illustrated by Uma Krishnaswamy (Walker)

- *Farmer Falgu Goes On a Trip* by Chitra Soundar, illustrated by Kanika Nair (Karadi Tales Company)

Stories set in India::

- *Stories from India* by Anna Milbourne, illustrated by Linda Edwards (Usborne)
- *The Tiger Child* by Joanna Troughton (Puffin)
- *The Elephant's Friend* by Marcia Williams (Walker)
- *Seasons of Splendour: Tales, Myths and Legends of India* by Madhur Jaffrey, illustrated by Michael Foreman (Puffin)
- *Indian Tales* by Shenaaz Nanji, illustrated by Christopher Corr (Barefoot)
- *Tales from India* by Jamila Gavin, illustrated by Amanda Hall (Templar)

Stories about growing vegetables and plants:

- *The Gigantic Turnip* by Aleksei Tolstoy, illustrated by Niamh Sharkey (Barefoot)
- *Mr Wolf and the Enormous Turnip* by Jan Fearnley (Egmont)
- *Oliver's Vegetables* by Vivian French, illustrated by Alison Bartlett (Hodder)
- *Pumpkin Soup* by Helen Cooper (Corgi)
- *Eddie's Garden: and How to Make Things Grow* by Sarah Garland (Frances Lincoln)

Flood stories:

- *Elmer and the Flood* by David McKee (Andersen Press)
- *All Afloat on Noah's Boat* by Tony Mitton, illustrated by Guy Parker-Rees (Orchard)
- *Noah's Ark* by Lucy Cousins (Walker)
- *Manu's Ark: India's Tale of the Great Flood* by Emma V. Moore (Mandala)

Non-fiction texts:

- *I is for India* by Prodeepta Das (Frances Lincoln)
- *Geeta's Day* by Prodeepta Das (Frances Lincoln)

Links to other resources on the Power of Reading Website:

- 'Tell Me' grid and questions: <https://www.clpe.org.uk/powerofreading/teaching-approaches/tell-me-booktalk>
- Book making guidance: <https://www.clpe.org.uk/powerofreading/teaching-approaches/bookmaking-journals>

Weblinks:

- Chitra Soundar's website: <http://www.chitrasoundar.com/>
- Frané Lessac's website: <http://www.franelessac.com/>

- Simple India Overview –National Geographic Kids’ Fact File: <https://www.natgeokids.com/discover/geography/countries/country-fact-file-india/>
- Chitra Soundar interview about *Pattan’s Pumpkin*: <http://www.culture-baby.net/2016/09/pattan-pumpkin-indian-flood-story.html>
- Overview of the Irula Tribe: <http://kanimar.com/irula.html>
- Mannarkkad Tourist Information site: <http://www.mannarkkad.com/>

Teaching Sessions

Before Reading:

- Try not to share the title or front cover of this book as you gradually unfold it with the class. Wait until the book is finished or nearly finished before revealing the cover and title (at least until after session 10). The illustration on the cover of the text depicts an event from late in the narrative – knowing the event early in the sequence of work will limit children’s imaginative predictions of what could possibly happen. Alternatively, if children are aware of the cover illustration, they could discuss and explore the different possibilities surrounding what might have happened to lead to that moment.
 - You may wish to display, and invite children to explore, a selection of books that will extend and enrich the study of this text. A number of suggested titles are listed above.
 - Explore whether the possibility exists of children contributing to, planting and tending a small allotment within or near the school grounds. As well as benefiting learning within the curriculum for science it will also provide ample opportunities for purposeful reading and writing (some suggestions are referred to explicitly in Session 5, for example).
 - If you are considering providing the children with the opportunity to grow and tend their own pumpkin plants, be aware that a pumpkin takes approximately 3 months to grow to full size which may affect when you choose to plant them and when during the school year you choose to use this sequence. Helpful information can be found at various websites to support growing your own pumpkins, for example:
http://gardenerskitchen.co.uk/vegetable_details.php?v=ghost-rider&t=pumpkin&tid=50&vid=92&f=D-P. If you are planning to grow pumpkins, then the best time to use this sequence might be the summer term – seeds could be germinated in April/May ensuring that by June/July you have pumpkin plants available to tend. However, if you aren’t growing your own, but want your class to experience the look, feel and taste of a fully-grown pumpkin, they are most easily available in September/October when most British supermarkets stock them in the run-up to Halloween.
 - 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’ by folding over large pieces of sugar paper and subsequently using the pages of the journal to capture responses.
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- Session 1: Response to Illustration
 - Display the endpapers featuring Frané Lessac’s illustrations of a variety of pumpkin plants, either copying it for each table or displaying on the IWB. Ask pupils to work as a table to write down/discuss everything that they associate with pumpkins (Halloween, carving, lantern, witches, goblins, pumpkin pie, farming, Cinderella, coach, pumpkin seeds, scarecrow, etc.)

- If possible, display some pumpkins in the classroom or on the children’s tables. Children can add to their initial impressions by drawing and annotating their own illustrations of a pumpkin plant.
- Discuss with the children: what do we know about pumpkins/What might we like to know? You may wish to collect children’s thoughts for your working wall or class journal. What might be the significance of a pumpkin to this story? What other stories have they encountered that feature pumpkins? How might this influence and inform their predictions about what the story might be about?

Session 2: Response to Illustration, Developing Language

- Look at images based on real locations in which the story occurs (for example Mannarkkad, the Sahyadri mountains, the Kerala region, etc.) and of the Irula tribe for whom this is a traditional story passed down orally for generations. Try to include a diverse range of images, from urban setting to rural, demonstrating some economic and technological diversity as well. The timeless illustrations in the book reflect the fact that it is based on a myth. However, if children only see the images from the text, they can be left with a limited or stereotypical view of an entire region or even country.
- What can children see in the pictures? What associations do they make? Where do they think it is? Why do they think that? Collect children’s ideas together.
- Focus on one of your selected images and invite children to expand on what they can see by describing it and responding personally to it, for example: what colours do you notice? Describe the people’s clothes, the houses and landscape. Have you seen clothes/buildings/landscapes like this before? Encourage use of descriptive language and annotate the image with examples.
- If you haven’t already done so, explain that all of the images that you have looked at are from India which is where our story is going to take place. Use a map, globe or interactive resources (like Google Earth) to locate India in relation to your locality, then subsequently Kerala in Southern India where the hills in which the story is set can be found. Zoom in further by focussing on Mannarkkad and the surrounding area. What do the children notice?
- What do the children already know about India? What would they like to know? After children have had an opportunity to discuss, scribe their ideas into a large table that can be displayed in a shared area of the classroom – the three headings on the table might be: what we know about India; what we would like to know about India; and, what we have found out.

What we know about India:	What we would like to know:	What we have found out:

- As you read the book or undertake cross-curricular work in Geography, Art, Music or PSHE, add what the children have learnt or any new questions that interest them to the displayed table. You might encourage children to return to the display and add to it themselves. Children might also be encouraged to research the topic further at home and bring in their findings to share with the class.
- Following the whole class work, handout a selection of images of scenes in Kerala for children to choose from. Ask them to describe and annotate these in pairs or individually. Invite the children to help you compose sentences to describe the scene displayed on the IWB. Model how to do this, orally rehearsing before writing. Explicitly demonstrate how you might begin your sentence and how to use the descriptive language gathered by the class earlier in the session. Then, ask children to write their own sentence or sentences about their chosen image (alternatively, you may decide that the children will all use the class image).
- Following the independent writing, demonstrate how to reread writing to check for errors. You may do this using your own modelled writing or an example of the children's work. Encourage the children to return to their sentences to check that it makes sense, the meaning is clear and it is punctuated.
- Collating each of the children's images and sentences could form the basis of a whole class non-fiction text about Kerala or Southern India, with each pair contributing their own page to the class book.
- Finish the session by briefly sharing the first double-page spread from the story (with the text covered) and reminding the children that all of the images they have explored show the same country.

Session 3: Responding to Illustration, Role on the Wall

- Refer children back to the first double page spread illustration (without sharing the text) that they looked at briefly in the previous session.
- What can children see? Ask them to work with a partner to list as many different things as they can see in the image. How do they feel when they look at the image?
- What words or phrases might be used to describe this picture? As in the previous session, support the children in writing a sentence to caption the image.
- Share the names of the two humans in the image (Pattan and Kanni) with the children. What words would they use to describe these two people based on this image? What do they notice? What are they wearing? What are they doing? What can we deduce or infer?
- Read aloud the first double page. Allow the pupils to discuss: What have we learned? Now, what do we know about Pattan and Kanni? What is important to them and their lives?
- Do the children have any questions about what you've read so far? You may want to share the location of the Sahyadri Mountains (also called the Western Ghats). Children may need help in understanding that this is a real place, but that the story is an ancient myth that has been passed down over thousands of years. Create a focused space in which to build and

share a bank of specific vocabulary related to the text: place names, character names, etc. You might also build a class dictionary in which children can note or suggest words they encounter as they journey through the book. Use a study of the illustrations and the text to collect the appropriate nouns for the different animals and plants. If possible, featuring books such as *Maps* by Aleksandra Mizelińska and Daniel Mizeliński (Big Picture Press, 2012) or *World Atlas* by Nick Crane and David Dean (Barefoot Books, 2011) in your classroom reading environment will support interested pupils in exploring features of the locality independently.

- On large paper, the IWB or your flip chart draw a simple outline of a person. Explain that we are going to write down what we think we know so far about Pattan using this outline (role on the wall). In the space outside of the outline, write down what children notice about the character – what he does, his appearance, what he says (He hasn't said anything yet, but we can return to this role on the wall later in the text to add other ideas). Within the outline, write down words and phrases to describe his characteristics, how he might be feeling and what he might be thinking. Give children the opportunity to verbalise, why they believe he might be thinking or feeling those things – explicitly making the link between the external and the internal – how does what a character does or say inform us about what he might be thinking or feeling and vice versa?
- After modelling the process, you may wish children to work in small groups to produce their own role on the wall posters for Pattan or for Kanni.
- After reflecting on our main characters, discuss: how might these characteristics be important to the story we are about to read? What might happen?

Session 4: Visualisation

- Read aloud the next double page spread of the book (From “One day, Pattan found...” to “A pumpkin has started to grow.”) without showing the children the accompanying illustration. Read it aloud twice to allow the children to absorb some of the language, then ask the children if there are any words or phrases that they particularly liked or found memorable. Scribe these so that children can refer to them later.
- Ask them to listen again and close their eyes as they listen to the words. What did they picture when they were listening? Provide children with cartridge paper and art materials (coloured pencils, crayons or pastels) and ask them to draw what they were picturing in their mind while they listened to the language.
- When children have completed their drawing, ask them to share the image with a partner describing what they drew and why. Refer children back to the memorable language from the text if they need support in describing their image. When they have rehearsed their sentence orally, ask them to write a caption for their illustration.
- Return to the working wall and ask children if there is anything that they want to add to the ‘role on the wall’ poster for Pattan?

Session 5: Writing in Role; Non-fiction Writing, Labels and Explanations

- Reread the story from the beginning to “A pumpkin has started to grow”, this time sharing the illustration from the double page that was discussed in the previous session. Ask the children to look at the animals surrounding the pumpkin plant. How can we tell that the pumpkin is important? What might the animals all be thinking about as they look at it? Is Pattan worried about the plant? Might he be worried about any of the animals eating it while it’s still growing? Discuss children’s response to these questions, scribing their ideas around the image.
- Give out copies of the image for children to draw thought bubbles on showing what the different animals are thinking. Add a speech bubble for Pattan – what is he saying?
- If Pattan wants to protect the pumpkin, what could he do? Stand guard? Put a fence around it? Make signs explaining how to treat it? Collect in ideas from the children and then explain that Pattan needs them to make small signs and posters that will ensure that people protect the pumpkin plant and treat it correctly. This may lead to a wider conversation about what a pumpkin plant needs to grow successfully – various gardening websites and seed packets have information about this or you may be concurrently undertaking science investigations on this topic. If the class are growing their own pumpkin plants or have access to a school allotment site, they could make the signs and posters to protect these as well. Further writing opportunities within this context could include rotas, plant care guidance and manuals, plant labels, etc.

- Extended Session 6: Word/Spelling Investigation; Non-Fiction Writing
- Read the next double page spread (“The pumpkin grew a little every day...” to ““Soon it will be as tall as the mountain,” said Pattan.”). Use book talk question to allow children to share their responses to the giant pumpkin, including what they might do if they were Pattan and making links with any other stories they know in which a giant plant grows (they may have read – or been read - variations on The Enormous Turnip or seen the film version of James and the Giant Peach). As you read aloud each section, you are encouraged to occasionally return to the beginning of the text, so that children feel the overall shape of the narrative.
- Help the children envisage the size of the pumpkin at each stage by asking them to compare it in size to something in the school environment.
- Display a book talk grid on the IWB or flipchart and scribe responses from the class to capture children’s responses to the text so far.

<ul style="list-style-type: none"> Likes What do you like about the book/ picture? 	<ul style="list-style-type: none"> Dislikes Is there anything you dislike about it?
<ul style="list-style-type: none"> Puzzles Is there anything that puzzles you? 	<ul style="list-style-type: none"> Connections and Patterns Does it remind you of anything?

- Revisit the two sentences: “The pumpkin had grown taller than the fence. It was fatter than the pigs.” Underline the two adjectives ‘taller’ and ‘fatter’. *What do the two words have in common? Why do they both have the same ending?* Draw out from the children that these words are making comparisons between the pumpkin and the fence, and between the pumpkin and the pigs. Do words which compare two things always have the same ending. Choose two objects in the classroom and compose a sentence orally comparing them, e.g. ‘This pencil is longer than my scissors.’, or “This cushion is softer than the desk.” Ask children to work in pairs to choose two objects and orally create their own sentence comparing them. Alternatively, children could use one of the illustrations from the text so far to create their own example sentences.
- Working with the class, use this bank of oral sentences to make a list of comparative adjectives. This will provide an ideal opportunity to explore spelling patterns in context – depending on the ending of the root word, how do I need to adapt the spelling when adding –er? In reading back the words, either from the original text or from children’s own ideas, you could draw out the difference between taler and taller, fater and fatter.

- Ask the children to investigate: Are there some adjectives that don't work with an –er suffix? Is there a pattern as to which adjectives 'don't work'? (Generally, the adjectives that 'don't work' are those that have more than one syllable and don't end in –y). *What would we do if we wanted to say that one flower was 'beautifuller' than another?*
- Use the illustration of the growing pumpkin to draw out the superlative – e.g. the first pumpkin is big, the second one is much bigger, but the third one is the.... biggest!
- Add a third column to your list of root adjectives and comparatives. After working with the children to create your lists, use an illustration from earlier in the text (for example, the opening double page spread) to place the words in context, e.g. 'The pigs are smaller than the bulls, but the tiny ants are the smallest.'
- Display a variety of edible plants (if possible, from the region in the story) on the children's tables - or, if providing actual plants proves too difficult, substitute with photos instead - and handout Post-It notes to each child. Ask the children to write a word or a phrase to describe one of the plants on a Post-It note and stick it next to the plant – they might use adjectives to describe the look, feel or taste of the plant or the plant's name (which some children may need support with initially). They can keep adding Post-It notes until they run out.
- Allow children sufficient time to read the contributions of all the children on their table and discuss their favourite words or phrases that other children have added.
- Using the modelled 'comparative and superlative sentences' inspired by the book's illustrations for guidance if necessary, ask children to create and share sentences orally about the plants (for example, '*An apple is juicier than a banana, but the melon is the juiciest fruit in the bowl.*')
- Scribe these for the children and support them in responding to any need for editing or improvement and drawing their attention to the -er, -est spelling patterns.
- Explain that as a class you are going to make a book for the children in Nursery to support them in making comparisons between different fruits and vegetables. Each child is going to produce a page for the book with an illustration in the style of Frané Lessac and an accompanying sentence. Children may make additional pages if they wish.

Session 7: Developing Language, Poetry Writing

- Return to the page on which the largest pumpkin is illustrated. Hand out copies of the illustration and ask children to work in pairs to annotate it – encourage them to use some of the comparative adjectives from the previous session. When collecting words, phrases and sentences from the children, support them in drawing comparisons and creating similes to describe the giant pumpkin.
- What could Pattan do with this giant pumpkin? Allow children to share ideas.
- Ask the children if any of them have tasted pumpkin before. If they have, how would they describe it? If they haven't, what do they think it might taste like?

- If possible, taste some pumpkin. The best way to try raw pumpkin is to peel it, slice it in half, scoop out the seeds and stringy parts of the flesh and then dice up the rest into small cubes for the children to try. You may want to involve the children in this process or alternatively complete the preparation beforehand. If you prepare the fruit prior to the lesson, take photographs of what you needed to do to share with the children so that they can see the relationship between the original plant and the food that they are tasting.
- Collect vocabulary related to the children's tasting experience as well as to the look and feel of the pumpkin and display these words and phrases on the working wall along with any inspired by the illustration at the start of the session.
- Ask the children who enjoyed the taste of the pumpkin? Who didn't like it? Why?
- Explain to the children that we're going to share our positive and negative experience by writing a poem about a pumpkin. We could write about what it looks like, how it feels on the outside, how the inside is completely different or about how it tastes, or a mixture of all of those things.
- Read the poem 'Spaghetti! Spaghetti!' by Jack Prelutsky, which is featured in many anthologies, including *The Puffin Book of Fantastic First Poems* edited by June Crebbin (Puffin). Display the poem where the children can reread it. Did they like the poem? Why? Why not? Were there any words or phrases that they particularly enjoyed? Do they think the poet likes spaghetti? How might it be different if the poet really hated spaghetti – can they suggest some words or lines that they could alter to show how much he detests it instead?
- From the same anthology, you could also share 'Soggy Greens' by John Cunliffe and 'I'm An Apple' by Clive Riche to inspire children's poetry writing.
- Hand out paper strips to the children and ask them to write one phrase or sentence about the pumpkin's appearance, taste or feel on to it. They could choose an idea from those discussed in the class or create a new one of their own.
- After children have written on their paper strips, borrow 5 or 6 of them and pin them up at the front of the class. Discuss with the children which of the strips might be an effective opening line for our poem. What line might work following that? Are there any words or phrases that might need adapting slightly to help the flow of the poem when we read it aloud? Do we need to add or remove any words? Keep reading it aloud and checking that the rhythm of the poem is effective and reflects the impact that the class wants to have. Do we want our poem to suggest that the pumpkin is wonderful or disgusting? Might we need to alter our phrasing to have that effect?
- After, you have modelled the process, ask each table to repeat the task using their own strips – reading them aloud to each other, deciding on the best order and editing as necessary. When they are happy that their group poem is edited to everyone's satisfaction ask them to prepare to read it aloud to the class.
- Respond to each poem as it is read aloud, highlighting lines or phrases that help you to see their viewpoint of the pumpkin or to picture exactly how big it is.

- Afterwards, children could write up these poems as a group, or they could write their own individual poems inspired by the same words or phrases. Some children would appreciate the opportunity to include ideas or images that they weren't able to incorporate during the group writing task.
- Children would benefit from the opportunity to publish their finished poem and present it to a wider audience, perhaps including them in a school newsletter, the class web page or displaying them in a public space. They may wish to present their final poem in the shape of the giant pumpkin or to illustrate it.
- Some children may be inspired by the poems that have been read aloud and want to create a poem following those formats or structured. If they do, ensure that they don't feel limited in their choice of language/vocabulary by the requirements to rhyme. They could always retain the repetition of the original without holding on to the rhyme.

Session 8: Letter Writing

- Read up to the next double spread (up to "But how were they going to take all of the creatures with them?").
- Ask the children to talk to each other about what Pattan could do to solve his problem. When children have discussed possible solutions, give them a chance to share their ideas with each other. You might allow them to walk around the room and on a given signal whisper their idea to the nearest person, or you could simply ask them to share on their tables. The 'whispering' technique can be useful to pupils who still haven't thought of a solution as it allows them to listen to various possibilities before deciding which one to use.
- Take a few ideas from the children and then explain that they should write a short note to Pattan telling him what he should do. How can he rescue all of the plants and animals from the rain and the floods?
- After children have written their notes, ask them to roll them up into a cylinder and tie them with a ribbon so that the little white bird that goes everywhere with Pattan can take the class' ideas to him.
- Once the children have handed in their notes of advice, tell the children that they are now going to pretend to be Pattan. Discuss his situation, how he is feeling at the moment and the problems he is trying to deal with. Explain that you are going to deliver a letter of advice to each of them. They should read the note, consider how Pattan would feel about the advice and then, in role as Pattan, write back to the person who has advised them, thanking them for their letter and explaining whether they will/will not be following that advice and why.
- Share some letters and responses and come to a conclusion as a class as to what Pattan might do next.

Session 9: Role Play

- Reread the story from the beginning, and continue to the bottom of the next page (“The goats bleated. The bison snorted.”). Allow children a chance to respond to and discuss the extra information that they have learned. What do they think Pattan is doing? Does it reflect their problem solving from the previous session?
- Revisit the text from this page. What actions does Pattan do? (reaches for his axe, battles the rain, climbs the mountain, jumps on the pumpkin, cuts a big hole, dives inside the pumpkin). How does the author fit so many actions into such a short piece of writing? Draw their attention to Chitra Soundar’s technique in combining two actions in one sentence – she starts with an action right at the beginning of the sentence: “Battling the lashing rain, Pattan climbed the mountain” or “Cutting a big hole, he dived into its orange flesh.” Ask the children what impact these sentences have on a reader – does it make it more dramatic? increase the pace? speed up the storytelling? It’s like an action-scene in a film. Could they write sentences mimicking Soundar’s style?
- Use a large space, such as the hall or the playground. Reread the book up to this point and ask them to think of two things that Pattan could be doing at the same time (or Kanni, if they prefer). In pairs, have children decide on the two actions and then freeze in position, side by side, showing the two activities. On a given signal, ask all the children to freeze and then select a few children to share with the class what two actions are being mimed in their frozen image. As they share their ideas, orally model putting both of their ideas into a sentence structure similar to that of Soundar’s style in the text. After they have heard you model this a few times, you might ask some children if they could share what they are doing by orally producing their own sentence.
- If pupils need support, you could start by working together to create a word bank of verbs that they could use and then choose two actions that they could be doing at the same time. Back in class, use shared writing to get ideas from the children and explicitly share the writerly thought process of putting those ideas into a written sentence. Ask the children why you’re adding the comma. What is its function? It helps the reader to see your ideas more clearly by separating the two actions.
- If you are able to photograph their freeze frames, they could caption each image with one of their sentences. Keep referring back to the possible uses for this style of sentence structure and provide children with purposeful opportunities to utilise it. For example, you might choose to do an oral retelling up to this point in the story, drawing on this sentence structure where appropriate. In small groups, the children could be provided with an illustration representing a different moment in the story. They could then be given time to devise and rehearse their sentences before coming back together as a whole class and contribute to a storytelling circle.

Session 10: Responding to Illustration, Freeze Frame, Thought Tracking

- Read aloud up to “Pattan loaded them onto the goats, elephants and bulls and brought them up the mountainside” sharing the illustrations.
- What might Pattan and Kanni be thinking as they fill the sacks? Are they confident, excited, worried, scared? Children to discuss and feedback in pairs.
- In small groups, ask children to freeze frame this moment when Pattan and Kanni are filling the sacks and preparing to leave. In the freeze frame, some children may choose to take on the role of one of the animals too. After each group has had a chance to construct their frozen image depicting this moment from the story, tell them that you are wondering what each one of them is thinking. Explain that you are going to ask some of the groups to recreate their frozen moment, but when you tap them in the shoulder that person will no longer be frozen but will come to life and explain exactly what they are thinking about in that moment. They should speak in first person as if they are that character.
- Once a few of the groups have had a chance to share their ideas in role, provide each pair with a copy of the illustration and give them the opportunity to annotate it by drawing and completing thought bubbles for selected characters. Share some of these and discuss how sometimes what people say might not be the same as what they are thinking. Discuss possible examples of this.
- Revisit the role on the wall for Pattan and ask children if there is anything new we have learned about his character that we would like to add.

Sessions 11 and 12: Role Play, Teacher in Role, News Reportage

- Read aloud until “The crested waters of the river carried the pumpkin along” and allow pupils an opportunity to respond to the story so far. Does it meet their expectations? Has it answered any of the questions that they might have had? Were they surprised when Pattan and his family and animals floated away in the pumpkin? Does it remind them of anything they have heard or read or seen?
- Ask them to consider what is happening around the story we are following – the simultaneous narrative of other families that live nearby. How might everyone else in the valley be responding to these floods? What damage might it be causing around the Sahyadri Mountains / Western Ghats?
- Watch and discuss reports from the floods that have hit Britain in recent years using CBBC Newsround website. For example:
- <http://www.bbc.co.uk/newsround/35185759> (images only / no newscaster narration - UK floods)
- <http://www.bbc.co.uk/newsround/35051366> (images only / no newscaster narration - UK floods)
- <http://www.bbc.co.uk/newsround/29126152> (BBC News Reporter on location after flooding in Pakistan in 2014)

- <http://www.bbc.co.uk/newsround/35040210> (Reporter talking to a child who was affected by the 2015 floods in Cumbria)
 - <http://www.bbc.co.uk/newsround/35020749> (BBC News Reporter on location in Cumbria talking about the impact of Storm Desmond in 2015)
 - <http://www.bbc.co.uk/newsround/35003777> (News Report about the impact of flooding during heavy rainfall in India during 2015)
-
- Be sympathetic with how the news footage is used and discussed in the class as some children (or their extended families) may have been directly affected by the recent flooding disasters that have hit the UK.
 - Re-watch the videos featuring on-site reporters. How do they make us feel? Are there any particular words or phrases they use that stand out? Discuss how the reporters might be choosing the language they use – how do they want the viewers to feel? What words or phrases might have that impact on us?
 - Ask the children to imagine if they could talk to some of the other inhabitants of the valley in the same way that some of these reporters spoke to people had been impacted by the floods. What might they want to find out? What questions might they ask them?
 - Hand out small notecards and ask children to work in small groups to note down any questions that they might ask, writing each question on a separate card. After they have had sufficient time to note 3 or 4 questions, ask them to join with another group and compare their questions. Discard any questions that are duplicated, then ask them to put the remaining questions in order with those that will potentially get the most interesting responses first. Discuss the questions that each group have near the top of their list. What makes them effective? What about those at the bottom – is there a way to adapt these questions so that will encourage a fuller response?
 - Once children have selected their best questions use teacher in role to allow the children to ask their questions while you respond as an affected inhabitant of the valley. Children can note your responses in reporter’s notebooks or on lined paper, or another adult in the classroom might transcribe quotes from the ‘interview’ on the flipchart or working wall.
 - After you have modelled the process, children can work in pairs, taking it in turns to be interviewer and interviewee, asking and responding to questions.
 - Use shared writing to develop children’s ideas into a short script for a news item, including the reporter introducing the footage, followed by the interview with those affected by the flooding and closing with the journalist summing up their report or considering further potential impact.
 - Children can then work collaboratively to write their own scripts, inspired by the teacher in role activity, the paired role play, the shared writing and the news clips.
 - After children have had the opportunity to write the script for their TV news reporter, give them an opportunity to rehearse. During the rehearsal process encourage them to respond to any writing that doesn’t have the impact they required, editing and shaping it as they

rehearse. Afterwards, provide them with the chance to perform and potentially film their news reports. Ask the class to suggest feedback, again reflecting on posture, tone of voice, information provided – what are they trying to communicate to the viewer?

- During their presentations, you could lend authenticity to the situation by having children stand in front of the IWB showing footage of a flood or the illustration from the text. You might develop the presentations further by incorporating IT resources. Simple green screen apps (such as Green Screen by Do Ink: <http://www.doink.com/description/>) could allow filmed footage to appear as if it is taking place during a storm or monsoon or in an Indian forest. These could then be shared more widely in other classes or in a school assembly.

Session 13: Shared Writing, Poetry and Song Writing

- Read the page in which Kanni sings a lullaby to soothe the animals. Provide children with an opportunity to respond to the illustration whilst listening to a lullaby performed in a southern Indian language. You might use one of the links provided in the cross-curricular learning section above, or perhaps the lullaby from the soundtrack to the film *Life of Pi* which is sung in Tamil.
- What do they notice in the illustration? How might the different animals be feeling? Why is Kanni singing to them? When might we need to be soothed? What do we find soothing?
- What are children’s experience of/memories of lullabies? Do they know any lullabies? If possible, children could bring in examples from home to share with the class – either written down or potentially even recorded by parents to play back in class.
- Examine some of the common features of lullabies, both traditional English/American lullabies and others in translation.
- Using the tune of a lullaby with which the class are familiar, work with the children to rewrite the words to suit the story so that the finished lullaby is something that would make the animals feel reassured about their situation.

Twinkle Twinkle Little Star	
<p>Twinkle, twinkle little star How I wonder what you are Up above the world so high Like a diamond in the sky</p> <p>When the blazing sun is gone When he nothing shines upon Then you show your little light Twinkle, twinkle all the night</p>	<p>Sweetly singing little bird Soothe the spirits of the herd Let them hear your soaring song And gently I will sing along</p> <p>Even though the rain still falls We are secure within these walls Safely in our pumpkin boat Down the river we can float</p>

Then the traveller in the dark
Thanks you for your tiny spark
He could not see which way to go
If you did not twinkle so.

In the dark blue sky you keep
And often through my curtains peep
For you never shut your eye,
'til the sun is in the sky.

Listen to me one and all
Listen to me great and small
Close your eyes and start to sleep
Not a bleat and not a peep

Pigs and bulls and sheep and deer
Do not cry, you need not fear
However far our pumpkin roams
We will take you safely home

- The rewritten lullaby could then be rehearsed for performance or recording so that it can be played in the school nursery or sent home for younger siblings.
- Children could then be given the option of either writing their own lullaby for the animals or transcribing their favourite lullaby from home to create an illustrated class anthology of verse.

Session 14: Teacher in Role, Writing in Role

- Look again at the illustration of Kanni and the animals waiting inside the pumpkin for the rain to stop. What might everyone be thinking as they wait? Ask the children to think of questions they would like to ask Kanni to find out how she is feeling in this moment.
- After children have had time to jot down questions they would like to ask Kanni, ask children to sort their questions as they did for their news report preparation. Perhaps they could write each question on a Post-It note and create a spectrum of questions from those that will provide us with the most information to those that will give the least. Discuss with the children the questions they have chosen. What do they want their questions to do?
- Once each group has selected their best questions, use 'teacher in role' to help the children explore Kanni's feelings, worries and hopes. Explain to the children that you will answer their questions as if you were Kanni. It might help children understand when you are 'being Kanni' and when you are back to being their teacher. If you select a simple prop or piece of costume so that they know that when you are holding/wearing the item you are Kanni, and when you are not, you are back to being the teacher. If it's not possible for you to stay in role for any length of time, you could ask another adult to come to your class to fulfil this purpose, provided that they are familiar enough with the text to answer any questions that the children may have.
- Following the opportunity to have their questions answered, ask children to write a short diary entry as if they were Kanni, expressing her thoughts about the journey so far and her hopes for the future.

Session 15: Book Talk, Thought Bubbles, Writing in Role

- Read aloud up to the penultimate page of the book (“...as he planted the single pumpkin seed he had saved.”).
- Allow the pupils to share their response to this resolution to Pattan’s journey, including any personal connections they have with the idea of ‘coming home’, particularly after a long or difficult journey; what do they do when they get home? How do they celebrate their homecoming?
- Revisit the sentence: “*I’m forever grateful to the pumpkin.*” How does Pattan show his gratitude? Do the children feel that this is an appropriate show of gratitude? Why? Why not? How does it compare with more traditional methods?
- How might the wider group of passengers from the pumpkin feel about coming to the end of their journey and returning to their valley home? As previously, provide children with the opportunity to annotate the illustration with thought bubbles for Pattan, Kanni and the animals.
- Refer children back to the diary entry they created during the previous session in role as Kanni. What was the tone of that entry? How did she feel? How might those feelings have changed? What will her reflection be on the journey in the pumpkin now that it is over? How do children feel about difficult or challenging experiences once they have been overcome?
- Ask the children to create a follow up to Kanni’s diary from the previous session. Discuss that transition in tone (from worry, despair and hope to joy, thanksgiving, celebration, relief) and how that may be achieved (short sentences, exclamations, positive imagery, looking forward, reflecting on the past).
- Ask pupils if there is anything that they would like to add to the ‘role on the wall’ posters for Pattan or Kanni now that their journey is over.

If you are using the text to inspire cross-curricular learning, this would be a good point to introduce or revisit lifecycles (looking at the cycle of the pumpkin from seed to shoot to vine to flower, from green pumpkin to orange, and then returning to the planting of the seed). Where in the cycle was the plant when Pattan originally found it? They might write to Pattan or his children explaining how to look after plants or specifically how to grow pumpkins. This could be directly linked to any work that children are undertaking in the school garden or allotment, reflecting on and expanding our work in Session 5.

Session 16: Book Talk

- Read aloud the whole book from beginning to end.
- Use the basic questions in the book talk grid to allow children to share and discuss their responses to the whole book. What did they like about it? What didn’t they like? Do they have any questions about anything that happened? Was there anything that puzzled them? Did it remind them of any other stories that they’ve heard or read or seen? Were there any parts of the story that reminded them of anything that has happened to them?

- You may choose to display one large Book Talk grid on the IWB or flip chart to allow you to scribe children's responses, or you could give individual grids out for the children to complete themselves.
- Have the children heard, read or seen any stories that this reminded them of? Talk about what type of story this is. What are the features of a myth? Could any of the stories that children mentioned be characterised as myths? Myths are traditional stories that usually take place in an unspecified but distant past. They feature invented characters, not usually based on actual historical figures, and often have some fantastical elements. They might be used to explain certain natural phenomena or explain how people came to live in a particular place or behave in a particular way. It is quite common for old myths to have once been accepted as actual events.
- As a myth, this story would have been handed down orally from generation to generation of the Irular tribe. What lessons or important ideas might people take away from this story? [The importance of nature; their connection to the natural world; why they needed to look after the forest, the plants and the animals; the need to share resources with others; etc.]
- Provide each pupil with the opportunity to note what they think the key message is. These could be written up on green paper cut into the shape of pumpkin leaves, which might ultimately culminate in a display of work and thoughts related to the text with a large 3D pumpkin in the centre.

Session 17-18: Story Mapping and Storytelling

- Explain to the children that this is the first time this ancient story has been printed in a book for children. Despite this, it has lasted for thousands of years by being passed down orally by generation upon generation of the Irular tribe. Could we also pass the story on by telling it aloud to another audience? Discuss with the children an appropriate audience to tell this story to. It could be a younger or an older class – or you may want children to be able to go home and tell the story to their families.
- Ask the children to listen to you retell the story – not read it aloud. Explain that in order to retell it, you had to try and remember the main moments in the story – perhaps you made some notes or drew some pictures to help you do this. If the class has made or used puppets or storyboxes as a tool to aid retelling (see 'Cross-Curricular Links') you may refer to those as well.
- Explain that you want the children to work in pairs to produce a map of the main events in the story; a map that would help them in retelling it. Remind the children that the main events are the main things which happen in a story and they must be told in the right order for the story to make sense. Start with a brief discussion of how and where the story starts ("Once upon a time... on the banks of a mighty river that galloped down the Sahyadri mountains."). Following this brief description, concentrate on sequencing the main events. Encourage the children to retell the story in stages, providing them with suitable adverbials to order their

retelling (for example: One day...; The next day...; In the morning...; At last...; Down in the valley...; And then, one day...; Back in the valley...; Even today...). Make explicit the way in which the adverbial phrases demonstrate the passing of time as well as the changing location.

- Once children have drawn their story maps and annotated it with any words/phrases or sentences that help them remember the story, ask them to practise retelling it to each other. Suggest that one of them is A and the other is B. A can start telling the story to B and on a given signal B can take over and continue the telling. They can keep swapping back and forth until the story is finished. If the storyteller gets stuck and can't remember what happens next, they can use the story map to help them or the person listening can help too.
- Ask the children if there is anybody that wants to bring their story map to the front of the class and practise telling everyone the story. Model being a good listener to the story, and, if you feel that the child is confident with the structure of the story, you could encourage them to add detail by pausing the story to ask questions about why Pattan or Kanni does something or how they might have been feeling at that point in the tale.
- Once children have had ample opportunities to tell the story to each other, they could take their story maps home or to other classes to share the story. You may also choose to have children write and illustrate their own versions of the story (perhaps telling the story from Pattan's or Kanni's point of view – or as one of the animals). You could also utilise cross-curricular publishing opportunities by recording their retelling using audio devices and adding simple pictures or animations using MovieMaker, iMovie, Scratch or similar apps/programs.

Session 19-20: Book Talk, Narrative Writing, Book Making

- During the initial reading of the book and subsequent discussions, children may have drawn comparisons to other flood stories with which they are familiar, such as the story of Noah from the Christian, Jewish and Islamic faiths. Explain that many cultures throughout the world have their own flood myths and that we are going to read some of them to find out if they have anything in common.
- Hand out a collection of different flood myths for children to read (6 are attached to this sequence or others could be sourced online. Be aware that most published sources are aimed at academics and will need adapting for primary age children).
- In small groups, ask children to choose one of the myths, read it aloud to one another (provide guidance regarding what to do when attempting to read the names of gods and protagonists) and discuss what they thought. Use simple book talk headings to guide their initial discussion: did they like or not like it? Why? Was there anything that puzzled them? Have they got any questions? Did it remind them of anything?
- Take feedback from the groups regarding which story they read, their response to that story and begin to collect ideas as to what the stories have in common with one another, with Pattan's Pumpkin and with any other flood myths that they might be aware of.

- Create a simple outline for most flood myth stories by considering: who makes the flood happen?
- Why does the flood happen? Does anyone survive the flood? If so, who and how? What are the consequences of the flood?
- Reflect also on why were flood myths originally created and shared? Could new generations learn lessons from these stories? Refer back to reflections from session 16 regarding any messages that could be taken away from Pattan's Pumpkin.
- Work with the children to create a simple outline for a flood myth, e.g. People are doing something wrong, a deity decides to punish them by sending a flood, a 'good person' is given an opportunity to save themselves, the good person builds a craft or finds a safe refuge when the flood comes, the flood recedes and life starts again. Not all flood myths have all of these elements and you may talk about those distinctions, for example, in Pattan's Pumpkin, we don't know about any other people other than Pattan and Kanni (who are responsible and considerate in their behaviours) and we don't know if any deity sends the flood, it just happens.
- Working as a class scribe, collect children's ideas for the specific details they imagine for each section: what are people doing wrong? How does the flood arrive? Who are the heroes of our story? What saves them?
- Using the storymaps they created for Pattan's Pumpkin, children work in pairs or independently to now produce a new storymap for their own devised myth. They could use their own ideas or borrow ideas from the class shared plan.
- To aid them in writing their myth, you might develop it in 3 sections – before the flood, during the flood and after the flood. Making an origami book (see Teaching Approaches on the CLPE website: <https://www.clpe.org.uk/powerofreading/teaching-approaches/bookmaking-journals>) will provide the children with 3 double page spreads which would provide a visual supporting structure to develop the 3 parts of the story, as well as providing them with opportunities to publish their work, developing cover art, titles, illustrations, blurbs, etc. The books could then be combined to make a mini-class library of modern-day flood myths.

Word Reading and Transcription (National Curriculum 2014)

Use and Application of Phonics and Spelling

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

Phase 2:

can, but, it, on, hut, big, bug, top, not, back, bull, dug, pig

Phase 3:

how, that, down, with, dark, check, night, rock, goats, sang, hard, herb, nutmeg

/er/ after, river, taller, bigger, fatter, pepper

Phase 4: stem, burst, sleep, flesh, pumpkin

Phase 5:

alternatives:

/e/

/ai/ afraid, baby, they

/ee/ hurry, beetles, mighty, prickly, valley, reach

/igh/ wife, bison, bright, inside, fire, like

/oa/ yellow, home,

/oo/

/ur/ birds

/u/ should, would, could, trouble, floods

/ow/ mountain

/or/ morning, thought

/l/ little, trouble

Alternative pronunciations:

/ough/ enough

/c/ rice

Storytelling Language:

Once upon a time; one day; its yellow flowers smiled at the sun; and still it grew bigger... and bigger... and BIGGER; as tall as the mountain; dark clouds gathered; But how were they going to take all the creatures with them?; he dug and dug until...; the dark evening skies cradled the mountain in darkness;

High Frequency Words:

to, the, said, would, could, should, be, we, go, do, it, no, one, are, look, my, you, but, on, is, the, will, for, they, there, their, went

Compound Words: foothills, mountainside, sunshine, nightfall

Spelling:

Suffixes	'-ed' suffix				'-ing' suffix		
root word	simply + 'ed'	double consonant then + '-ed'	-e then + '-ed'	change y to i then + '-ed'	simply + '-ing'	double consonant then + '-ing':	-e then + '-ing'

bask	basked				basking		
battle			battled				battling
bleat	bleated				bleating		
blow	blew (irregular)				blowing		
bounce			bounced				bouncing
bring	brought (irregular)				bringing		
build	built (irregular)				building		
bump	bumped				bumping		
call	called				calling		
carry				carried	carrying		
climb	climbed				climbing		
count	counted				counting		
cradle			cradled				cradling
crash	crashed				crashing		
crest	crested				cresting		
cry				cried	crying		
cut	cut (irregular)					cutting	
dive			dived				diving
dig	dug (irregular)					digging	
feed	fed (irregular)				feeding		
ferry				ferried	ferrying		
fill	filled				filling		
follow	followed				following		
find	found (irregular)				finding		
gallop	galloped				galloping		
gather	gathered				gathering		
glow	glowed				glowing		
grow	grew (irregular)				growing		
hollow	hollowed				hollowing		
hurry				hurried	hurrying		
jump	jumped				jumping		
lash	lashed				lashing		
like			liked				liking
live			lived				living
load	loaded				loading		
make	made (irregular)						making
pass	passed				passing		
plant	planted				planting		
rain	rained				raining		
reach	reached				reaching		
roam	roamed				roaming		
ride	rode (irregular)						riding
roll	rolled				rolling		
sing	sang (irregular)				singing		
save			saved				saving
share			shared				sharing

snort	snorted				snorting		
start	started				starting		
stop		stopped				stopping	
tend	tended				tending		
think	thought (irregular)				thinking		

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.

'-s' plurals	
simply + '-s'	change y to i then + '-es'
animals	skies
beetles	
bananas	
birds	
creatures	
floods	
flowers	

Contextualised Grammar Opportunities:

Contractions: *can't, couldn't*

Inverted commas: throughout dialogue

Present progressive: *battling, cutting, diving*

Expanded noun phrases: mighty river, ailing plant, beautiful yellow flowers, dark clouds gathered

Conjunctions: but, when, until

Fronted Adverbials: once upon a time, one day, the next day, in the morning, down in the valley, the next morning, back in the valley,

6 FLOOD STORIES FROM AROUND THE WORLD

A MAORI FLOOD STORY FROM PACIFIC ISLANDS:

Long ago, there were many different tribes. They quarreled and fought with each other. Tane, the creator, felt that he was being ignored and his rules were not being followed. Two prophets tried to teach the truth about heaven and earth, but others mocked them and they became angry. So, the prophets built a large raft at the source of the Tohinga River, built a house on it, and filled it with fern-root, sweet potatoes, and dogs. Then they prayed for abundant rain to convince men of the power of Tane.

Some men and women also boarded the raft. One of these men, called Tiu, was the priest on the raft, and he too prayed for rain. It rained hard for four or five days, until Tiu prayed for the rain to stop. However, although the rain stopped, the waters still rose and bore the raft down the river and onto the sea.

After eight months, the waters began to thin. At last they landed at Hawaiki. The earth had been much changed by the flood, and the people on the raft were the only survivors. They worshipped Tane and all the gods at separate altars. After making fire by friction, they made thank-offerings of seaweed for their rescue.

A FLOOD STORY FROM ANCIENT ROME:

Jupiter looked down at the people of the world and was angered by their evil ways. He decided that he would need to destroy it.

He was going to burn the whole world, but was worried that might set heaven itself on fire, so he decided to flood the earth instead.

With Neptune's help, he caused storms and earthquakes to flood everything but the summit of Mount Parnassus. On this high peak, a man called Deucalion and his wife, Pyrrha, came by boat and found safety. Recognizing their goodness, Jupiter let them live and withdrew the flood.

Deucalion and Pyrrha, at the advice of an oracle, repopulated the world by throwing stones behind them; each stone became a person.

A CHEROKEE FLOOD STORY FROM NORTH AMERICA:

Day after day, a dog stood at the river bank and howled piteously. When his master scolded him for making such a terrible noise, the dog replied that a flood was coming and the man must build a boat and fill it with supplies. Furthermore, the dog said, he must throw him, the dog, into the water. However, the man refused to believe the animal, so his dog bent forward to show the back of his neck. The fur appeared to be scoured away, leaving raw, bare skin and bone showing. The man saw this as a sign and finally believed that the dog was speaking the truth. He followed all of the directions, and so he was prepared when the flood arrived. He and his family survived; from them, the population of the world is descended.

AN ACAWAI FLOOD STORY FROM SOUTH AMERICA:

Makunaima created the birds and the animals and put his son, Sigu, in charge of them. Makunaima had also created a great tree from which all food plants grew.

Sigu discovered the tree and decided it would be best to chop down the tree and plant the seeds and cuttings so that the food would be more widely available for everyone. However, when the tree was chopped down, the animals discovered the hollow stump was filled with water which began to overflow.

A torrent of water flooded out and covered the countryside. Reacting quickly, Sigu led the birds and climbing animals to the tallest trees on the highest hill. He led the other animals to a cave and covered its entrance with wax.

Many days of darkness and storm followed - the red howler monkey cried in anguish so much that his throat swelled and remains so to this day! Sigu stayed with the birds in the trees, occasionally dropping seeds. He heard that it took longer and longer for them to hit water as the water level fell, and eventually they thudded on the ground. At that moment, the sky grew lighter and the plants began to grow.

A FLOOD STORY FROM NIGERIA:

The Sun and the Moon were husband and wife, and their best friend was Flood. They often invited Flood to visit them, but he refused saying that their house was too small. Eventually, Sun and Moon built a much larger house, and so Flood accepted their invitation.

He arrived and asked, "Shall I come in?"

"Of course," they replied.

When Flood was knee-deep in the house, he asked if he should continue coming and was again invited to do so.

Soon he rose to the ceiling of the house, and the Sun and Moon were forced to go up onto the roof. Still, Flood kept rising, covering the house entirely - which is how the Sun and Moon made their new home in the sky.

A BABYLONIAN FLOOD STORY:

The gods looked at the Earth and became concerned. The world was so crowded with humans that the planet was at risk.

The first time they noticed this problem, the gods dealt with it using plague – a great sickness that tore through the land. The second time, they used famine – a terrible hunger that struck all men. However, both times, a god called Enki advised men to bribe the god causing the problem and so the people survived.

The third time the gods decided to take action, they chose to destroy all humans with a flood. However, unknown to them, Enki had already instructed a human called Atrahasis to build an ark and so escape. Also on the boat were cattle, wild animals, birds, and Atrahasis' family.

When the storm came, Atrahasis sealed the door and cut the boat's rope. The storm god raged, turning the day as black as night.

After the seven-day flood, the gods regretted their action. Atrahasis made a generous offering to them and they vowed to never destroy the world again.