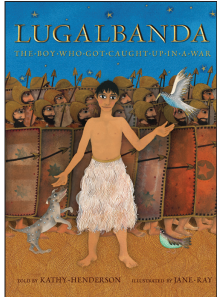




Individual title activities



Lugalbanda: The Boy Who Got Caught up in a War

Author: Kathy Henderson
Illustrator: Jane Ray
ISBN: 9781406305340
Years: 3-4

Available from all good bookshops, your school and library supplier, and at www.walker.co.uk

Lugalbanda feels like *the* original story, providing a blueprint for all subsequent myths and legends, regardless of the cultures that created them. The fascinating provenance of this beautifully illustrated epic story, which predates the Bible, the Koran, the Torah and even the Greek and Roman myths, offers children an alternative window on Iraqi culture to the one with which they have, sadly, become all too familiar in recent times.

This written version of the story remained buried for over three thousand years until the clay tablets on which it was recorded were discovered and translated a century and a half ago. Young Prince Lugalbanda insists on going to war with his older brothers, only to be stricken by illness. His brothers reluctantly leave him, in the hope that he will miraculously survive, which he does with the help of the gods and a mythical bird. Lugalbanda rejoins the King's army and his brothers who are encamped outside Aratta, the city that they have tried unsuccessfully to conquer. The King sends Lugalbanda to ask the goddess Inana for help, and he returns with instructions not to destroy Aratta but to bring back to Uruk its beautiful artefacts and the people who make them.

This story offers obvious links with the humanities and art curriculum. Once children become curious about the cuneiform tablets and the culture that created them, they will embark on a fascinating journey of discovery.

Teaching Sequence: 3 weeks

Learning intentions:

- To share in the fascination that the story is thousands of years old and still being told
- To enjoy a traditional story and make links with contemporary history
- To consider how all cultures have similar needs to explain natural phenomena through personifying the elements e.g. gods and goddesses of the sun and moon etc.
- To put other myths and legends into a historical context
- To consider how different scripts have evolved over time

Resources:

- Multiple copies of the book
- Prepared diagram of the gods and goddesses
- Map of Mesopotamia and wider world
- Information extracts from book and other sources e.g. British museum (see website: www.britishmuseum)
- Timeline featuring *Lugalbanda* in relation to Greek and Roman myths, and the different religious texts e.g. the Koran, the Bible, the Torah
- Mini-journal containing text extracts
- Class journal
- Clay/plasticine to make cuneiform tablets
- Incense
- Dates



Primary National Strategy Table

Year 5 core learning in literacy	Year 6 core learning in literacy
<p>Speaking</p> <p>1.1 Tell a story using notes designed to cue techniques, such as repetition, recap and humour</p> <p>1.2 Present a spoken argument, sequencing points logically, defending views with evidence and making use of persuasive language</p> <p>1.3 Use and explore different question types and different ways words are used, including in formal and informal contexts</p>	<p>Speaking</p> <p>1.1 Use a range of oral techniques to present persuasive arguments and engaging narratives</p> <p>1.2 Participate in whole-class debate using the conventions and language of debate, including standard English</p> <p>1.3 Use the techniques of dialogic talk to explore ideas, topics or issues</p>
<p>Listening and responding</p> <p>2.1 Identify different question types and evaluate their impact on the audience</p> <p>2.2 Identify some aspects of talk that vary between formal and informal occasions</p> <p>2.3 Analyze the use of persuasive language</p>	<p>Listening and responding</p> <p>2.1 Make notes when listening for a sustained period and discuss how note-taking varies depending on context and purpose</p> <p>2.2 Analyze and evaluate how speakers present points effectively through use of language and gesture</p> <p>2.3 Listen for language variation in formal and informal contexts</p> <p>2.4 Identify the ways spoken language varies according to differences in the context and purpose of its use</p>
<p>Group discussion and interaction</p> <p>3.1 Plan and manage a group task over time, using different levels of planning</p> <p>3.2 Understand different ways to take the lead and support others in groups</p> <p>3.3 Understand the process of decision making</p>	<p>Group discussion and interaction</p> <p>3.1 Consider examples of conflict and resolution, exploring the language used</p> <p>3.2 Understand and use a variety of ways to criticize constructively and respond to criticism</p>
<p>Drama</p> <p>4.1 Reflect on how working in role helps to explore complex issues</p> <p>4.2 Perform a scripted scene making use of dramatic conventions</p> <p>4.3 Use and recognize the impact of theatrical effects in drama</p>	<p>Drama</p> <p>4.1 Improvise using a range of drama strategies and conventions to explore themes such as hopes, fears and desires</p> <p>4.2 Consider the overall impact of a live or recorded performance, identifying dramatic ways of conveying characters' ideas and building tension</p> <p>4.3 Devise a performance considering how to adapt the performance for a specific audience</p>



Primary National Strategy Table

Year 5 core learning in literacy	Year 6 core learning in literacy
<p>Understanding and interpreting texts</p> <p>7.1 Make notes on and use evidence from across a text to explain events or ideas</p> <p>7.2 Infer writers' perspectives from what is written and from what is implied</p> <p>7.3 Compare different types of narrative and information texts and identify how they are structured</p> <p>7.4 Distinguish between everyday use of words and their subject-specific use</p> <p>7.5 Explore how writers use language for comic and dramatic effect</p>	<p>Understanding and interpreting texts</p> <p>7.1 Appraise a text quickly, deciding on its value, quality or usefulness</p> <p>7.2 Understand underlying themes, causes and points of view</p> <p>7.3 Understand how writers use different structures to create coherence and impact</p> <p>7.4 Explore how word meanings change when used in different contexts</p> <p>7.5 Recognize rhetorical devices used to argue, persuade, mislead and sway the reader</p>
<p>Engaging with and responding to texts</p> <p>8.1 Reflect on reading habits and preferences and plan personal reading goals</p> <p>8.2 Compare the usefulness of techniques such as visualization, prediction and empathy in exploring the meaning of texts</p> <p>8.3 Compare how a common theme is presented in poetry, prose and other media</p>	<p>Engaging with and responding to texts</p> <p>8.1 Read extensively and discuss personal reading with others, including in reading groups</p> <p>8.2 Sustain engagement with longer texts, using different techniques to make the text come alive</p> <p>8.3 Compare how writers from different times and places present experiences and use language</p>
<p>Creating and shaping text</p> <p>9.1 Reflect independently and critically on their own writing and edit and improve it</p> <p>9.2 Experiment with different narrative form and styles to write their own stories</p> <p>9.3 Adapt non-narrative forms and styles to write fiction or factual texts, including poems</p> <p>9.4 Vary the pace and develop the viewpoint through the use of direct and reported speech, portrayal of action and selection of detail</p> <p>9.5 Create multi-layered texts, including use of hyperlinks and linked web pages</p>	<p>Creating and shaping text</p> <p>9.1 Set their own challenges to extend achievement and experience in writing</p> <p>9.2 Use different narrative techniques to engage and entertain the reader</p> <p>9.3 In non-narrative, establish, balance and maintain viewpoints</p> <p>9.4 Select words and language drawing on their knowledge of literary features and formal and informal writing</p> <p>9.5 Integrate words, images and sounds imaginatively for different purposes</p>



Primary National Strategy Table

Year 5 core learning in literacy	Year 6 core learning in literacy
<p>Text structure and organization</p> <p>10.1 Experiment with the order of sections and paragraphs to achieve different effects</p> <p>10.2 Change the order of material within a paragraph, moving the topic sentence</p>	<p>Text structure and organization</p> <p>10.1 Use varied structures to shape and organize text coherently</p> <p>10.2 Use paragraphs to achieve pace and emphasis</p>
<p>Sentence structure and punctuation</p> <p>11.1 Adapt sentence construction to different text-types, purposes and readers</p> <p>11.2 Punctuate sentences accurately, including using speech marks and apostrophes</p>	<p>Sentence structure and punctuation</p> <p>11.1 Express subtle distinctions of meaning, including hypothesis, speculation and supposition, by constructing sentences in varied ways</p> <p>11.2 Use punctuation to clarify meaning in complex sentences</p>
<p>Presentation</p> <p>12.1 Adapt handwriting for specific purposes; for example, printing, use of italics</p> <p>12.2 Use a range of ICT programs to present texts, making informed choices about which electronic tools to use for different purposes</p>	<p>Presentation</p> <p>12.1 Use different styles of handwriting for different purposes with a range of media, developing a consistent and personal legible style</p> <p>12.2 Select from a wide range of ICT programs to present text effectively and communicate information and ideas</p>



Session 1

Retrieving and summarizing key information – read aloud

- Start by displaying the name Lugalbanda and asking the children what it might mean and which language they think it comes from.
- Tell the children that this is the oldest surviving story, dating back four and a half thousand years, before the Greeks and Romans (with whom they may be familiar) and that it is older than the Koran, the Bible and the Torah.
- In their mini-journals (see mini-journal attachment page 1) ask the children to note down briefly what they think Lugalbanda means and whether they think they will enjoy the story, giving reasons for their views.
- Display the map at the back of the book and place this in relation to a map of Europe, including Great Britain. There may be children in the class from this region who can use the map to show their route to Britain.
- Divide the class into five mixed attainment groups and give each group an extract from the introduction with background information on Ancient Sumer (modern day Iraq).

Geographical setting

- *Summer lay ... grew thick and fast + copy of the map*

Agriculture

- *The Sumerians were skilful ... some left over.*

Working with clay

- *Taking clay from the ground ... greatest of them all.*

Cuneiform

- *There was another first ... again and again.*

Scholars

- *For four thousand years this story was lost ... pieced together again.*

- Ask the children to summarize what they learn from these extracts in one sentence and, in turn, present it to the rest of the class. (Alternatively, you could jigsaw the groups.)

There is a copy of the whole of this text in the front of the mini-journal for reference.

- Referring to the diagram of the gods and kings who feature in the story, discuss with the children the pivotal role that they played during this period, and that everything happened because of them. Encourage the children to make links with their knowledge of Greek and Roman gods.
- Read aloud the first chapter of the story, displaying the illustration on page 13.
- Discuss with the class their first impressions and whether the story reminds them of anything else they have read or seen.



Session 2 | Read aloud – conscience alley

- Read aloud, displaying relevant illustrations up to page 23: *Outside the trumpets sounded. The army was starting to move.*
- Discuss in pairs; what should the brothers do?
- Organize the class into two lines facing each other, A and B.
Ask each child in line A to think of a reason which would persuade the brothers to stay and look after Lugalbanda.
Ask each child in line B to think of one reason why the brothers should go with the King's army.
- Choose seven Princes to walk between the two lines, listening carefully to what they hear. As they pass, each child in lines A and B states their reason.
- Ask each of the seven to give their decision and their reasons.
- Ask the whole class their view and take a vote.
- Then read to the end of the chapter to see what happens in the story.

Session 3 | Read aloud chapters 3 and 4 (pp.24–35) – book talk – writing in role

- Read aloud from page 24 displaying illustration of Lugalbanda's view from the cave mouth on page 25 stopping at: *"Oh Nanna-Suen, stay with me now and give me back my strength."*
- Discuss how he might be feeling and what else he might include in his prayer.
- Hot seat Prince Lugalbanda.
- Write in role the Prince's prayer to moon god Nanna-Suen (see mini-journal attachment page 2).
- Displaying the relevant illustrations, read aloud, asking the children to listen out for memorable/effective words or phrases and record them in the class journal.

Session 4 | Read aloud – illustrate visualization from text extract

- Without displaying the illustration, read page 36 aloud (description of the mountain and the Anzu bird) asking the children to picture the scene in their mind's eye and to listen out for memorable words and phrases.
- Share responses and re-read, asking the children to fill in any parts they might have missed in their visualization after the first reading.
- Ask the children to turn to the same text in their mini-journal (see mini-journal attachment page 3) and to illustrate it. Draw lines linking the phrases in the text to the relevant elements of their illustrations.



Session 5 | Read aloud – book talk

- Read the short section on page 38 up to: *into his head came a brilliant idea*.
- Ask the children in talk partners to discuss what this idea might be.
- Note down their ideas in the class journal.
- Read from page 38 to the end of page 39.
- Ask the children to discuss what they think Lugalbanda will do next.
- Again, note down their ideas in the class journal.
- Read page 40 aloud (without showing the illustration) asking the children to visualize the scene. Ask the children if anything in the text puzzles them and discuss unfamiliar words and phrases.
- As above, ask the children to turn to the same text in their mini-journal and to illustrate it, thinking about the relative size of the boy and the bird.
- Read to the end of the chapter (page 45).

Session 6 | Read aloud – prediction – identifying figures of speech

- Read up to page 50: *“... So tell me, what is it you want?”*
- Ask the children to discuss, in pairs, what Lugalbanda might wish for, encouraging children to think more widely than just “finding my brothers”.
- Take feedback and note down ideas in the class journal.
- Read aloud to the end of the chapter (page 53) asking the children to listen out for descriptions of the way Lugalbanda wants to be able to move (*dance like sunlight, leap like a flame, dart like lightning*).
- Discuss with the children what other wishes he could have expressed e.g. sing, hunt, swim, laugh, run, fight.
- Open the mini-journal and ask children to develop their chosen verbs into similes (see above), adding any others that occur to them.

Session 7 | Read aloud pp.54–6 – freeze frame – hot seating – writing in role

- As they listen, ask the children to notice any other similes e.g. *I snarled like a wolf*. Continue to collect them in the class journal.
- In groups of three (representing two brothers and Lugalbanda), ask the children to re-enact the meeting, improvising a dialogue between the characters. What might they say to each other?
- Freeze-frame one point in the meeting, then tap the shoulder of one child/character inviting them to speak their thoughts in role.
- Hot seat Lugalbanda, with the class in role as the brothers asking him questions, bearing in mind the Anzu bird’s warning not to tell.
- In the mini-journal (page 8), add speech and thought bubbles to the illustration depicting the reunion (page 57).



Session 8 Read aloud chapters 8, 9 and 10

- Read page 57, displaying illustration opposite at the same time.
- Continue to page 62, displaying the illustration on the opposite page.
- Continue on to page 66, again displaying illustration.
- Stop at the top of page 69 just before: *The goddess replied with mysterious words...* asking the children to listen carefully to her message and think about what it might mean.
- Display this section of the text for the class to re-read.
- Discuss in talk partners whether the message has a hidden meaning.
- In mini-journals (page 9), children can note what they think the message means.
- Take feedback and read to the end of the story. Does the ending fit with their ideas?

Session 9, 10, 11 Retelling – illustrating – shared writing – drafting story

- In mixed ability groups of six, ask the children to tell the story round the circle and map out the sequence of events on a large sheet of sugar paper.
- In shared writing, discuss what the reader needs to know at the beginning of any story, and demonstrate how to compose the first section/paragraph in the story.
- Give each pair in the group two or three sections/paragraphs to write up.
- Pairs should read these aloud to the rest of the group, asking for advice on how it sounds and if anything needs to be added or changed.
- Stories can then be redrafted in response to this advice.
- Children can check spelling and punctuation with an editing partner.

Session 12 Illustrating and book making

- In an art lesson, look at and discuss Jane Ray's illustrative style and her palette of colours, drawing on other books she has illustrated.
- Each pair then illustrates their part of the text (from previous session), using paint or wax crayon.
- Each group completes their book and reads it to another class, before adding it to the class reading resources.
- Alternatively, instead of making a book, the groups could write a playscript using the story map as a starting point in a similar way. *Lugalbanda* can lead to a non-fiction unit, researching further aspects of Mesopotamian culture.



Chart for Session 9 (teacher information)

Sequence of key events in *Lugalbanda*

1. Lugalbanda - prince lives in Uruk – King Enmerkar – Inana goddess of love and war – Uruk her home among men
2. Aratta legendary beautiful city, precious metals, lapis lazuli – Enmerkar wants to conquer it – begins to prepare for war
3. Set off – Lugalbanda falls ill after a few days marching – in the mountains – brothers decide reluctantly to leave him
4. Lugalbanda appeals to sun god Utu who saves him – then to Inana the evening star, guardian of the city of Uruk – Nanna-Suen the moon god watches over him – regains his health – makes a fire and bakes cakes – feeds them to Anzu chick – gets help from parent bird
5. Rejoins King and brothers – takes message to goddess Inana
6. Returns with advice – King conquers Aratta but doesn't destroy it



Sessions 3, 4, 6, 7 (teacher information)

Some examples of “memorable” or figurative language

p.16	Stormed through the fields ... like a herd of wild bulls
p.16	Covered the ground like heavy fog
p.18	Head twitched like a strangled snake
p.20	Fell to the ground like a snared gazelle
p.27	Wrapping the little prince’s heart in joy like a soft wool blanket
p.30	Like a wild horse Fire that shone out through the dark like the sun
p.58	Like a snake in a grain pile
p.60	Like a wall of thorns
p.64	As if he were a stray dog trying to join their pack
p.66	He ran like the wind

LUGALBANDA

THE BOY WHO GOT CAUGHT UP IN A WAR

Reading Journal

Name:

Class:

LUGALBANDA

What did you think this name meant when you first heard it?
Which language do you think it comes from?

What do you think this story will be about?

Do you think you will enjoy this story?
Give reasons.

When you have read the story, come back to this page and
note down anything you would like to add.

Memorable, Effective Language

Use this page to note down any memorable words and phrases as you read *Lugalbanda*. These may be words and phrases you like the sound of, ones which help you create a clear picture in your head or ones which remind you of something else you have read or heard.

Words and phrases	Reasons for choosing	page

Memorable, Effective Language

Words and phrases	Reasons for choosing	page

Imagine you are the illustrator of this story. Draw what you visualized when you listened to and read the description of Mount Allulu and the Anzu Bird. Try and include as much detail as possible.

In the Lullubu Mountains where no cypress trees grow, where no snakes slither and no scorpions scurry, where the little prince slept and the night was dark, the multi-coloured mountain of the goddess Inana rises like a tower higher than all the others. At its top grows a tree so big its branches cloak the mountain slopes in shade and its roots drink like snakes from the seven mouths of the rivers far below. And near this tree on the rocks on the ground was the nest of the terrible Anzu bird.

The Anzu bird was a monster of the skies. It had the teeth of a shark and the talons of an eagle. When it took to the air, its wings blocked out the sun. Wild bulls fled into the foothills for fear of it. Wild stags scattered to the high peaks to try and escape its clutches.

Imagine you are the illustrator of this story. Draw the "picture in your mind" when you listened to or read the description of Lugalbanda and the Anzu Bird chick (see below). Try to include as much detail as possible.

The chick looked at Lugalbanda.

Lugalbanda looked at the chick. He opened his leather bag and took out meats and treats and his own-made, honey-sweet cakes and laid them out in front of it. The chick opened its beak wide. Lugalbanda fed it salt meat and titbits of sheep fat. He tucked it into its nest. And then he made the chick beautiful by painting its eyes with black kohl eye-liner and putting a garland of scented white cedar on its head. He hung a twist of salt-beef on a branch, and every time the chick opened its gaping beak, he dropped another of his heavenly sweet cakes inside.

You are prince Lugalbanda, alone in the cave. Please continue with this prayer to the moon god Nanna-Suen.

"Oh Nanna-Suen, stay with me now and give me back my strength."

Lugalbanda tells the Anzu Bird what he would like to be able to do.

*I want to dance like the sunlight,
leap like a flame and
dart like lightning.*

Now you are Lugalbanda. What other things you would like to be able to do?

I would like tolike a.....

What are Lugalbanda and his brothers saying and thinking? Drawing on your ideas from your freeze-frames, add speech and thought bubbles to this illustration.

Discuss the following extract with your group/partner and note down what you think is the meaning of the goddess's message.

The goddess replied with mysterious words in the way goddesses do.

"By the banks of the river where the wet meadows lie, there is a pool of sacred water where a little fish eats the honey weed, a larger fish eats acorns and the largest fish of all frolics and plays. Among the tamarisk trees that grow at the edge of the pool one stands alone. If King Enmerkar is to take the city, he must find the pool, cut down the lone tamarisk and make a bucket from its wood, catch the biggest fish and offer it to the gods. Then his troops may prevail and the battle-strength of Aratta will ebb away.

But one thing he must understand: it is not for him to destroy Aratta! Only if he brings its worked metal, its fabled stone carvings and the artists and craftsmen who made them to safety, only then will King Enmerkar have victory and my blessing again."