

# Captain Ahab's Weird Wide World: Nose Place Like Home

Article by [Geoffrey McSkimming](#) | photo by Alamy

EN2-VOCAB-01 | AC9E3LE04

## Learning Intention:

I am learning about vocabulary choices made by authors so that I can read for understanding and enjoyment.

## Success Criteria:

I can identify unfamiliar words in a text and use the surrounding words to infer meaning

I can check my understanding of new vocabulary using a dictionary

I can understand puns in a text and explain their purpose

## Essential knowledge:

More information about Nasotheks can be found in this article from the [Smithsonian Magazine](#).

## Vocabulary

Prior to reading the article, distribute sticky notes to students.

Read the article as a class or listen to the audio version if you have an online subscription. As they read the article, students are to write down unfamiliar words on the sticky notes. One word per sticky note. (Sample words: exhibited, vandalism, marble, replica, sculpted)

Ask students to go back to the article and find the unfamiliar words they noted down. Students are to look at the whole sentence, read it aloud and then write down what they think the word means based on the context. They can write this on the back of the sticky note.

When students have used the text to infer the meaning of all the unfamiliar words identified, they are to use a dictionary to look up the dictionary definition. Students may need to deconstruct the words so that they can look up the base word. For example, 'exhibited' becomes 'exhibit.'

Encourage students to stick completed sticky notes onto the board. When they do this, ask them to stick like words together (all sticky notes with 'exhibited' on them can be in a row.)

After completing this vocabulary exercise, engage the class in a whole class discussion. Ask the following questions:

- Why was it important to look at the unfamiliar word in the sentence to help guess its meaning?
- Did you find that after looking at the dictionary you had guessed an unfamiliar word's meaning correctly? Did anyone find the opposite?
- Did anyone use any other strategies to guess the meaning of an unfamiliar word?

### Understanding text:

Look at the article again. This time the focus will be on the headings. Ask students the following questions:

- What do you notice about the words used in the headings? (The words all relate to noses)
- Why do you think that the author decided to base all subheadings on the same topic/subject? (The article is about the existence of replica noses in museums.)
- What does the phrase 'Nose place like home' remind you of? (The phrase 'no place like home').
- What kind of language device is this example in the main heading? (It is a pun)
- Can you see another pun? ('Nose it all' which is a play on 'know it all'.)
- What is the effect of using a pun? (It is playful and makes the article feel fun and enjoyable to read)
- What do you notice about the final heading 'Nostrils, nostrils, nostrils'? (It is an example of repetition.)
- Why does 'Nostrils, nostrils, nostrils' work as a heading for that paragraph? (It is attention grabbing, it sounds more dramatic, and it refers to the fact that the Nasothek collections have lots of nostrils.)

### Spelling:

Write the word 'Nasothek' on the board. We know this word refers to the collections of replica noses because it tells us in the article.

What is the clue in the word that tells us that this word refers to noses? (Naso – refers to the nose. See the [Dictionary.com](https://www.dictionary.com) entry. Explain this word comes from the Latin, nāsus, which means nose.)

### Assessment for/as learning:

Complete an exit ticket using the [3-2-1 exit ticket form](#) from the digital learning selector using the focus question:

What is the place and purpose of pun usage in writing? Can you recall any other examples of authors using pun in their writing?

## Deep and Wide

poem by Kate Rietema | illustrated by Astred Hicks

[EN2-UARL-01](#) | [AC9E3LA09](#)

### Learning Intention:

I am learning about rhythm, rhyme structure and visual literacy in texts so that I can create my own poem.

### Success Criteria:

- I can identify examples of rhyme in a poem
- I can clap to the rhythm of a poem
- I can discuss the purpose of rhythm and rhyme in a poem
- I can understand visual elements in an illustration and how they create a mood.

### Essential knowledge:

More information about visual literacy including explanations of a variety of visual techniques can be found in the [NSW Department of Education Visual Literacy PowerPoint](#) resource. Please note that this is recommended as a teacher resource, not for stage 2 students.

The State Library of NSW offers a free virtual excursion for Stage 2 students called [Reading pictures - visual literacy skills](#).

### Vocabulary

Prior to reading the poem, ask students to complete a timed writing activity in which they have 3 minutes to write down a list of words and phrases they associate with the ocean. Set a timer. Students are not to look at each other's lists until the time is up.

Now read the poem as a class. Ask students to circle any words in the poem that they listed during the timed writing activity.

Discuss the following as a class:

- Which words in the poem were the most commonly listed words in the timed writing activity?
- Which ocean related words were not listed in the timed writing activity but appear in the poem?
- Looking at the illustration, can you see any pictures showing words from the timed writing activity that were not in the poem? (For example, a student might have written 'seaweed' on their list. It is not written in the poem, but it appears in the illustration.)

### Understanding text:

If you have a digital subscription, revise rhyme and rhythm using the digital interactive.

Look closely at the poem – preferably using a Smartboard or similar technology. Ask students to identify the rhyming words. Circle them on the poem. (Wide, tide, ride, hide, side). Discuss the following as a group:

- Why has the poet decided to make every line rhyme? (Suggested answer: The consistent rhyme connects the entire poem and gives it structure, it encourages a beat or rhythm when reading aloud)

Choose 6 volunteers from the class to stand in a line at the front of the room. Assign each student one line of the poem to read aloud giving them an alternative last word for each line. See the suggestions below:

Line 1 – swap 'wide' for 'vast'

Line 2 – swap 'tide' for 'waves'

Line 3 – swap 'ride' for 'surf'

Line 4 - swap 'hide' for 'nest'

Line 5 – swap 'wide' for 'huge'

Line 6 – leave 'side' the same

Have students read the new version of the poem with the swapped words. Then have them read the original lines from the poem.

As a class discuss what happened when the rhyming words were swapped out. You may like to ask the following questions:

- Did you like the new poem without the rhyming words? Why or why not?
- Which of the two versions of the poem sound better? Why?
- What changed for readers when the words didn't rhyme?

Look closely again at the poem and ask students to underline one word that appears in every line except for one (the answer is 'and'). This poem describes the ocean by giving a list of paired things. The first pair is children and surfers, the second is dolphins and oysters and the final pair is sand and water. These sets of pairs also encourage a strong rhythm.

Read the poem aloud one more time (you can ask the same volunteers to read their lines in order once more). Ask the class to clap to the rhythm. Mark on the board the syllables that are emphasized by the rhythmic claps.

Look closely at the illustration. List the colours chosen. Ask students why they think these colours were chosen for the illustration. (Lots of bright colours are used to emphasise the beauty and joy associated with the ocean. Yellow is chosen for the sand. It also has sunny warm and happy connotations. Blue is chosen for the ocean, but a very bright blue was used to give a friendly and cheerful mood. Other bright colours are used in the child's swimwear and the seaweed.)

Look at the whole page – compare the amount of space taken up by the sand compared with the water. (Two thirds of the page are water, one third sand). Ask students why they think this is the way the illustrator decided to illustrate the poem. (The poem is more about the ocean than it is about sand. This emphasises the importance of the ocean because it is in the foreground and takes up two thirds of the page – following the rule of thirds).

Ask students the following question:

- What would be different about the experience of the poem if you had read it on a plain white sheet of paper?

## Creating text:

Divide the class into small groups (4-6 students). Assign each group a word (see list of suggestions). The group is to write a short rhyming poem using this word as a stimulus. They should follow these steps:

- Write a brainstorm of words that rhyme with the given word. If a rhyming dictionary is available, they may like to use that.
- Once students have a list of rhyming words, each group member chooses a different word from the previous step. They write one line of poetry which ends with the rhyming word.
- Give each student a long narrow slip of paper to write their line on. The groups arrange the slips of paper and move them around until they have a group poem.

Suggested words to distribute to groups: tree, plane, car, bird, cat, hair, sun, goat, cap, sand.

## Assessment for learning:

On an exit ticket, ask students to self-reflect on the success criteria, rating how comfortable they felt with each item 1-5.

- I can identify examples of rhyme in a poem
- I can clap to the rhythm of a poem
- I can discuss the purpose of rhythm and rhyme in a poem
- I can understand visual elements in an illustration and how they create a mood.

# Show me the Honey

article by Mina | illustrated by [Michel Streich](#) | photos by Alamy  
EN-CWT-03 (Persuasive) | AC9E3LY03

## Learning Intention:

I am learning to understand how the audience and purpose of texts determines the language and style used so that I can compose texts that best appeal to my intended audience.

## Success Criteria:

- I can identify the audience and purpose of model texts

- I can gather information from a range of text types to use as evidence
- I can use different persuasive devices in my writing
- I can write for a specific purpose and audience.

### Essential knowledge:

A definition of persuasive text can be found in the [glossary](#).

### Understanding text:

Read the article together. Discuss the following questions as a class.

- Who is the intended audience of the article? (Stage 2 students who have a subscription to The School Magazine)
- What is the intended purpose of the article (To inform readers about how honey is made, what it can be used for and to provide general information about bees)
- What does the choice of language and text features reveal about the intended audience? For this question, draw two columns on the board as follows. Suggested answers are included in the table.

Audience	Purpose
The introductory paragraph is from the perspective of a fictional character	Subheadings help readers navigate the information dividing the content into sections
Illustrations – are appealing to children	Photographs – are informative showing the bees and their hives in real life
Direct address and rhetorical questions (So now it's your turn. Do you have a favourite way to eat honey?)	Statistics (On every foraging trip, a bee will visit 50 to 100 flowers to collect nectar. During these trips, it can fly up to 19 kilometres per hour.)

### Creating text:

Have students write a persuasive article to be published in the school newsletter with the aim of convincing families in the school community to plant bee-friendly gardens.

To plan their article, students complete the tasks below:

Have students highlight the following information in the article 'Show me the Honey:'

- What is honey used for?
- How many flowers will bees visit in a single pollen collecting trip?
- Explain the process of collecting honey prior to its purchase in stores.

View the video [Buzzing Bees!](#) From gardening Australia Junior to find out more about bees and pollination.

Read the [Bee Friendly gardens](#) article on the Honeyflow website to find a list of plants and flowers that can attract bees.

To learn about persuasive language and effective argument, view the video about [Argument](#) on The School Magazine website.

Students write the article for the school newsletter. They are to include the information they gathered and use persuasive devices to convince the school community to take action and provide bees with suitable plants in their garden. They are to use the language and text features discussed in the 'Understanding text' part of this learning resource in their own work where possible.

**Assessment for/as learning:**

In small groups or pairs, ask peers to review each other's persuasive compositions against the success criteria. Each peer will give feedback to their partner using the two stars and a wish strategy. Using this feedback, students will review and revise their persuasive text.

## Becalmed

story by Geoffrey McSkimming | illustrated by [Douglas Holgate](#)

EN2-RECOM-01 | AC9E3LE04

**Learning Intention:**

I am learning to identify and explain the impact of figurative language devices so that I can use them in my own writing.

**Success Criteria:**

- I can identify examples of figurative language in a text
- I can discuss the way language enhances meaning



- I can write my own short texts using appropriate language devices.

### Essential knowledge:

Teaching resources relating to literary devices can be found in the NSW Department of Education curriculum resource, [Literary devices Stage 2](#).

### Vocabulary:

Write the word 'becalmed' on the board. Ask students what they think it means. Use a [Vocabulary knowledge scale](#) to keep track of [Tier 2 and Tier 3 words](#) students come across in their reading.

Ask students to discuss their responses.

### Understanding text:

Read the first page of the story and stop. Ask students the following questions:

- In the story, what does 'becalmed' mean? (when there is no wind to help a ship to sail)
- After reading the first page of the story, is being 'becalmed' a good thing or a bad thing? (For someone wishing to sail a ship, being becalmed is not a good thing)
- What is the mood or feeling of the story after reading this first page? (It is calm, almost lazy. This is to reflect that the ship is not moving anywhere because the sea and the air are still.)

Continue reading until 'Her eyes lit up and her feathers tingled when she saw that it had a cork in the top, and that inside it there was a rolled-up piece of paper.' On page 17. Ask the following questions:

- How does Shasta feel about being 'becalmed'? (She doesn't mind)
- How does Bob feel about being 'becalmed'? (He doesn't mind)
- Do you agree with them, or would you be more like Captain Ahab?

Explain to students that the author has used a number of figurative language devices to help create this lazy, slow, calm atmosphere. Ask students to become language detectives and see if they can find and mark examples of the following language devices in the first two pages of the story.

- Alliteration (Breath of breeze)
- Simile (Water was as flat as a sheet of paper)
- Metaphor (Storm in a teacup)
- Onomatopoeia (Thonk-thonk-thonking)

Continue reading the story until the end.

Ask students to put an asterisk next to the sentence when they realized that it was not real 'shipwrecked survivors' who were sending the letters in a bottle. Ask them to compare with a partner and talk about the clues given by the author.

Ask students to discuss the tone of the story as a whole. Ask the following questions:

- What is the mood of the story (The story is relaxed, fun and non-serious)
- How do you know? (The plot line includes a series of fake letters; the dialogue is jovial, and the word choices are fun)
- How do the language features identified earlier, plus others later in the text help develop this mood? (The language features including alliteration, similes and metaphors work together to give the impression that this story is designed to be fun to be read for enjoyment.)

### Creating text:

Ask students to imagine that they are Shasta writing her own letter in a bottle in response to those she received. Students are to think about:

- Shasta's purpose (Is she going to have fun at Bob's expense, or is she going to tell Bob that she knows what he was doing)
- What will Shasta say in the letter?
- What is a language device they can use in the letter that will help send the message Shasta is trying to convey?
- How does Shasta want Bob to feel while reading the letter?

Allow students time to write their letter before sharing with peers.

### Assessment for/as learning:

Have students answer the following exit ticket question in their workbook.

- How do language devices help to show the tone or mood of a piece of writing?

# Sun and Moon

poem by Sara Matson | illustrated by [Christopher Nielsen](#)

EN2-CWT-01| AC9E3LE03

## Learning Intention:

I am learning to extend characterisation from a model text so that I can develop the narrative and adapt the ending.

## Success Criteria:

- I can recognise features of a poem that help develop character and setting
- I can work with others to role play different scenarios for characters
- I can identify features of a comic strip
- I can use the characters from a model text to create my own comic strip.

## Essential knowledge:

A video resource about [Characterisation](#) can be found on The School Magazine website.

## Understanding text:

Project the poem onto the board and read the poem as a class. Direct student's attention to the structure of the poem. Discuss how the poem is structured. (It has two stanzas)

Ask students to answer the following questions:

- What happens in the first stanza? (The sun waves to the moon and says it is tired)
- What happens in the second stanza? (The moon tells the sun not to worry because they are ready to glow while the sun rests)

Ask for a student volunteer to identify the word or phrase that shows the Sun is tired. (tired-out sigh)

Ask for a different volunteer to identify the word or phrase that shows that the Moon is feeling alert and awake. (growing bright, shouted, ready to glow).

Draw students attending to the exclamation marks which are used in the direct speech from both the Sun and the Moon. Discuss why these are required? (It shows that they are calling loudly to one another from opposite ends of the sky, it emphasizes what they are saying.)

### Oral language and communication

Have students consider what the characters from the poem might say to one another at the opposite end of the day – the early morning.

Organise the class into pairs. One person in the pair takes on the role of the sun, the other takes on the role of the moon. Ask them to have a conversation with one another, in character, about the early morning. For this activity it might be best to take students to an outdoor learning space where they can spread out.

After completing the exercise, ask for some volunteer pairs to role-play their conversation for the whole class.

Discuss:

- What did the sun and moon talk about in your pair?
- Did you and your partner have similar conversations to other pairs in the class?
- If your conversations were similar, why might this be? (Conversations might have been similar because of the common features of the setting – early morning. Students have a common understanding of this time of day.)

### Creating text:

Have students create a four-square comic strip showing the interactions between the Sun and Moon in the early morning. Tell students that their comic strip will be a sequel to the poem.

Before students begin their comic strip, use 'Hungry Bugs' on page 36 as an example of the text type. Discuss the following features:

- The squares or frames are different sizes
- There are a range of angles used – some images are close up others from a longer angle
- The character dialogue is shown in speech bubbles
- Some words in the speech bubbles are in bold for emphasis
- Sound effects are included in a different bubble style font.

Encourage students to create their four-square comic strip with these features in mind.

### **Assessment for/as learning:**

Students complete a self-assessment of their comic strips. They can use the following checklist (taken from the above analysis of 'Hungry bugs') to tick the features of comic strip they successfully used in their work. They can simply tick the items which they included in their work.

- The squares or frames are different sizes
- There are a range of angles used – some images are close up others from a longer angle
- The character dialogue is shown in speech bubbles
- Some words in the speech bubbles are in bold for emphasis
- Sound effects are included in a different bubble style font.

## **Genius**

story by [Jacqui Halpin](#) | illustrated by Amy Golbach

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

### **Learning Intention:**

I am learning to use a clear structure and appropriate tone, pace, and volume, so that I can present a convincing persuasive proposal.

### **Success Criteria:**

- I can gather evidence and ideas when planning my presentation
- I can organize my ideas into a clear structure
- I can adjust my volume pace and tone to deliver an argument with authority

### **Essential knowledge:**

View the video [Argument](#) from the English textual concepts.

For more information on how to deliver a speech confidently, view the video [Tips for improving your manner](#) from the Arts Unit.

Teacher resources regarding persuasive writing are provided in the Essential knowledge section of the learning resources for 'Show me the honey!'

### Understanding text:

Read the story and discuss the following comprehension questions as a class.

- What did Noah want more than anything? (He wanted his name in the Genius book of world records)
- What is the Genius Book of World Records? (It is a list of unusual and surprising achievements, including the name of the people who achieved. It is like the Guinness Book of World Records – students may be familiar with this book)
- Which records had Noah already unsuccessfully attempted? (World's biggest tomato, world's tallest house of cards, juggling the largest number of raw eggs)
- Does Noah achieve his goal? Explain. (Noah does get a Genius World Record for Twitcher's trick at the end, which launched him into a chocolate cake)

### Oral language and communication

Complete a think, pair, share activity in which students discuss the kinds of strange, wonderful and interesting world records that could be achieved and listed in the Genius Book of World Records.

As a class visit the [Kids Guinness World Records](#) website, looking at some sample records such as the Hula hoop record, the Lego records and some silly ones like the fastest time to put on five T-shirts. Teacher to select prior to the lesson, based on class interests.

Ask students to imagine they could make an attempt at getting their name in the Genius Book of World Records. Students can use their imagination to create the record they would like to set (even if it isn't really possible for them).

Students are to prepare and present a proposal for this Genius World record attempt. They are to imagine that they are trying to convince the school principal to allow the record attempt to happen at school during the day.

If you have a digital subscription, complete the interactive before students write their proposal.

### Creating text:

When planning their speech, students may like to use the following scaffold:

Introduction  Introduce the record you would like to attempt.	
Reason 1  Give the first reason why the school should allow the attempt on school grounds.	
Reason 2  Give the second reason why the school should allow the attempt on school grounds.	
Conclusion	

Remind the listener of the record you would like to attempt.	
--	--

Allow students time to rehearse their proposal. Organise the class into pairs or small groups and encourage them to practice their volume, pace and tone so that they are convincing. Ask the class to help their peers by listening and letting speakers know if they should change their volume (too loud or too soft), pace (how fast they are speaking) and tone (how believable or convincing they sound).

### Assessment for/as learning:

Students deliver their presentations to the class. For each student complete the following assessment checklist:

	Achieved	Working towards
The student speaks clearly, uses appropriate volume, pace and expression		
The speech is clearly structured		
The student speaks convincingly with appropriate volume, pace and tone		
The purpose and audience was clear		

## Natures Balm

poem by Kim de Haan | illustrated by [Cheryl Orsini](#)

EN2-RECOM-01 | AC9E3LY05

### Learning Intention:

I am learning to connect emotions with word choices and text structures so that I can understand how emotion is conveyed in a text.

### Success Criteria:

- I can engage in discussions about emotions and texts
- I can infer meaning and identify examples in a text



- I can identify different levels of meaning relating to emotions
- I can compose a poem conveying my chosen emotions.

### Essential knowledge:

Teaching resources relating to literary devices can be found in the NSW Department of Education curriculum resource, [Literary devices Stage 2](#).

### Oral language and communication

Before reading the poem, engage students in a whole class discussion. Ask the following questions.

- When someone is feeling stressed or tense, what might their body language look like? (Clenched fist, shouting, fast movements, frowning face)

You may like to ask for a volunteer from the class to role-play this feeling.

- What kinds of words do you connect with the feeling of being stressed or tense? (Worried, angry, nervous, upset, negative, loud noises)
- When someone is feeling relaxed and calm, what might that look like? (Still, slow, closed eyes, relaxed muscles, yoga, smile)

You might like to ask for a volunteer from the class to role-play this feeling.

- What kinds of words do you connect with the feeling of being calm and relaxed (Gentle, sleepy, positive, happy, enjoyable, pleasant, slow, still)
- If you were feeling stressed or tense, what might you do to help you calm down?

Play an alternative version of 'Captains Coming' with the class. Have students stand up (perhaps in an outdoor learning area) and use the following prompts:

- Stress is coming – students squat down with arms over their heads and duck for cover
- Feeling calm – students move slowly using a yoga or tai chi movement of teacher's choice
- Feeling cross – students stomp and frown
- Feeling happy – students skip and smile.

### Understanding text:

Read the poem together as a class. Before discussing the poem ask students to write down the answers to the following two questions (no sharing yet).

- What emotion is shown in the first three lines of the poem? How do you know?
- What emotion is shown in the last three lines of the poem? How do you know?
- What happens in the poem to cause the change?

When these questions have been answered, have students work in a small group and compare their answers. Students can refine their answers as a group.

Table groups report back to the class. (Responses from students should include in the first three lines the emotion is that of being stressed or overwhelmed. The words thundering and thrashing show this. In the final lines the feeling is calm and peaceful. The rhyming words calm, and balm show this. The change happens because of spending time at the beach seeing, hearing, feeling and tasting nature.)

Explain to students that the poem is structured with the beginning and the ending conveying different emotions as a result of the action in the middle section of the poem. This is shown through sensory writing, in which the poet refers to the different senses – in this poem – sight, sound, taste and touch.

Have students use four different coloured highlighters to highlight an example for each of the following (suggested answers in brackets):

Sight (Waves crashing)

Sound (shushing, hushing)

Taste (Salt spray on my tongue)

Touch (Sunshine warms my skin)

### Creating text:

Have students work in a small group, using a large sheet of paper. Ask them to list as many emotions as possible.

Encourage students to think about different levels of meaning. Give the example that somebody could feel annoyed, then the feeling might become stronger, and they might feel angry and then the feeling might become even stronger, and they become furious.

Students now choose two very different emotions from the group brainstorm. Students complete the table below. An example is provided.

	Emotion 1: Nervous	Emotion 2: Delighted
Looks like	Shaking fingers	Skipping, hopping
Sounds like	Heavy breathing	Laughter and giggles
Feels like	Tense muscles	Warmth and sunshine
Tastes like	Sour	Fairy bread

Using 'Natures Balm' as a model, ask students to use the emotions in the above table to write a short poem which begins with the first emotion and ends with the second emotion. They do not have to use every idea from the table above, they can choose the ideas they like that work with the poem.

An example is provided below:

Shaking fingers

Reach for the door.

First clenched.

Heavy breaths.

Knock knock knock

Someone's skipping,

Running, hopping.

Giggles and laughter -

Feeling better

Fairy bread for one and all!

### Assessment for/as learning:

Ask students to self-reflect on their own written composition using the success criteria and allocating a ranking of 1-5 on how well they controlled these success criteria.

- I can engage in discussions about emotions and texts
- I can infer meaning and identify examples in a text
- I can identify different levels of meaning relating to emotions

Ask children to list which emotions they aimed to convey. Using a highlighter, ask children to highlight and annotate where they have successfully inferred these emotions, before finally ranking themselves 1-5 on this criteria item.

- I can compose a poem conveying my chosen emotions and identify where and how I achieved this in my poem.