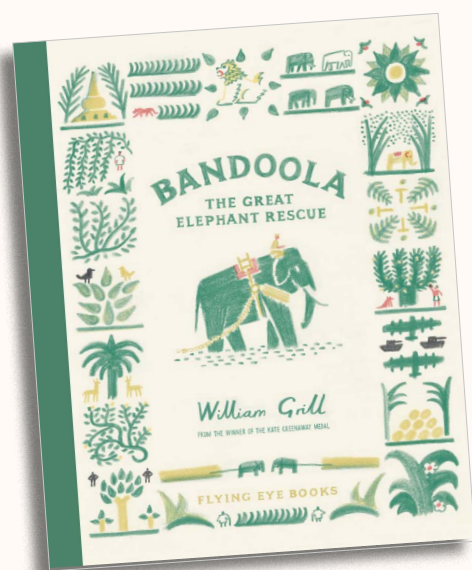


BANDOOLA

THE GREAT ELEPHANT RESCUE

TEACHING NOTES



These notes have been written by the teachers at the CLPE to provide schools with ideas to develop comprehension and cross-curricular activities around this text.

They build on our work supporting teachers to use quality texts throughout the reading curriculum. They encourage a deep reading of and reflection on the text, which may happen over a series of reading sessions, rather than in just one sitting.

We hope you find them useful.

ABOUT THE BOOK

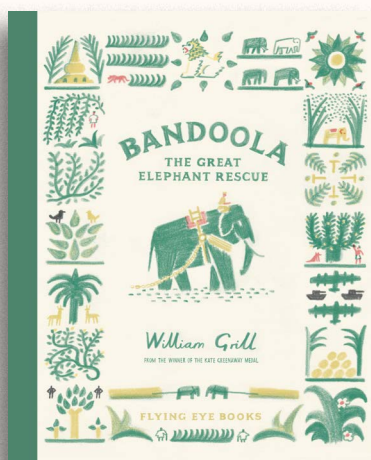
In this moving tale based on a true story, award-winning William Grill's stunning illustrations show the majesty of Myanmar's forests and mountains, the backdrop to a heart-warming tale about empathy between humans and animals, and the strength that can arise from working together when the world is full of danger.

NOTES BEFORE YOU BEGIN

This book is suitable for pupils in Upper KS2 but you will know and understand the experience of your own pupil in order to decide on how best to use these teaching notes.

You may need to exercise sensitivity based on your knowledge of the children's own personal and family experience of migration or conflict.

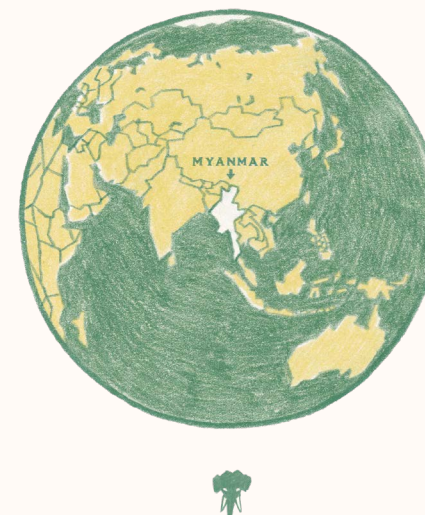
- + This moving tale, based on a **true story** recounts war in Myanmar (Burma) where people are forced to leave their home in the Burmese jungle. It is important to note that some children may also see similarities between this story and their own life experiences. **Depending on the experience of children in your setting, time could be spent exploring sensitively how war can cause families to move and flee their homes.**



- + Share the **map** (after the contents page) with the children and locate the areas. Read the '**Foreword**' with the children and draw out the main points.
- + Display the '**Contents**' page with children and give them time to read each chapter title:
Give children big pieces of paper and ask them to predict what they think the story will be based on what is stated or implied in the chapter headings.
Pupils could be supported with timeline templates to organise their ideas. Encourage pupils to work in small groups and model how to use **inference skills** when reading a chapter title (display stems to support verbal justification such as: 'I think ____ because ____; this ____ shows me that ____; I know ____ because ____; I get the impression that ____ because _____. I wonder _____').
- + On **page 82**, there are a number of recommended websites to share with pupils - these will support setting the scene in a way that is visual and engaging.
- + You may also want to spend some time researching **James Howard Williams (Elephant Bill)** prior to reading the book.

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READING NOTES

Explain that although this is a story it is based on a true story. This means that some of the pages are emotionally challenging whereas others present facts. It may also be beneficial to remind children about cohesive devices used to organise non-fiction texts such as pictures with captions; sub-headings; diagrams; graphs with scales and a glossary page.

- + Share the 'Contents' page again with pupils and explain that some pages tell the story but others offer information in a more informative way. The book is written in chronological order, so it is important to read it in the order of the chapters - rather than dipping in and out.
- + Pupils could have **exercise books to use as journal** and jot down any interesting information whilst sharing the book. After reading the whole book, these notes could be used in a writing task.
- + Prepare a **life-size outline** of a person to jot notes about James Howard Williams and a template of an elephant to record information about Bandoola - keep these as role on the wall chats to add information to whilst reading.

ACTIVITIES:

1. Share **pages 10- 13** with pupils and pose the questions:

What do you know about Myanmar?

How many species live in Myanmar?

Why are elephants important to Buddhists?

Who was born in the same year as Bandoola?

What information can you remember about Williams?

Give pupils time to share the text and retrieve information in pairs or small groups.

Feedback to each other and scribe any information about Williams and Bandoola on their role on the wall charts.

2. Share **pages 14-15** and read the caption: '**Jungles of central Myanmar, along the Chindwin River, 1920.**'

Give the children time to digest the artwork and then pose the questions:

What impression does the artist (William Grill) give us of the jungles?

How would you describe this artwork?

Do any words come to your mind?

3. Share **pages 16-23** with the pupils. Read the pages and discuss any difficult vocabulary and/or phrases.
Give pupils a sheet with a table (see below). Challenge pupils to comment on how the information is shared and organised in the pages – encourage the pupils to identify similarities and differences between the pages.

Pages 16-19	Pages 20-23

Once pupils have completed the activity, discuss and summarise any new information gained.

Add any interesting points to the role on the wall outlines of Williams and Bandoola.

Share this quotation from **page 19**, ‘Williams hadn’t expected them to be so magnetic and peaceful to watch; there was more to these animals than he had ever imagined.’ What does this quotation tell us about Williams and the elephants?’

4. Focus on **pages 24-25** and pose the challenge, ‘How does the illustration match the text?’
Encourage pupils to make a point from the illustration and find the evidence in the text or vice versa.
Using this image ask the pupils, ‘Who is in charge- the elephants or the humans and how can you tell?’
Probe pupils to discuss what ‘in charge’ means – is it in terms of power and/or leadership or something else?
5. Use **pages 26-27** to add more information in journals about elephants.

6. The information on **pages 28-29** may cause some distress to some pupils. You may decide to omit this page when reading the text.

If reading, focus on how William Grill has illustrated this text:

Even though elephants are huge animals, why does the artist only use a small section of the page to illustrate the elephant?

What is the purpose of including all of the trees in this image?

How does the artist capture cruelty in this illustration?

7. Share **pages 30-37** with the pupils. Before reading the text, pose the questions:

Who is Po Toke?

Why is Po Toke a pivotal part of Williams' life?

How do you think Po Toke will be significant in this story?

Give pupils time to respond to these questions and build up an image of Po Toke.

Pupils could organise their information in a character outline, make notes or in a choice of their own.

When feeding back, discuss how the information was organised on page 30.

8. Display **pages 32-33 and 38-39**.

As an artist, how does William Grill portray elephants in these two images?

What impression of the elephants is he trying to create?

How does his choice of colour influence your impressions?

9. Pause here and discuss how Williams and Bandoola are already depending upon each other. Give pupils the opportunity to justify their answers.

Revisit the contents page and prediction activity completed before the reading of the book.

In light of what we have read so far now, what do you think the new danger will be? (on page 40?)

Discuss refined or new predictions.

10. Share **pages 40-43** with the children and discuss the implications of WW2 on Myanmar. Using pages 42 and 43:

How is life as Bandoola and Williams had known was about to change forever?

Give pupils time to navigate across pages 42 and 43 – demonstrate how some information is presented visually to support the meaning of the written text.

11. Whilst reading the next section of text, allow time for pupils to digest the whole sequence of events. Explain to pupils that we will read the whole adventure in one reading and pause at key points to discuss.

Read **pages 44-65** with pupils. The following points may generate good discussion:

Page 44-45: *Why does William Grill choose to illustrate these points in this way?*

Page 46-47: *What is the significance for including a large-scaled map at this point in the story?*

Page 48-49: *How does this illustration create a sense of danger and threat?*

Page 50-51: *Why is this illustration used for 'A Sea of Jungle'?*

Page 52-53: *How do the images support the text?*

Page 54-57: *What do we learn about Bandoola, Williams and Po Toke on these pages?*

Page 58-59: *What do the words 'silently, precisely and tentatively' tell us about Bandoola?*

Page 60-61: *Their bond was the strongest it had ever been. Discuss.*

Page 62-63: *What did 'end in sight' mean to everybody involved?*

Page 64-65: *Why has William Grill chosen to illustrate the elephants like this?*

12. Share **pages 66-67** with pupils. Display the line, 'They stood together quietly, savouring the moment of peace between them.'

How does William Grill's choice of colour support/match the meaning of this line?

13. Share **pages 68-69** and discuss how the content is arranged.

14. Use **pages 70-73** to explore the relationship between Williams (Elephant Bill) and Bandoola. **Some pupils may be distressed to hear what happens to Bandoola.** Display the image on **pages 72-73** and discuss the title '**Fallen Friend**' and William Grill's choice of illustration.

15. Before reading **pages 74-75**, explore what the word '**legacy**' means.

This may need to be explained in simplistic way before pupils will understand the meaning of Bandoola's Legacy.

Read the 'Epilogue' on pages 76 and 77 to draw out what we can learn from Bandoola and his legacy. Challenge pupils to create a list from these pages.

16. You may choose to share the '**Glossary**' and discuss how William Grill uses visual images to support the meanings.

REVISITING THE STORY AS A WHOLE

- + Read the 'Author's Note' on the closing pages (page 83) and discuss William Grill's personal reasons for writing and illustrating this beautiful story.

Do you think that humans do live in harmony with animals?

How does this story illustrate empathy between humans and animals?

Is it possible to work together when faced with threats?


Who is the real hero of the story?

- + After discussing these questions, revisit the role on the wall outlines and discuss the individuals Elephant Bill and Bandoola. Then, discuss the relationship between the two.
- + Revisit the 'Contents' page and explore the chapter headings now.

Do some headings resonate more with us now that we know the story?

AFTER READING:

- + There are a multitude of writing opportunities related to this book:
 - A letter from Bandoola to Elephant Bill/ from Elephant Bill to Bandoola
 - A thank you speech from the people of Myanmar to Bandoola
 - Diary entries of Elephant Bill or Po Toke along their journey.
 - Interview with Elephant Bill or Po Toke
 - Report on an area of interest from this story – replicate a non-fiction in a similar style to William Grill (how content can be organised on a page)
- + In art, replicate William Grill's style of art to create more illustrations for this book.
- + Work in pairs or small groups to write a poem or song for Bandoola. Pupils could perform their poems/songs using musical accompaniment and dance.

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- + Pupils could create non-fiction double spreads about another issue pupils wish to raise awareness of. Use William Grill's style to present information.
 - + Pupils could research other animal heroes and create verbal presentations to inform their peers or school community.

FURTHER READING

OTHER TITLES BY WILLIAM GRILL OR TO SUPPORT EXPLORATION OF THEMES FROM THE BOOK:

- 'Shackleton's Journey,' William Grill
- 'The Wolves of Currumpaw,' William Grill
- 'Earth Verse - Explore our Planet through Poetry and Art,' Sally M Walker and William Grill
- 'I'll Be Home for Christmas,' Benjamin Zephaniah
- 'Elephant Bill,' James Howard Williams
- 'Bandoola,' James Howard Williams and Rupert Hart-Davis
- 'Elephant Company,' Vicki Croke
- 'Giants of The Monsoon Forest: Living and Working with Elephants,' Jacob Shell, W.W.Norton and Company
- 'The Burma Campaign,' Frank McLynn
- 'Chindit,' Tim Moreman