

The Somewhat True Story of How the Sandwich Got Its Name

story by [Kaye Baillie](#) | illustrated by [Aśka](#)

EN2-UARL-01 | AC9E3LE02

Learning intention:

I am learning to connect ideas from a story to our own experience and knowledge so that I can make deeper connections with the text.

Success criteria:

- Students recognise why the character from the text decided to invent something new.
- Students understand what it means to use inspiration to create something.
- Students apply inspiration to their own ideas for a meal that can be eaten with one hand.
- Students write a procedural text and draw a picture to demonstrate their creation.

Design a meal inspired by the creation of the sandwich.

After reading the story, discuss the challenges that would arise from having to eat every meal with cutlery. Ask students to consider how it would impact their recess and lunch breaks if they needed to eat this way all the time. Ask for examples of other things they do while eating with one hand - this may be reading a book, playing on their device or even playing handball in the playground.

Remind students that Lord Sandwich took inspiration from his surroundings, using the layers of planks and letters as the basis for his design when he invented the sandwich. Discuss examples of other meals that can be eaten with one hand and where their inspiration may have come from. Students should draw a table in their English books to show the examples and add any others they can think of:

Food	Possible inspiration
Pie	Bowl
Wonton	Sack or money bag
Burrito	Parcel
Shish kebab	Stick

Ask students to think about the meals that they eat (preferably with cutlery) and consider how they could adapt them into meals that can be eaten with one hand. Have them also think about what inspiration they could use. Mention existing examples that have been adapted, such as cereal bars, breakfast burritos and chicken salad wraps.

Students should then design their own meal that can be eaten with one hand by drawing a picture of it and writing a procedural text to instruct others how to make it.

You can write this procedure on the board as an example:

Breakfast burrito

- Put a tortilla flat on a plate
- Cook two slices of bacon
- Cook one egg
- Lay the bacon in the middle of the tortilla and put the egg on top
- Sprinkle some cheese over it
- Add the sauce you like
- Fold both sides of the tortilla into the middle
- Fold the bottom of the tortilla up
- Eat your breakfast burrito!

If there is time, some students may want to present their designs to the class.

Extension task:

Students could write further procedural tasks explaining how to also cook any relevant ingredients in their meal.

Captain Ahab's Weird Wide World – A Coconut in the Mail (Interactive)

Article by Jules Antelmi | photos by Alamy

[EN2-RECOM-01](#) | [AC9E3LA03](#)

Learning intention:

We are learning to interpret meaning from information in a non-fiction article and apply it to our own ideas.

Success criteria:

- Students discuss the meaning of the Aloha spirit.
- Students explain how sending a personalised coconut is an act of kindness.
- Students design their own coconut for a particular person.
- Students write a sentence explaining their design.

Design a coconut that you would send if you visited Hoolehua Post Office.

After reading the article, watch the YouTube video [Mailing a Molokai coconut with Post-A-Nut](#), pausing at appropriate times to allow students to see the different designs of the coconuts. Discuss how it would feel to receive one of these coconuts in the mail all the way from Hawaii.

Ask the students to recall the places mentioned in the article that coconuts have been sent to (the Antarctic, Easter Island, Iceland, Kathmandu, Kazakhstan, Namibia, Zermatt in the Swiss Alps). If you have a digital subscription, go to the interactive to demonstrate how far these places are from Hawaii.

Ask the students if they remember what the values of the Aloha spirit were in the article (warmth, harmony and goodness) and discuss what they mean, as well as how they can be applied in our lives. Explain that the Aloha spirit is a law in Hawaii, and although it's basically impossible to enforce, it is an expectation of citizens to conduct themselves with kindness and consideration for others.

Ask the students for their thoughts on how creating a personalised design or message on a coconut and mailing it to somebody can send part of the Aloha spirit to people who are far away from

Hawaii. Tell them to consider who they would send a coconut to if they had the chance to visit the Hoolehua Post Office.

Students should then draw a circle on paper to represent a coconut, then draw and colour their personalised design or message, writing a sentence underneath about who it is for and what it means. These could be displayed in the classroom with a Post-A-Nut sign.

The Rescue Dance

story by [Kate Williams](#) | illustrated by [Anna Bron](#)

EN2-UARL-01| AC9E3LE02

Learning intention:

We are learning to understand characters' viewpoints based on their situations and experiences.

Success Criteria:

Compose a text about Alambee's solo dance, which follows on from the end of the story.

Discuss the range of emotions Alambee experienced throughout the story, asking students for examples from the story to support their suggestions. These may include:

Emotion	Textual evidence
Fear	Alambee hid from his mum in the tree and refused to dance in the festival as the thought of it made him shiver.
Admiration	He adored watching his mum dance in the island festivals.
Concern	He yelled out 'Careful!' and caught Nanna as she fell.
Pride	He felt a flutter of pride as he had looked out for Nanna, just as his mum had asked.

Panic	When Nanna fell to the ground, he didn't know what to do as he crouched in the dark.
Calm	Story quote: "Then he knew what to do. 'I'll get Mum,' he said calmly.
Determination	He tried different ways to get his mum's attention and didn't give up, even ignoring his fears and going on stage to join the dance just to let Mum know Nanna was hurt.
Excitement	Story quote: "They want to know if you'll do a little solo for them tomorrow. He'd never seen Mum with quite such a huge grin. But his own smile was spreading too - from ear to ear, in fact. 'Yessss!' he shouted. Springing high in the air, he did his best-ever front flip over Nanna's good leg."

Ask students if they can relate to Alambree's experience and emotions in their own lives by posing questions such as:

- Have you ever been fearful about performing something in front of people outside of your family? How did you deal with it?
- Have you ever helped care for someone with an injury or had to seek help?
- Have you faced a fear before and did the situation help you overcome it, or even embrace it?

Using their own understanding of Alambree's experience and emotions, ask students to predict what will happen next, when Alambree does his solo. Do they think the excitement and his success at the island festival help him overcome his nerves? Will he feel anxious again as he prepares? Will he freeze in a moment of panic when he gets on the stage?

Students should then plan and write a narrative about this performance. Ask them to consider the emotions that Alambree may experience before, during and after this solo in their writing.

If time allows, willing students should share their stories in small groups or with the class.

- Students discuss emotions experienced by the main character and give examples from the text.
- Students make connections to themselves by giving examples of times they experienced the same emotions.
- Students make predictions about what may happen next when Alambree does his solo.
- Student's write a narrative about Alambree's solo.

Horses and the Dragons of the Sea

article by Roger Williamson | photos by Dreamstime

[EN2-UARL-01](#) | [AC9E3LY03](#)

Learning intention:

We are learning to understand the purposes of different texts and create an information text for an intended audience.

Success criteria:

- Students identify information in the article that helps inform others on the topic.
- Students explain ways an infographic helps people to learn.
- Students create their own infographic using information from the article.

Create an infographic to teach other people about seahorses.

Ask students what they know about seahorses, allowing them to share their answers with the class. If possible, watch the YouTube video [Seahorse | Amazing Animals](#) from Nat Geo Kids to get them engaged in the topic. Students should then read the information in the article and underline 5 main points of their choice that they feel would help someone learn about seahorses. These may include:

- A seahorse has a head like a horse with a long thin snout, a round body and a long tail.
- They don't have scales as they have an exoskeleton - a skeleton on the outside.
- Their Greek name, 'hippocampus' means 'horse-like sea monster.'
- No other fish has its head set at a right angle to its body.
- Seahorses swim upright.
- Their eyes can look in different directions.
- They have an air bladder, like a balloon, inside their bodies.
- Seahorses like quiet, shallow and sheltered water.
- They use their strong, curly tails to cling to a rock or a piece of seaweed.
- Seahorses eat plankton, worms and other tiny sea creatures and can suck in their food from as far as 3cm away.
- The female seahorse puts up to 400 eggs in the males pouch for him to look after.
- The baby seahorses, or *fry*, are born one by one, four to five weeks later.

Ask for suggestions of other ways that can be used to present information about animals. Explain that infographics are used to display a range of information about a topic in a way that is easy to understand and captures people's attention visually. Examples of animal infographics can be found in Tail and Fur's article [20 Knowledgeful Animal Infographics](#). Students should then make a seahorse infographic to teach others about what they have learnt.

Extension task

Students can research another sea creature of their choice, writing down the main points and creating an infographic about it.

The Dragon

story by Ian Nichols | illustrated [Marjorie Crosby-Fairall](#)

[EN2-UARL-01](#) | [AC9E3LE03](#)

Learning intention:

We are learning to identify and interpret setting descriptions in texts.

Success criteria:

- Students identify descriptive words and phrases used in the story
- Students research unfamiliar terms to build their vocabulary
- Students apply their understanding by illustrating a setting based on the descriptors in the story

Create an illustration of the setting described in the story that reflects its events and mood.

After reading *The Dragon*, discuss the setting and its importance in the story. Ask for suggestions of how the description of the setting affected the mood (fun, calm, relaxed, warm) and led to the events of the story (swimming, snorkelling, exploring, discovering the leafy sea dragon). Point out that the only illustrations we have for the story are underwater, but thanks to the writing, we can also visualise what it looks like above the water and come up with our own illustrations. Students should then reread the story and identify keywords and phrases that describe the setting. These may include:

- There is a stretch of white sand below the parking lot
- It is located at the end of a point
- It has an enclosed rock pool about 20m long
- There is a rocky outcrop that forms the tall southern end of the pool
- There is a little cave on the edge under the big rock.

- There is a little overhang at the edge of the cave

Based on these descriptors, students should plan and draw an illustration of the beach setting and rockpool area. They should use self-directed research, such as context clues, looking up meanings or searching on Google images to build understanding of unfamiliar terms (e.g. rocky outcrop, enclosed rock pool, overhang).

Students can add the characters to their illustration, based on their descriptions in the story, as well as the items they have (e.g. stripy beach umbrella, mask, snorkel).

Solar Powered

poem by Carolyn Leiloglou | illustrated by [Anna Bron](#)

The Sun

poem by Sandi Wooton | illustrated by [Anna Bron](#)

[EN2-CWT-01](#) | [AC9E3LE05](#)

Learning intention:

We are learning to understand poetry devices and use them in our own writing.

Success criteria:

- Students discuss elements of the poem such as theme, meaning and structure
- Students identify similarities and differences between the two poems
- Students create their own poem based on the structure of one of the text poems

Create a poem about the sun based on the style of one of the text poems.

After reading both poems, ask the students relevant questions, such as:

- What is the theme of these poems? (The Sun)
- What does it mean to be solar powered? (For energy to come from sunlight)
- What does each poem tell us about the sun? (See table below)

Solar Powered	The Sun
It creates power (energy)	It is hot and bright
The sun helps plants make their food	It separates day and night

It helps plants grow Some people feel happier when the sun is out	It is the closest star to Earth It affects many aspects of our lives and the world
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Compare and contrast these poems by asking students to give examples of similarities and differences. These may include:

Similarities	Differences
Theme	<i>Solar Powered</i> is focused on plants and self, <i>The Sun</i> highlights the wider impacts of the sun.
Both rhyme	Rhyme schemes (ABCB vs AABB)
Both discuss the benefits of the sun	<i>Solar Powered</i> talks about the effect on mood, <i>The Sun</i> does not
Both mention the sun helping plants	Different number of lines and stanzas

Discuss the students' feelings about the sun and ask what it means to them. Contrast a simple idea like summer days at the beach, ice creams and school holidays with something deeper like the life it gives to the world around us.

Take students' suggestions of keywords to help them have a starting point to build rhymes. For example:

- sun / fun
- ice cream / sunscreen
- light / bright
- glow / grow

Students should create a list or mind map of their ideas and use it to write a poem about the sun, basing it on the style (rhyme scheme, length, stanzas) of one of the poems in the text.

A Friend for the Moon

story by Millie Lewis | illustrated by [David Legge](#)

[EN2-OLC-01](#) | [AC9E3LY07](#)

Learning intention:

We are learning to create and sequence imagery in our storytelling.

Success criteria:

- Students make predictions based on the illustrations
- Students identify main points in the story
- Students recreate the story using images in a storyboard format

Retell the plot of the story through the imagery of a storyboard.

Before reading the story, ask students to make predictions based on the images and the title of the story. Ask them to explain how the pictures tell us about:

- The setting of the story
- The mood of the story
- Who the characters are
- What changes may occur in the story

After reading the story, review the accuracy of their predictions. Discuss how images enhance stories by conveying emotion and meaning, and emphasising important plot points.

Ask students what else they would include pictures of to further tell the story using imagery. Tell them to imagine they are describing the story to a friend - what are the important points they would share? What sequence would they need to go in for the story to make sense?

These may include:

- Mouse's friends kept treading on him as they danced at the Festival of the Moon
- Mouse took a break and found Moon crying because she was lonely
- Mouse asked his friends for ideas to help cheer Moon up
- Elephant brought back a boulder, but Moon said it should glow
- Owl came back with fireflies, but Moon said they should shine
- Giraffe stripped leaves off a tree so Moon reflected off the water
- The animals cheered, except for Mouse, as Moon was still crying
- The animals hung their head but Mouse laughed
- Mouse explained that they all care about Moon and are her friends
- Moon smiled and filled the sky with moonlight

Write the sequence on the board as the students give the suggestions. Using these points, students should create a storyboard to retell the story visually. Discuss the purpose and process of storyboarding - drawing pictures in a sequence that tells the story in order. Compare the idea to a comic book or graphic novel, explaining that this process is used in planning movies. The comic serial, *Sallymander*, in this magazine could be shown as an example.

For further instruction on creating a storyboard, watch the video [What is a Storyboard?](#)

Dotty, the Monkeys and the Moon

play by [Sue Murray](#) | illustrated by Queenie Chan

[EN2-UARL-01](#) | [AC9E3LE01](#)

Learning intention:

We are learning to identify different types of stories and understand that the same story can be told in different ways.

Success criteria:

- Students understand that folklore stories often have different versions due to details changing with retellings
- Students identify some differences between fairytales, folktales and fables
- Students categorise the story using textual evidence
- Students identify folklore stories they are familiar with and categorise them

Analyse and **categorise** folklore stories based on their characteristics.

Explain that folklore contains many different aspects of shared culture that is passed down through generations in a variety of ways, including stories. These stories are usually passed down orally, which can lead to details being changed with each retelling. However, this can also be the case even when they are written down, leading to different versions of the same story. Popular examples such as Rapunzel and Tangled, or Sleeping Beauty and Maleficent can be used to help students make connections, and they may offer suggestions based on their own knowledge.

The most well-known types of folklore stories are fables, folktales and fairy tales. The video [Folk Tales, Fairy Tales and Fables](#) can engage students in learning the differences.

Write the different types on the board, along with points to differentiate them:

Fable	Folktale	Fairy tale
Have a moral lesson Characters have human elements	Vague setting Basic characters Simple plot	Entertaining stories Magical elements Mythical characters such as elves, witches, mermaids and

	Often has talking animals Repetition Some have moral lessons	princesses Include good and evil
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Explain to students that experts around the world often disagree about which category different stories fit into, so it's OK to be unsure!

Read or perform the play with the class, then return to these definitions and ask students to identify which type of folklore they think the story fits best (folktale), using textual evidence.

Examples may include:

- Vague setting (Long ago, in a forest near here)
- Basic characters (We only know that they are monkeys)
- Simple plot (leader thinks the moon has fallen into a well, monkeys try to pull it out but fail)
- Talking animals (monkeys)
- Repetition (The monkeys repeating everything the others say)
- Moral lesson (When the monkeys have a foolish leader, they end up like the monkeys who want to pull the moon from the well)

To further demonstrate the differences in retelling of folklore stories, the videos [The Moon in the Pond](#) and [Fishing for the Moon in the Well](#) could be viewed to show different versions of the story from the play.

Working in groups, students should collaborate on ideas about other folklore stories they know and if they can think of different versions of any of them. Popular suggestions may include:

Fable	Folktale	Fairy tale
The Lion and the mouse	The Three Little Pigs	Little Red Riding Hood
The Boy Who Cried Wolf	The Gingerbread Man	The Princess and the Pea
The Tortoise and the Hare	Chicken Little	Sleeping Beauty
Gulliver's Travels	Goldilocks and the Three Bears	Hansel and Gretel

Students should be encouraged to categorise their examples as best they can using reasoning and textual evidence, where possible. Ideas can be written as lists or tables similar to the one above and shared with the class to compare group ideas.

If available, this learning activity would be greatly supported by texts such as Aesop's Fables, the works of Hans Christian Andersen, The Brothers Grimm, or any other books or videos in these genres.

Extension activity

Groups can plan and write a retelling of a folklore story they are familiar with.

Bornean Bearded Pig

article by Mina | photos by Alamy

[EN2-2CWT-01](#) | [AC9E3LE05](#)

Learning intention:

We are learning to use factual information in imaginative texts.

Success criteria:

- Students identify facts and features of the Bornean bearded pig
- Students create their own character using characteristics described in the article
- Students create a comic strip that incorporates information from the article, such as setting and behaviours

Create a Bornean bearded pig character and compose a 'day in the life' comic strip.

After reading the article, revise and list facts about the Bornean bearded pig, such as:

- It has a long snout and facial hair.
- It lives in Southeast Asia, often in the rainforest and sometimes in mangrove forests or beaches.
- It is the only native wild pig in Borneo.
- It is usually hard to see them because of how thick the forest is.
- They swim between islands and are good at climbing and jumping.
- They are 1 - 1.6m long and up to 1m tall to their shoulder.
- They spend their days searching for food, rolling in mud and sleeping.
- They are omnivores, which means they eat meat and vegetables.
- They have a strong sense of smell and use their snout to dig into the ground.
- They search for treats like roots, worms and insects.
- The mothers and young pigs live in a herd of up to 200 members, but the older males live by themselves and join the herd for breeding season.
- They live in one place, but migrate once a year.

Based on these elements, students should create a Bornean bearded pig comic book character. They should decide whether their character is young or adult, and male or female, which may determine whether they will be with the herd or by themselves. They should also decide which of the settings their character lives in. Tell the students to consider what their character's personality will be like. For example, will they be grumpy, social or playful?

Once students have established their character, they should create a comic strip in the style of a 'day in the life' adventure, taking into consideration the behaviours and abilities of the Bornean bearded pigs, such as seeking out food, rolling in the mud and swimming to other islands.

Animal Talk

poem by Charles Gighna | illustrated by [Tohby Riddle](#)

[EN2-UARL-01](#) | [AC9E3LE04](#)

Learning intention:

We are learning to identify and explain deeper meaning in poetic language.

Success criteria:

- Students identify reasons different animals make noises
- Students speculate on what animals communicate with each other about
- Students create a conversation between two animals from the poem

Write a conversation between two of the animals from the poem.

After reading this poem, ask students why they think animals make these noises. Discuss the different reasons for these noises. For example, bees' buzzing is caused by their wings as they fly, wolves howl to communicate with each other, and dogs may bark to get our attention or protect themselves or their family.

Ask the students to imagine what different animals may be saying to each other or trying to say to us. Use examples from the poem, such as what cows may be talking about in a field or what ducks may be saying to each other in a pond. Would they be making small talk about the weather and their kids, or maybe arguing over food, or warning each other about predators?

Tell students to consider factors such as the environment, surroundings and family structure different animals have.

Based on their ideas and the discussion, students should make up a conversation between two animals to 'translate' what is being communicated in animal language. They should either write a conversation in their book, or they may even pair up and plan, rehearse and perform a conversation in front of the class.