Inspired by the Sea

In this second six-week unit of third grade, students read stories, poetry, and informational texts that are inspired by a love of or curiosity about the sea.

Students read about characters who long for or live near the sea. They become familiar with the wide range of informational texts on the topic of oceans and water. They continue to review the parts of speech by comparing two poems written about oysters. The students engage the texts in several ways. For example, they write stories modeled after the haystack scene in *Sarah, Plain and Tall* (Patricia MacLachlan), showing action, thoughts, and feelings. They also build their knowledge of ocean animals as they research their favorite sea creature.

**Essential Question**

Why does the sea inspire writers?
"I Can" cite textual evidence to support an interpretation of characters’ motivations.

1. Read Sarah Plain and Tall by Patricia MacLachlan, and have students list the pros and cons of staying or leaving that occurred in the story.

2. Incorporate these ideas on how to use Sarah Plain and Tall. 
   http://www.scholastic.com/kids/homework/pdfs/Sarah_Plain_and_Tall.pdf

3. Have students use this Double Entry Journal while reading Sarah Plain and Tall.

4. Moving from learning about Sarah’s character traits, review motivations from other books you are reading. (Reading Literature A 4 & A 14)

5. Prepare students to write well-developed narratives and guide a discussion of the way Patricia MacLaclan wrote the haystack section by asking them the following questions about the narrative in the chapter: See Questions and Prompt (Reading Literature A 1)
6. Additional Resources for Sarah, Plain and Tall by Patricia MacLachlan.  Resource #1  
http://www.mce.k12tn.net/reading3/sarah.htm


7. After gathering all the information from Sarah Plain and Tall, have students find places in the text that explain or infer character motivations to do something. Cite the actual textual evidence, with proper quotation marks, that support their interpretation of the characters’ motivations. (Opinion)

8. After students have had enough explicit instruction, have them create an iPoem based on Sarah Plain and Tall.
Sarah Plain and Tall

It had to be a difficult decision for Sarah to stay with the Wittings. She was a complete stranger and was expected to decide her future within a short period of time.

*Pretend you are Sarah and list many reasons both for staying and leaving.*

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<tr>
<th>Why I Should Stay</th>
<th>Why I Should Leave</th>
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I think she should stay because........................................................................................................
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Sarah Plain and Tall

**Double Entry Journal:**

You will write down the passage or quote in Sarah Plain and Tall and then write your response or *personal reactions* and *connections*.

<table>
<thead>
<tr>
<th>Quote</th>
<th>Response</th>
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<tbody>
<tr>
<td>Quote: “Trains were much slower then. Rides were bumpy and sometimes black smoke and ashes flew in the window and got all over your face and clothing. But nobody minded that much, because trains were the fastest and easiest way to go.” Page 14</td>
<td>Today airplanes are the fastest and easiest way to travel long distances, if you can afford it. How will transportation change in the future?</td>
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Collette Justesen 2011
Jordan School District
Review characters and character motivation from the first unit. Introduce the book *Sarah, Plain and Tall* by Patricia MacLachlan as historical fiction: a fictional story from the days of settling the prairies. Introduce also the name of the unit: “Inspired by the Sea.”

As you read the first chapter of this book, challenge students to look for specific places in the text where they can prove that a character in the story is “inspired by the sea.” Ask students to give you a “thumbs up” when they hear / see a line in the text that talks about a character “inspired by the sea.” Students should easily detect Sarah as the character motivated by her love of the sea. One of her letters reads, “I have always loved to live by the sea.”

Create a chart and write down any evidence of Sarah’s motivation. Discuss what motivates the other characters. Each day as students come together to discuss the reading, instruct students to be prepared to give textual evidence of Sarah’s motivation and the motivation of at least one other character. *(Literature A 14)*
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Questions
Chapter 5 of *Sarah, Plain and Tall* contains a narrative about “haystacks.” Prepare students to write well-developed narratives and guide a discussion of the way Patricia MacLaclan wrote the haystack section by asking them the following questions about the narrative in the chapter:

- How many of you wanted to try sliding down a haystack after reading that scene?
- What was it in her writing that made you feel like you were there?
- How did you know what the characters were feeling?
- How did the dialogue help you to “be there”?
- How did she communicate action? Thoughts? Feelings?
- How did she order the events?
- How did she close the scene?

Then give the students this prompt: “Imagine that you are in Massachusetts with your family. You are on the shores of the Atlantic Ocean and you are allowed to ride down a sand dune. Write a story about your experience, showing the actions, your thoughts, and your feelings through dialogue and description.”
Lesson Plan

Sarah, Plain and Tall Extension Activities

About This Book

Grade Level Equivalent: 4.2
Lexile Measure: 560L
Guided Reading Level: R
Age: Age 8, Age 9, Age 10
Genre: Classics, Historical Fiction, Dictionaries, Series
Subject: Blended Families, Changes and New Experiences, Death, Grief, and Loss, Westward Expansion

Sarah, Plain and Tall

By Patricia MacLachlan
Shop Now

Personal Narrative

MATERIALS:

- Paper
- Pencils

SUGGESTED GROUPING:

- Individuals

INTRODUCE the activity by reminding students that Sarah, Plain and Tall is a narrative in which Anna tells what happens when Sarah comes to the prairie.

INFORM students that they will be writing their own personal narratives about their first experiences with a person who becomes very important in their lives, such as a best friend or a new teacher.

Expressive Writing

TEACH/MODEL Explain that in expressive writing, an author expresses his or her feelings, thoughts, and personal responses to experiences. When students write expressively, they respond in a personal way to the world around them. Expressive writing can be a poem, journal entry, or personal narrative.

PRACTICE/APPLY Have students decide on a person about whom they will write. Remind them that the person should be someone who has become very important in their lives. As they prepare to write their personal narratives, they might ask themselves what happened, what they did, and how they felt. They should include first-person pronouns in their narratives, such as I, me, my, and mine.

Imagine Sarah's Journey

MATERIALS:
• Maps
• Markers
• Books on U.S.
• landscape

SUGGESTED GROUPING:

• Individuals
• Partners

PROVIDE students with a map and point out the prairie states which include Oklahoma, Kansas, Nebraska, Minnesota, Wisconsin, Indiana, Michigan, Ohio, Iowa, Illinois, South Dakota, and North Dakota.

ASK students to choose Sarah's destination, which was never specified in the selection, and map out her train route.

INVESTIGATE reference books to learn about the landscape from Maine to the prairie. Then ask students to draw a picture of what Sarah might have seen from her train window at some point on her journey.

Create a Class Dictionary

MATERIALS:

• Paper
• Pencils
• Dictionaries (optional)

SUGGESTED GROUPING:

• Whole class
• Cooperative groups

MODEL this activity by reminding students that in Maine, ayuh means yes. Encourage students who have traveled or lived in other places to come up with as many different words as they know for the same thing.

INCLUDE regional variations. An example of this would be the different names given to a particular type of sandwich, which is called a submarine in the Midwest, a grinder in New England, and a hero on the East Coast. Other examples include athletic shoes which on the East Coast are called sneakers and on the West Coast, tennis shoes. If possible, include words from other languages.

CREATE a class dictionary by listing each word in alphabetical order, its regional or foreign counterparts, and a brief definition.

- Close
Ipoem

Sarah, Plain and Tall

Pick a character from Sarah, Plain and Tall and then create an “iPoem” about that character. The poem should explain each character’s thoughts, feelings, emotions, and motives for the things that they do, or don’t do, from what we have read so far. Use descriptive words and try to incorporate vocabulary words if appropriate. This poem should let the reader feel exactly who the characters really are. Use the following format to help you construct your poem.

Format:

First Stanza
I am (two special characteristics you have)
I wonder (something you are actually curious about)
I hear (an imaginary sound)
I see (an imaginary sight)
I want (an actual desire)
I am (the first line of the poem repeated)

Second Stanza
I pretend (something you actually pretend to do)
I feel (a feeling about something imaginary)
I touch (an imaginary touch)
I worry (something that really bothers you)
I cry (something that makes you very sad)
I am (the first line of the poem repeated)

Third Stanza
I understand (something you know is true)
I say (something you believe in)
I dream (something you actually dream about)
I try (something you really make an effort to do)
I hope (something you actually hope for)
I am (the first line of the poem repeated)

Share your iPoem in small groups after you have completed the final copy of the poem.

Collette Justesen
Jordan School District
"I Can write imaginary narratives using dialogue and descriptions of actions, thoughts, and feelings.

1. Focus on dialogue in a Trickster story: "Tops and Bottoms" with retelling activity (Reading Literature A 10)

2. Teach the elements of letters (Sample Letter http://www.letterwritingguide.com/samplefriendlyletter.htm) (Format http://www.letterwritingguide.com/friendlyletterformat.htm), then have students write a friendly letter to a friend, or to a character in a book.

3. Have student write imaginary or real (Narratives) and have them use dialogue, actions, thoughts, and feelings. Some writing prompts may be:

1. Write about your favorite family vacation
2. Write about a fun day you had
3. Describe an activity you love
4. Tell about an activity you don’t enjoy
5. What is the best pet to have?
6. What is the worst pet to have?
Listen to the book *Tops and Bottoms*
Cut out the pictures and organize them in the order they appeared in the story. Use the pictures to retell the story.
"I Can" explain the function of adverbs and adjectives in speech, literature, and writing.

1. Have students work on word choice and have them write synonyms for "pshaw" (darn). This is just a fun, made-up word to use with this lesson.

2. Have students choose a word like cold and compile the "Word choice and gradient" chart. In this chart students will write the antonyms, synonyms, pictorial, prefix, suffix, and word parts of the word and then have them rank the degrees of the synonyms (e.g. frigid, freezing, cold, cool) (Language F2).

3. Teach an explicit lesson on Idioms. This website has an Idioms definition and list (http://www.idiomsite.com/) of many Idioms, with their explanation. Have students choose two Idioms and complete the Idiom Graphic Organizer for them. (Language F1) In this students will write the idiom, draw a picture of it and then write the real meaning of the idiom.

4. In small groups have students describe how Sarah feels about haystacks and sand dunes. Record their thinking on a chart. Have students describe in writing, how they feel about living in Utah with mountains and sand dunes. Remind the students to use colorful adjectives in their writing. (Informative/Explanatory)
5. Preparing Students for Adjectives - In this lesson students will prepare to describe a monster.
https://monsterproject.wikispaces.com/Lesson+Plans

6. During shared reading have students read a texts that matches their reading level, have them identify verbs in the stories about Ecosystems found in the Shell (Leveled Science) books and record them on a two-sided graphic organizer. In small groups have students discuss the verbs they harvested and think of their meanings. On the other side of the chart, have them write a kid-friendly definition or draw pictures of the verbs.

7. Content Connection/Extension: Create a diorama to illustrate the living and nonliving parts of the ocean ecosystem.

8. Have students write a (Narrative) about any of the following topics, using colorful, descriptive adjectives that relate to the noun:
   1. Themselves
   2. A character in a book
   3. A storm

9. Read a variety of texts about the sea (Informational Texts B 1).

10. Have students describe an underwater environment. Compare and contrast two or more underwater environments. Next have students compare and contrast underwater environments to our local environments.
11. Additional ocean animal resources:

1. Whales (Smithsonian) by Seymour Simon
   http://www.mnh.si.edu/onehundredyears/profiles/Whales_SI.html
2. Life in a Kelp Forest by Mary Jo Rhodes and David Hall
3. Monterey Bay Kelp Forest Exploration
4. Kelp Forests Jewels of the Sea
   http://montereybay.noaa.gov/sitechar/kelp1.html

12. Write sentences using adverbs and adjectives to describe movement of sea animals (Language F-3) (Language F-4) using the following texts and websites:

1. Many Luscious Lollipops: A Book About Adjectives (World of Language) by Ruth Heller
   http://www.maryjorhodes.com/aboutsea.html
2. Up, Up and Away: A Book About Adverbs (World of Language) by Ruth Heller
3. Learning Planet
4. 4You4Free
   http://languageartsgames.4you4free.com/adjectives_adverbs.html
<table>
<thead>
<tr>
<th>Idiom</th>
<th>Real Meaning</th>
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Idioms
Celebrating 100 Years

A Century of Whales at the Smithsonian Institution

Phoenix, a life-size model of a North Atlantic right whale, at the center of the new Sant Ocean Hall, 2008. Photo by Chip Clark, Smithsonian Institution

Whales have been at the heart of Smithsonian research since 1850, when Spencer Fullerton Baird first came to the institution. Baird was an avid naturalist with a strong interest in marine mammals, and he hired zoologists with similar interests. In 1871, Baird persuaded Congress to establish the U. S. Commission of Fish and Fisheries (which has as its successors today the National Marine Fisheries Service (NMFS) and the U.S. Fish and Wildlife Service). He was appointed its first commissioner in a combined appointment with his Smithsonian role as assistant secretary in charge of the U.S. National Museum (today the National Museum of Natural History). Initially, Baird ran the agency as a de-facto division of the Museum. It was through the work of the Commission that Baird expanded the Museum’s collection of marine mammals, which originated with specimens from the U. S. Exploring Expedition of 1838-42.

Zoologists in the Museum’s current Marine Mammal Program maintain an excellent working relationship with the now independent NMFS, whose biologists continue to provide numerous additional specimens to the collection, which now numbers 7517 cetaceans, 3194 pinnipeds, and 387 sirenians. Today the Smithsonian Institution has the largest whale research collection in the world.

Since the nineteenth century, the Smithsonian has also been at the forefront of whale exhibition. Phoenix—a 45-foot, 2300-pound, full-scale model of the Atlantic right whale (Eubalaena glacialis) and the centerpiece of the new Sant Ocean Hall—is the culmination of over a century’s-worth of innovation in the scientific casting and modeling of whales.

Many visitors may remember Phoenix’s predecessor—the enormous blue whale model that dominated the ocean hall of the 1960s, which was removed in 2000 as renovations began for the new Kenneth E. Behring Family Hall of Mammals. But did you know that the Smithsonian created the world’s first full cast of a whale, a blue whale exhibited in 1904 at the St. Louis Exposition?
A close-up of the life-size blue whale model in the new “Life in the Sea” hall, 1963. Image from Smithsonian Institution Archives

The world’s first full cast of a whale, part of the Smithsonian’s display at the Louisiana Purchase Exposition, 1904. Image courtesy of the National Museum of Natural History

Come dive in—Learn all about the Smithsonian’s whale exhibits and cetacean research.

The 1903 BLUE WHALE

Newfoundland Blue Whale—Exhibited at the Louisiana Purchase Exposition, 1904

In May 1903, Frederic A. Lucas, chief osteologist and head of exhibits, and two assistants William Palmer, chief taxidermist, and J. W. Scollick, osteological preparator, were dispatched by Frederick W. True, the National Museum’s curator of mammals and a scientific authority on whales, to the Cabot Steam Whaling Company’s principal station, Balena, on Hermitage Bay, Newfoundland, to obtain the world’s first full cast of a whale, which the Smithsonian would display at the Louisiana Purchase Exposition in 1904. Little was known about whale biology at this time, but Lucas understood that the species prized by the whaling industry were experiencing devastating declines in their populations. Right and bowhead whales had been hunted to near extinction, and now that these species were harder to find, the whaling industry had turned its sights on the blue whale (Balaenoptera musculus), sometimes called the sulphur-bottom whale, the largest mammal in the world.

However, there was another more personal reason for obtaining the complete cast of a blue whale. Five years earlier Lucas had read with dismay an editorial notice in the July 1898 issue of Natural Science, describing the British Museum’s new Cetacean Gallery. The author claimed that no other museum had yet “solved the difficulty of exhibiting the outward form of the various kinds of whales which baffle the taxidermist’s art,” until Sir William Henry Flower had “at last . . . solved the problem in a most satisfactory manner.”

Joseph Palmer’s half-cast and skeleton of a humpback whale, shortly after it was installed in the National Museum (now the Arts and Industries building), 1885. Image from Smithsonian Institution Archives

Lucas was incensed by the claim, as he knew that the Smithsonian’s long-time modeler and taxidermist, Joseph Palmer and his son, William Palmer, together with Secretary Spencer F. Baird, had discovered this exact solution sixteen years earlier while mounting the skeleton and cast of a 33-foot humpback whale. The innovative cast revealed on its left side a humpback whale, described in the Annual Report of the Smithsonian Institution for the Year
1882, as in an “attitude of swimming through the water,” while the right side exposed the animal’s complete articulated skeleton. The half cast had been on exhibit in the south main hall of the National Museum since 1882.

To challenge the misstatement, True penned a response that the magazine Science—eager to establish the National Museum’s preeminence over the British Museum—rushed into print. True explained that the idea had originated with the Smithsonian more than fifteen years earlier, and he pointed out—in a move clearly meant to embarrass the British Museum—that the National Museum had exhibited a smaller whale mount at the London Fisheries Exhibition in 1883, which they had given to the British Museum!

![Palmer (right), Scollick (left), and Lucas (middle), plastering the whale’s head. Image courtesy of the National Museum of Natural History](image)

Lucas and True were apparently not satisfied to end this transatlantic rivalry with an editorial; the Newfoundland expedition was to be the coup de grâce. Lucas had created an entirely new method for obtaining a scientifically accurate and complete cast of a whale. They would cast the dead animal while floating it in water.

On July 12, 1903, the whaling station at Hermitage Bay received word that one of their steamers had hauled in a blue whale, measuring 78 feet in length and weighing 70 tons. Lucas instructed the captain to tow the body “into shoal water [about 10 or 12 feet deep] just as the ebb tide set in.” Once the whale was in position, “tail toward the beach and the head seaward,” resting on its left side, Lucas, Palmer, and Scollick rowed out in a dingy and began the process of preparing the cast. For the next ten hours the Museum workers layered burlap, excelsior, and buckets of plaster of Paris over the whale’s body.

They took molds in sections, working down towards the median line of the stomach. Because whale flesh decomposes rapidly, the exhausted group had to continue working until the entire cast was complete. They left the head, which decomposes more slowly than the rest of the body, until last. When “the whale was hauled out on land and decapitated ... as soon as it was severed from the trunk we took a complete cast of the member, jaws and all, both inside as well as out,” and molded the flukes separately. For the next several days the station workmen helped strip fat from the blubber. The Museum workers were determined that “every part of the whale’s frame, even down to the smallest and most minute bones,” would be collected and treated with care.

The expedition returned to Washington, D.C., on July 22, with the skeleton and molds in several large crates. Lucas oversaw the modeling of the specimen, which he had to have completed in time for the St. Louis Exposition the following year. He wasted little time in staging the work, and news of the National Museum’s “cetacean monster” captured the American public’s imagination. On August 16, the Washington Post reported:
"Those who are anxious to settle the problem whether Jonah was actually swallowed by a whale would do well to pay a visit to the rear of the Smithsonian Institution, where for some days past a most remarkable and peculiar diagram has remained staked out on the lawn ... that has greatly puzzled those who have occasion to cross the Mall. ... Prof. Lucas ... and Mr. Palmer, the chief preparator, were bossing the work ... The diagram, as laid out, gives one a very correct idea of the whale, and those anxious to ascertain the truth or falsity of the Jonah story are at liberty to measure their length on the well-kept lawn within the area marked off for the whale's stomach."

Workers prepare the giant blue whale cast for presentation at the St. Louis World's Fair, 1904. Image courtesy of the National Museum of Natural History

It took eight months to complete the enormous mannequin, which was done in a huge shed built especially for the purpose. The whale form was covered in papier maché, using old paper money pulp from the U.S. Treasury, and painted by Palmer. In early March 1904, the whole was disassembled into sections and shipped by rail to St. Louis.

The Louisiana Purchase Exposition, also known as the St. Louis World's Fair of 1904, celebrated the centennial (one year late) of the 1803 purchase of Louisiana. The Smithsonian coordinated all of the exhibits for the U.S. Government. The building was considered one of the most impressive at the Fair and featured half a battleship, complete with armament; a relief map of the projected Panama Canal, 35 tanks of live fish, and a gigantic aviary with every known species of bird in the United States. The immense blue whale cast hung from the rafters and was described "as the most striking object ... showing the natural appearance of this greatest of all living creatures."

When the blue whale cast returned from St. Louis in 1905, it was suspended from the roof trusses of the South Hall in the Art and Industries Building. After the new U.S. National Museum (today the National Museum of Natural History) opened in 1910, it was moved across the Mall, mounted on a pedestal, and placed at the center on the Hall of Marine Life. For fifty years the seventy-eight foot cast of the blue whale enchanted visitors to the Museum.

THE 1963 BLUE WHALE

Taxidermist/model maker John Widener working on the new blue whale model, 1962. Image from Smithsonian Institution Archives

The 1903 blue whale model met its end around 1960, when it was replaced by a new, even bigger blue whale model. In the 1950s the Smithsonian began an institution-wide exhibits modernization program, and many halls of the Natural History building were completely renovated at this time. The new hall dedicated to Life in the Seas was to have as its centerpiece a state-of-the-art model of a blue whale in motion.

Modeling techniques had advanced considerably in the decades since 1903, and lightweight plastics and fiberglass allowed for a more dynamic posture. Museum director Remington Kellogg wanted a "scientifically accurate" model, but this proved challenging, as whale science—particularly the biology and behavior of blue whales—was hindered by the difficulty of tracking and observing whales in their natural habitat. Most whales could only be studied after they had washed up on a beach or at whaling stations after they had been killed and hauled to shore. Scientists could not agree as to whether or not the ventral plates of the mouth expanded when diving or rising, and this issue presented a significant problem in designing the blue whale model.

Scientists were only just beginning to capture some of the first underwater footage of whales. Jacques-Yves Cousteau, on board his ship Calypso (a specially outfitted research vessel that was originally a minesweeper in the British Royal Navy during World War II), filmed fin whales (Balaenoptera physalus) swimming underwater. The footage was included in his 1956 French documentary film "Le monde du silence," or "The Silent World." Fin whales and blue whales are similar in body shape and both belong to a group of whales known as rorquals (baleen whales). The Smithsonian used this footage to inform their design of the new model.

The new blue whale model, as seen from the entrance to the "Life in the Sea" hall, 1963. Image from Smithsonian Institution Archives

The 94-foot-long model was not cast from a single specimen. It was fabricated based on two sets of measurements—the first from the female blue whale model in the British Museum of Natural History (BMNH) and the second from a female blue whale caught off South Georgia Island in the Antarctic in 1926. Creating templates and detailed measurements of their model, exhibit technicians plotted the curve and dimensions of the body, creating thirty-four paper templates, one for each rib that would support the whale. From the templates thirty-four sections of wood were fashioned into rib-like supports. The model itself was made of fiberglass. The
entire process proved to be just as complicated and time consuming as that to make the 1903 whale.

The whale was suspended thirty feet above the floor, attached to two steel brackets jutting out from the wall. A hole was left in the stomach so that workers could enter and remove the thin strips of plywood, wooden ribs, aluminum, and steel crossbars, and replace them with lighter weight plastic and fiberglass. After the ventral opening was closed, technicians spent weeks sanding the fiberglass to remove defects. Eighty to one hundred ventral throat grooves running longitudinally from below the mouth to the navel, which in the living blue whale expands while feeding, were carved into the fiberglass. The whole body was painted with varying tones of blue with whitish-yellow patches on its ventral portion.

The exhibit opened in February 1963 in time for the First International Symposium on Cetacean Research. Suspended in air, visitors could imagine that “she has just risen from dark waters, expelled her breath, drawn in another, and is now about to lift her powerful tail in an upward swipe that will send her plunging to the icy depths.”

In 1976, a new exhibit label was added, explaining that there was an error with the model. New scientific data about whale behavior led Smithsonian biologists to reevaluate the accuracy of the blue whale model’s diving posture. Photographs of living blue whales still did not exist at this time, but there were a few photographs of other rorquals or baleen whales, including sei and minke whales, that revealed much slimmer, streamlined bodies than expected. “Only after a whale takes a mouthful of food and is about to swallow it, would its throat be expanded in this way,” the label explained.

**What happened to the 1963 blue whale model?**

It became the property of the contractor hired to dismantle the old exhibit space. In July of 2000 he tried to sell it on eBay, with a reserve of $2.25. The description read: “LIFE SIZE Blue Whale sculpture from the Smithsonian Institution’s Museum of Natural History. (I KNOW THAT A WHALE IS NOT A FISH.) IT’S NO FLUKE, THIS IS FOR REAL!! 92 FEET LONG nose to fluke. ... I have been given the rights to find a new home for this gorgeous piece. ... This would make a fantastic showpiece for an amusement park or theme park, public aquarium, or municipality.” Such a show was not to be, however. When the model was removed from the steel wall supports, it came apart, making it unfit for sale, and the contractor was forced to dispose of it. The Museum was able to retain the flukes.

**THE 2003 RIGHT WHALE - PHOENIX**

The Sant Ocean Hall, 2008. Photo by Chip Clark, Smithsonian Institution

Suspended at the center of the new Sant Ocean Hall is a life-size model of a North Atlantic right whale named Phoenix. The result of four years of work, and collaboration between exhibit
fabricators, whale biologists, sculptors, painters, engineers, and many others, this exhibit is unique and exciting in that it represents a live animal. Phoenix has been tracked in her Atlantic Ocean environment by marine biologists at the New England Aquarium in Boston, ever since her birth off the coast of Georgia in 1987. Phoenix was chosen because so much is known about her and her family (her mother's name is Stumpy). She is the mother of three calves and became a grandmother in 2007.

The first sighting of Phoenix, off the coast of Georgia on January 14, 1987, with her mother, Stumpy. Photo courtesy of the New England Aquarium's North Atlantic Right Whale Catalog

She got her name Phoenix from her ability to rise again, like the mythical bird, after a life-threatening entanglement with fishing gear in 1997. She still bears a scar below her right lip from that encounter, which you can see on the model and which scientists use to help identify her in the waters of the Atlantic.

Although it has been illegal to hunt right whales since 1935, they remain endangered. There were fewer than 450 of them in 2006. Scientists continue to track Phoenix and other right whales to learn more about them and to continue efforts to protect their habitat and ensure their survival.

To read more about Phoenix, and to see a video of her taken from a plane, take a look at “A Tale of a Whale.” at the Ocean Portal!

Images
Third Grade Unit 2

Inspired By The Sea

B - Reading Informational Text

B 1 – Informational Texts for this unit:

- Whales (Smithsonian) by Seymour Simon
- Life in a Kelp Forest by Mary Jo Rhodes and David Hall
- Sea Turtles by Mary Jo Rhodes and David Hall
- Partners in the Sea by Mary Jo Rhodes and David Hall
- Octopuses and Squids by Mary Jo Rhodes and David Hall
- Seahorses and Sea Dragons by Mary Jo Rhodes and David Hall
  Resources for Mary Jo Rhodes and David Hall
- Disasters at Sea (DK Readers) by Andrew Donkin
- Titanic: Disaster that Rocked the World (DK Readers) by Mark Dubowski
- Journey of a Humpback Whale (DK Readers) by Caryn Jenner
- Shark Attack! (DK Readers) by Cathy East Dubowski
- A Drop of Water: A Book of Science and Wonder by Walter Wick
- A Drop Around the World by Shaw McKinney and Michael S. Maydak
- John Muir: America’s Naturalist (Images of Conservationists) by Thomas Locker
- Rachel Carson: Preserving a Sense of Wonder by Thomas Locker and Joseph Bruchac
- The Lamp, the Ice, and the Boat Called Fish: Based on a True Story by Jacqueline Briggs Martin
  and Beth Krommes
- The Cod’s Tale by Mark Kurlansky and S.D. Schindler excerpts, e.g., informative illustrations / text features
- Swimming with Hammerhead Sharks (Kenneth Mallory)
- Survival Secrets of Sea Animals by Mary Jo Rhodes and David Hall
- Predators of the Sea by Mary Jo Rhodes and David Hall
- Life on a Coral Reef by Mary Jo Rhodes and David Hall
- Dolphins, Seals, and Other Sea Mammals by Mary Jo Rhodes and David Hall
- Crabs by Mary Jo Rhodes and David Hall
- Many Luscious Lollipops: A Book About Adjectives (World of Language) by Ruth Heller
- Up, Up and Away: A Book About Adverbs (World of Language) by Ruth Heller
- “The River Bank” in The Wind in the Willows by Kenneth Grahame
- Paddle-to-the-Sea by Holling Clancy Holling
F - LANGUAGE

**F 3 Many Luscious Lollipops** (Ruth Heller) teaches about adjectives through several language lessons. Read this book to the class, covering a few pages a day so that students may incorporate what they learn each day into conversation and writing. Use the adjectives and adverbs (which are covered in another Heller book, *Up, Up and Away*) to build interesting sentences about the sea and in students' own narratives. Be sure students can explain the function of each part of speech (adjectives and adverbs) and its use in literature, speech, and writing.

**F-4** Choose an interesting sea animal from the books you have read together as a class. Ask the students to come up with five adjectives each to describe the animal. Generate a list of adjectives from the list of student ideas. Then have students come up with movements the animal makes and five adverbs to go with the movements. Create short sentences using the adjectives and adverbs (e.g., "*Huge* whales glide *gracefully.*"). After students write several of the sentences on a chart, have them practice making new sentences with comparative or superlative adjectives and adverbs (e.g., "This huge whale glides *more gracefully* than that one.")
“I Can” compare and contrast two poems written about the same topic (e.g., oysters).

1. Variety of ocean poems to use in their objective: (Poetry G 1 & G 2)

2. Compare and contrast a variety of two poem pairings, using a Venn Diagram in Shared Reading. Have students choose two poems to do the same activity, after which they will write an (Informative/Explanatory) piece wherein they will explain the similarities and differences.

3. Read two poems aloud that have similar topics such as: “Sleepy Pearl” (Frances Gorman Risser) and “Do Oysters Sneeze” (Jack Prelutsky) Ask the students the following questions:

   1. What do you think is the message of each poem? Cite evidence from the poem, by stanza and line, that hints at the meaning.
   2. How are these poems similar? How are they different?
   3. Which of the poems do you think is the best? Why?
Third Grade Unit 2

Inspired By The Sea

G – POETRY

G 1 - Identify character motivation through a variety of poetry:
   - “At the Sea-side” by Robert Louis Stevenson
   - “Sleepy Pearl” by Frances Gorman Risser
   - “Do Oysters Sneeze?” by Jack Prelutsky
   - “Undersea” by Marchette Chute
   - “Beach Stones” by Lilian Moore
   - “The Waves” by Gertrude M. Jones
   - “A Sand Witch for a Sandwich” by Emily Sweeney
   - “A Wave” by Gussie Osborne

G 2 - Informational Poetry

• “The Jumblies” by Edward Lear
• “From the Shore” by Carl Sandburg
• “Seal Lullaby” by Rudyard Kipling
• “Song of a Shell” by Violet L. Cuslidge
• “The Barracuda” by John Gardner
• Ocean Poems by Carl Sandburg
Ocean Poems!

Some concepts taught and skills readily reinforced through poems daily:

- love of poetry and language
- increase memory skills
- develop concepts
- rhyme scheme
- rhyming words
- word families
- endings
- contractions
- antonyms/synonyms/homonyms
- little words within big words
- vowel sounds
- figurative language (metaphors & similes)
- parts of speech (nouns, verbs, etc.)
- identifying facts (especially in Meish Goldish's poems!)
- type of poem (couplet, etc.)
- handwriting lessons
- alliteration
- quotation marks
- vocabulary
- sequence
- counting skills
- dictionary & thesaurus use
- poet studies

* will bring you back to the menu at the top of the page!

Go back to Kaunakakai Multiage's Ocean Themes Resource Page

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http://www.k12.hi.us/~shasincl/poems_ocean.html
Ocean Poems!

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Sea Animals by Meish Goldish
Electric Eel by Meish Goldish
A Pelican by Jack Prelutsky
The Manatee by Jack Prelutsky

Sea Creatures

http://www.k12.hi.us/~shasincl/poems_ocean.html
Come along, come with me,
Take a dive in the deep blue sea.
Put on your gear, let's explore
All the way to the ocean floor!

See that snail wrapped in curls?
Look! An oyster wearing pearls!
Watch the octopus oh so dark,
But don't you dare to pet the shark!

Dive on down, seaward bound,
Motion in the ocean is all around!
Dive on down, seaward bound,
Motion in the ocean is all around!

Now we're very far below,
The lantern fish are all aglow.
Is that a tiny shock you feel?
You just met an electric eel!

Giant blue whales start to stir,

Five Little Houses

Five little children,
hand in hand,
went to dig
in the yellow sand.

Five little castles,
trim and neat,
soon were standing
at their feet.

Five little starfish,
standing near,
said, "Five little houses!
Let's live here!"

by Avelyn Davidson, How Big is Big? Math Rhymes to Read Together, Wright Group (© has 5 copies and big book)

A Sailor Went to Sea, Sea, Sea
A sailor went to sea, sea, sea
To see what he could see, see, see.
But all that he could see, see, see
Was the bottom of the deep blue sea, sea, sea.

Bigger than dinosaurs ever were!
Wave good-bye to the squid and sponge,
This is the end of our deep-sea plunge!

Dive on down, seaward bound,
Motion in the ocean is all around!
Dive on down, seaward bound,
Motion in the ocean is all around!

by Meish Goldish, 101 Science
Poems & Songs for Young Learners
Instructor Books

Ocean
(sung to "Take Me Out to the Ball Game")

Take me out to the ocean,
Take me out to the sea,
Show me the foamy waves rolling there,
As I breathe in the salty sea air!

The Shark

A treacherous monster is the Shark
He never makes the least remark.
And when he sees you on the sand,
He doesn't seem to want to land.

http://www.k12.hi.us/~shasincl/poems_ocean.html
Let me look, look, look at the ocean,
See the sea and explore,
For it's fun to dive from the top
To the ocean floor!

Take me out to the ocean,
Take me out to the sea.
Show me the currents and ocean tides,
Let me see where the seaweed resides!

When you look, look, look at the ocean,
Look at all it is worth!
For the ocean covers three-fourths
of the entire earth!

by Meish Goldish, 101 Science Poems & Songs for Young Learners, Instructor Books

He watches you take off your clothes,
And not the least excitement shows.

His eyes do not grow bright or roll,
He has astonishing self-control.

He waits till you are quite undressed,
And seems to take no interest.

And when towards the sea you leap,
He looks as if he were asleep.

But when you once get in his range,
His whole demeanor seems to change.

He throws his body right about,
And his true character comes out.

It's no use crying or appealing,
He seems to lose all decent feeling.

After this warning you will wish
To keep clear of this treacherous fish.

His back is black, his stomach white,

At the Sea-Side

When I was down beside the sea
A wooden spade they gave to me
To dig the sandy shore.

My holes were empty like a cup.
In every hole the sea came up,
Till it could come no more.
by Robert Louis Stevenson

He has a very dangerous bite.

by Lord Alfred Douglas

---

**Seaside**

Sand in the sandwiches,
Sand in the tea,
Flat, wet sand running
Down to the sea.
Pools full of seaweed,
Shells and stones,
Damp bathing suits
And ice-cream cones.
Waves pouring in
To a sand-castle moat.
Mend the defenses!
Now we're afloat!
Water's for splashing,
Sand is for play.
A day by the sea
Is the best kind of day.

by Shirley Hughes

**Come to the Beach**

Come to the beach.
Come to play in the sun.
Come to splash in the water.
Come to have fun!

---

**Fishes' Evening Song**

Flip flop,
Flip flap,
Slip slap,
Lip lap;
Water sounds,
Soothing sounds.
We fan our fins
As we lie
Resting here
Eye to eye.
Water falls
Drop by drop,
Plip plop,
Drip drop.
Plink plunk,
Splash splish
Fish fins fan,
Fish tails swish,
Swush, swash, swish.
This we wish ...
Water cold,
Water clear,
Water smooth,
Just to soothe
Sleepy fish.

By Dahlov Ipcar, from *Talking Tigers.*

Poems to Share

http://www.k12.hi.us/~shasincl/poems_ocean.html
Beach Stones

When these small stones were in clear pools and nets of weed
tide-tumbled teased by spray they glowed moonsilver, glinted sunsparks on their speckled skins.

Spilled on the shelf they were wet-sand jewels wave-green still flecked with foam.

Now gray stones lie dry and dim.

Why did we bring them

Seal Lullaby

Oh! hush thee, my baby, the night is behind us, And black are the waters that sparkle so green. The moon, o'er the combers, looks downward to find us At rest in the hollows that rustle between. Where billow meets billow, there soft be thy pillow; Ah, weary wee flipperling, curl at thy ease! The storm shall not wake thee, nor sharks overtake thee, Asleep in the arms of the slow-swinging seas.

By Rudyard Kipling

Seahorse

O under the ocean waves I gallop the seaweed lanes, I jump the coral reef, And all with no saddle or reins.

I haven't a flowing mane, I've only this horsy face, But under the ocean waves
home?

by Lillian Moore

I'm king of the steeplechase.

By Blake Morrison

The First Horses Were Made of Sea Foam

The first horses were made of sea foam.

They rode their waves to the beaches
Then broke loose and dashed for the shore.

Wild horses, raging with pride—
Look how much of the untamed sea
Is within them still.

By David Day

Do Oysters Sneeze?

Do oysters sneeze beneath the seas,
or wiggle to and fro,
or sulk, or smile, or dance awhile
...how can we ever know?

Do oysters yawn when roused at dawn,
and do they ever weep,
and can we tell, when, in its shell,
an oyster is asleep?

by Jack Prelutsky

Undersea

Beneath the waters
Green and cool
The mermaids keep
A swimming school.

The oysters trot;
The lobsters prance;
The dolphins come

Octopus

The arms on the octopus number eight:
One, two, three, four, five, six, seven, eight!

All curled up, then pointing straight,
One, two, three, four, five, six, seven, eight!

http://www.k12.hi.us/~shasincl/poems_ocean.html
To join the dance.
But the jellyfish
Who are rather small
Can't seem to learn
The steps at all.

By Marchette Chute

In the ocean, octopuses wait,
One, two, three, four, five, six,
seven, eight,
For crabs and crabs to put on
their plate!
One, two, three, four, five, six,
seven, eight!

( poster)

From the Shore
A lone gray bird,
Dim-dipping, far-flying,
Alone in the shadows and
grandeur and tumults
Of night and the sea
And the stars and storms.

Out over the darkness it wavers
and hovers,
Out into the glooms it swings
and batters,
Out into the wind and the rain
and the vast,
Out into the pit of a great black
world,
Where fogs are at battle, sky-
driven, sea-blown,
Love of mist and rapture of
flight,
Glories of chance and hazards of

The Barracuda
Slowly, slowly, he cruises
And slowly, slowly, he chooses
Which kind of fish he prefers to
take this morning;
Then without warning
The Barracuda opens his jaws,
teeth flashing,
And with a horrible, horrible
grinding and gnashing,
Devours a hundred poor
creatures and feels no remorse.
It's no wonder, of course,
That no little fish much likes the
thing,
And indeed, it occasionally
strikes the thing,
death
On its eager and palpitant wings.
Out into the deep of the great dark world,
Beyond the long borders where foam and drift
Of the sundering waves are lost and gone
On the tides that plunger and rear and crumble.

By Carl Sandburg

That he really ought, perhaps, to change his ways.
"But," (as he says With an evil grin)
"It's actually not my fault, you see:
I've nothing to do with the tragedy;
I open my mouth for a yawn and —ah me!—
They all swim in."

by John Gardner

grandeur - instances of being magnificent
tumults - outbursts, commotions
rapture - a feeling of intense emotion
palpitant - throbbing, beating
sundering - parting, breaking apart
plunger - to dive

Fish

Sand

Sand in my swimsuit,
Sand in my hair,
When I go to the beach
Sand gets everywhere!

I wonder, I wonder,
Oh, how can there be
Sand left at the beach
How I wish
I were a fish!
My day would begin
Flapping my fins.
I'd make a commotion
Out in the ocean.
It would be cool
To swim in a school.
In the sea,
I'd move so free,
When there's so much on me?  
by Helen H. Moore

With just one thought:  
Don't get caught!

by Meish Goldish, *101 Science Poems & Songs for Young Learners*, Instructor Books

### Sand

Sand at the beach,  
Sand at the shore.  
Sand in the ocean  
On the ocean floor.

Sand in the desert,  
Sand on the ground.  
Sand in a sandstorm  
Blowing around!

Sand from rock that has  
Crumbled into grains  
Sand in a sand dune  
Shaped by winds and rains.

Sand on an island,  
Sand in the sea.  
Sand in a sandbox  
For you and me!

by Meish Goldish, *101 Science Poems & Songs for Young Learners*, Instructor Books

### Hermit Crab

I watch him scurry on the sand  
To find a house that's second-hand.  
He crawls in someone else's shell  
And stays because it fits him will.

Imagine if we did the same,  
Just barged right in and staked a claim  
To any empty house that fit,  
Then settled down to live in it.

By Sandra Liatsos

### A Riddle Poem...

You can walk on this  
If it's wet or dry;  
You can put it in a pail  
And make a pie.

What is it? (sand)
Five Little Fishy

Five little fishy, swimming out to sea,
The first one said, "Oh, what can we see?"
The second one said, "I can see a tail."
The third one said, "It must be a whale!"
The fourth one said, "She's looking for lunch,"
The fifth one said, "She'll eat us in one munch!"
Five little fishy, swimming side by side, cried,
"Oh where, oh where, oh where, can we hide?"

by Valerie SchifferDanoff

Sea Animals

What do you see in the sea? Animals moving free!
Snails and whales
Using their tails.
Seals and eels
Searching for meals.
Catfish, flatfish
Chasing fat fish.
Bass and wrasse
Swimming in mass.
Hagfish, hogfish
Trailing dogfish.

What do you see in the sea? Animals moving free!

by Meish Goldish

Fishing

When I go fishing
I'm always wishing
Some fish will be my prize;
But while I'm fishing,
The fish are wishing
    Otherwise.

And all the wishes

Shark

I went to the aquarium,
And in a tank so dark,
I saw a smooth and swimmy shape,
And knew it was a shark.

I went to the aquarium,
And through a wall of glass,
I saw that shark and thought—
Of all the fishes
Seem always to come true;
So all my wishes
To catch some fishes
Never do.

Author unknown

Oh! What a lot of teeth he has!
He swam around so quietly,
He swam around so quick—
I'm awfully glad,
That his tank had
That wall of glass, so thick!

by Helen H. Moore

Underwater

Outer space must be like this, I think
I'm like a feather as I sink.
Is it so quiet in outer space?
Silence surrounds me in this place.
And when I give a gentle push,
I float up, up, up with a whoosh!

by Deborah Schecter

Clam

On the ocean floor,
The clam's in its shell,
And there it's protected
Very well!

by Meish Goldish

Hermit Crab

Hermit crab, you live all alone
In an empty shell in the sea.
With all those fish,
Don't you ever wish
For a little company?

by Meish Goldish, Animal Poems from A - Z

Electric Eel

Never feel
An electric eel.
It's no fun
To receive its stun!

by Meish Goldish, Animal Poems from A - Z

http://www.k12.hi.us/~shasincl/poems_ocean.html
Sailing

I see a ship a-sailing, sailing, sailing,
I see a ship a-sailing, sailing out to sea;
The captain at the railing, railing, railing,
The captain at the railing waves his hand to me.

I see a ship a-rolling, rolling, rolling,
I see a ship a-rolling, rolling home from sea;
I hear its bell a-tolling, tolling, tolling,
I hear its bell a-tolling, coming back to me.

Unknown, from Boing! Boing! Squeak!,
Poems to Share
Rigby Literacy 2000 (✓ has tape & 6 book copies)

Sleepy Oyster

The storm is raging up above,
And waves are dashing high,
The sea birds, screaming, fly to land,
As thunder rocks the sky.

But down below in waters calm
The oyster sleeps away;
Quite heedless of the wind and waves,
He snoozes, night and day.

He does not shout and rant and rave,
Nor bolts of lightning hurl,
He's dozing in the oyster bed,
And dreaming up a pearl!

Frances Gorman Risser

School of Minnows

Down in the brook where the water runs cool—
That's where the minnows are going to school!
What do they study, I wonder, and then,

Ferryboats

Over the river,
Over the bay,
Ferryboats travel
Every day.

http://www.k12.hi.us/~shasincl/poems_ocean.html
When do they get to go home again?  Most of the people
Schools for the fish aren't like Crowd to the side
mine, I guess— Just to enjoy
No teachers or blackboards or Their ferryboat ride.
books—just recess! Watching the seagulls,
When Daddy says, "Look! Laughing with friends,
School of minnows there, Son!" I'm always sorry
It sure looks to me like they're When the ride ends.
just having fun!

by Jane Keefer Frey

James S. Tippett

Song of a Shell

I held a sea shell to my ear, I sat on the beach and a beautiful wave,
And listened to its tale Came tumbling right up to me.
Of vessels bounding o'er the It threw some pink shells on the sand at my feet,
main Then hurried straight back out to sea.
And all the ships that sail.
It sang of brilliant water flowers—
The bright anemones
That bloom beneath the ocean waves—
Tossed in from seven seas.

Each time I harken to this song, It ran away swiftly and leaped up in foam;
I hear the breakers moan, It bumped other waves in its glee.
And fancy that a warning bell I think it was hurrying to gather more shells,
Rings from a lighthouse lone. To bring as a present for me.

No longer need I wish to go
Where foam-capped billows

Gussie Osborne

http://www.k12.hi.us/~shasincl/poems_ocean.html
swell,
For I've an ocean of my own
Withing this pearly shell.

Violet L. Cuslidge

A Pelican
A pelican uses its steam-shovel bill
to gather more fish than can possibly fill
its pelican belly.
It's not out of greed . . .
that bill is a trough where young pelicans feed.

Jack Prelutsky, from A Pizza the Size of the Sun

A Sand Witch for a Sandwich
I walked the beach on a sunny day
And soon found a shell with which to play.
I made a castle, I made a moat,
I poured in water to sail my boat.

I made a farm and a racetrack, too,
And then a figure that sort of grew
Taller and taller as I piled more sand.
Then I shaped a face with one wet hand.

Oh, what a face—with an ugly beak

The Waves
The little waves ran up the sand,
All rippling, bright and gay.
But they were little robbers,
For they stole the sand away,
And when they'd tossed it all about,
They piled it in the bay.

One day, there came a clever man;
He walked along the shore,
And when he saw the crested waves
Creep higher than before,
Said he, "I'll build a harbor wall,
And you'll come here no more."

So then he started working;
Stone after stone he brought.
And a tall, tall hat that came to a peak!
I looked with pride at my ugly witch,
While all around I dug a ditch.

To keep her safe from the incoming tide,
I dug it deep on every side.
The waves rolled in and then slid back.
I waited for their we attack.

One little wave crept up the beach,
But my sand witch it could not reach.
One, two, three waves filled the ditch.
Another wave took a nip at the witch.

A whitecap pushed with all his might
And ate that witch in one big bite!
I laughed as the water swished round my feet,
For sandwiches are made to eat!

Emily Sweeney

The little waves beat at the wall;
By day and night they fought,
Their white hair streaming in the wind,
Their manner quite distraught.

But when the wall was finished,
Like other of their ilk,
They tiptoed round the harbor
As sleek and smooth as silk,
And purred around the fishing boats,
Like kittens lapping milk.

Gertrude M. Jones

Old Man Ocean
Old Man Ocean, how do you pound
Smooth glass, rough stones round?

*Time and the tide and the wild waves rolling*

*Night and the wind and the long gray dawn.*

Old Man Ocean, what do you tell,
What do you sing in the empty shell?

*Fog and the storm and the long bell tolling,*

*Bones in the deep and the brave men gone.*

Russell Hoban

---

**Sitting in the Sand**

Sitting in the sand and the sea comes up
so you put your hands together
And you use them like a cup
And you dip them in the water
With a scooping kind of motion
And before the sea goes out again
You have a sip of ocean.

Karla Kuskin

---

**The Wind Has Such a Rainy Sound**

The wind has such a rainy sound
Moaning through the town,
The sea has such a windy sound,—
Will the ships go down?

The apples in the orchard
Tumble from their tree,—
Oh will the ships go down, go down,
In the windy sea?

---

**Sea Sounds**

I walked on the beach
And picked up a shell
And held it close to my ear.  Pretend to hold shell to ear.
I walked on the beach
And picked up a shell
And held it close to my ear.  Pretend to hold shell to ear.
And what did I hear?  Pretend to hold shell to ear with questioning look.
R-O-A-R  S-w-i-s-h  Say "ROAR" loudly.
R-O-A-R  S-w-i-s-h  "Swish".  Whisper

---

http://www.k12.hi.us/~shasincl/poems_ocean.html
Christina Rossetti

I'm Wrestling with an Octopus

I'm wrestling with an octopus and faring less than well, one peek at my predicament should be enough to tell.
It held me in a hammerlock, then swept me off my feet, I'm getting the impression that I simply can't compete.

I'd hoped that I could hold my own, but after just a while, I ascertained I couldn't match an octopus's style.
It flipped me by a shoulder, and it latched onto a hip, essentially that octopus has got me in its grip.

I tried assorted armlocks, but invariably missed, and now I'm in a headlock, and it's clinging to my wrist.
It's wound around my ankles, and it's wrapped around my chest when grappling with an octopus, I come out second best.

Jack Prelutsky, from A Pizza the Size of the Sun

The sound of the sea I did hear.

Oh Please Take Me Fishing!

"Oh please take me fishing, oh please, pretty please," insisted my sister the pest.
She drives me bananas when she's at her worst, she bugs me when she's at her best.

She wouldn't give up, so I've got her along, but I've not decided her fate. Maybe I'll patiently teach her to fish— maybe I'll use her for bait!

Jack Prelutsky, from A Pizza the Size of the Sun

Sardines

Their daily lives are bland, and if they land— they're canned.

Jack Prelutsky, from A Pizza the Size of the Sun

Oysters

http://www.k12.hi.us/~shasincl/poems_ocean.html
of the Sun

Oysters are creatures without any features.

Jack Prelutsky

The Manatee

I'm partial to the manatee, which emanates no vanity.
It swims amidst anemones and hasn't any enemies.

Jack Prelutsky, from *A Pizza the Size of the Sun*

My Fish Was Small

My fish was small, my fish was gold, but now my fish is still and cold.

My fish no more will splash and splish. My fish is gone

I flush my fish.

Jack Prelutsky, from *A Pizza the Size of the Sun*

Come On In!

Come on in, The water's fine.
I'll give you Until I count to nine.
If you're not In by then,

I Sailed on Half a Ship

I sailed on half a ship on half the seven seas, propelled by half a sail that blew in half a breeze. I climbed on half a mast and sighted half a whale
Guess I'll have to
Count to ten.

Anonymous

She Sells Sea-Shells

She sells sea-shells on the sea shore;
The shells that she sells are sea-shells I'm sure.
So if she sells sea-shells on the sea shore,
I'm sure that the shells are sea-shore shells.

that rose on half a mighty wave
and flourished half a tail.

Each day, with half a hook
and half a rod and reel,
I landed half a fish
that served as half a meal.
I ate off half a plate,
I drank from half a glass,
then mopped up half the starboard deck
and polished half the brass.

When half a year had passed,
as told by half a clock,
I entered half a port
and berthed at half a dock.
Since half my aunts were there
and half my uncles too,
I told them half this half-baked tale
that's half entirely true.

Jack Prelutsky, from A Pizza the Size of the Sun

Fish

Look at them flit
Lickety-split
Wiggling
Swiggling
Swerving
Curving

Fish

The little fish are silent
As they swim round and round.
Their mouths are ever talking
A speech without a sound.

Now aren't the fishes funny
To swim in water clear

http://www.k12.hi.us/~shasincl/poems_ocean.html
Hurryng  
Scurrying  
Chasing  
Racing  
Whizzing  
Whisking  
Flying  
Frisking  
Tearing around  
With a leap and a bound  
But none of them making the tiniest

And talk with words so silent
That nobody can hear?

Arthur S. Bourinot

Mary Ann Hoberman

Once I Caught a Fish Alive

Group 1: One, two, three, four, five.
Group 2: Once I caught a fish alive.

Group 1: Six, seven, eight, nine, ten.
Group 2: Then I let it go again.

Group 1: Why did you let it go?
Group 2: Because it bit my finger so!

Group 1: Which finger did it

Fish

How I wish
I were a fish!

My day would begin
Flapping my fins.

I'd make a commotion
Out in the ocean.

It would be cool
To swim in a school.

In the sea,
I'd move so free,
With just one thought:
bite?
Group 2: This little finger on my right.

**Starfish**

Although it seems
That I'm all arms,
Some other organs
Give me charm.
I have a mouth
With which to feed.
A tiny stomach
Is all I need.
And though, it's true:
I have no brain,
I'm still a star—
I can't complain.

Douglas Florian, *Commotion in the Ocean*

**Fishies in the Water**

Fishies in the water
One, two, three, four, five.
Fishies in the water
Dive, dive, dive, dive, dive.

Fishies in the water
Swimming to and fro.
Fishies in the water,
Go, go, go, go, go.

Fishies in the water
You'd better not stay.
Fishermen are coming.
Swim, swim, swim away!

Carol Quinn

**Tiny Surfer**

Tiny surfer,
Bold and brave,
Surfed upon
A microwave.

**I Saw You**

I saw you in the ocean,

---

http://www.k12.hi.us/~shasincl/poems_ocean.html
Your teacher will just burst!
Pacific, Atlantic, Indian!

Geography Rhymes and Chants,
Evan-Moor

I saw you in the sea,
I saw you in the bathtub,
Oops! Pardon me.

I Love to ...
I love to go to the beach,
I love to play in the sun,
I love to splash in the water,
I love having fun.

Jill Eggleton, *Now I Am Five: Rhymes to Read* has 5 copies
"I Can" compare and contrast two informational books about a single topic (e.g., drop of water).

1. List of informational books (Information B1)

2. Read aloud two books with similar topics, such as: A Drop of Water: A Book of Science and Wonder by Walter Wick and A Drop Around the World by Barbara Shaw McKinney. As you read the books, discuss the following questions:
   1. What is the main idea of the book? Of each section?
   2. What are the key points used to create the main idea?
   3. How are the two books similar?
   4. How are they different?
   5. What are the text features used by the authors/illustrators to teach more about a drop of water?
   6. Do these books have the same purpose?
   7. Does one of the books teach more than the other?
   8. How could one of the books be improved?

3. After teaching Compare/Contrast have the students use the skill in any of the following topics.
   1. Green grass fields & Indian paintbrush; red & orange; sea/plains; land & sea; flowers & shells; then & now-wagon & car; letter & email
   2. Compare contrast ecosystems
   3. Compare “The Raft” by Jim LaMarche and “Paddle to the Sea” an information with a literature book.
B - Reading Informational Text

B 1 – Informational Texts for this unit:

- *Whales* (Smithsonian) by Seymour Simon
- *Life in a Kelp Forest* by Mary Jo Rhodes and David Hall
- *Sea Turtles* by Mary Jo Rhodes and David Hall
- *Partners in the Sea* by Mary Jo Rhodes and David Hall
- *Octopuses and Squids* by Mary Jo Rhodes and David Hall
- *Seahorses and Sea Dragons* by Mary Jo Rhodes and David Hall
- *Resources for Mary Jo Rhodes and David Hall*
- *Disasters at Sea* (DK Readers) by Andrew Donkin
- *Titanic: Disaster that Rocked the World* (DK Readers) by Mark Dubowski
- *Journey of a Humpback Whale* (DK Readers) by Caryn Jenner
- *Shark Attack!* (DK Readers) by Cathy East Dubowski
- *A Drop of Water: A Book of Science and Wonder* by Walter Wick
- *A Drop Around the World* by Shaw McKinney and Michael S. Maydak
- *John Muir: America’s Naturalist* (Images of Conservationists) by Thomas Locker
- *Rachel Carson: Preserving a Sense of Wonder* by Thomas Locker and Joseph Bruchac
- *The Lamp, the Ice, and the Boat Called Fish: Based on a True Story* by Jacqueline Briggs Martin and Beth Krommes
- *The Cod’s Tale* by Mark Kurlansky and S.D. Schindler excerpts, e.g., informative illustrations / text features
- *Swimming with Hammerhead Sharks* (Kenneth Mallory)
- *Survival Secrets of Sea Animals* by Mary Jo Rhodes and David Hall
- *Predators of the Sea* by Mary Jo Rhodes and David Hall
- *Life on a Coral Reef* by Mary Jo Rhodes and David Hall
- *Dolphins, Seals, and Other Sea Mammals* by Mary Jo Rhodes and David Hall
- *Crabs* by Mary Jo Rhodes and David Hall
- *Many Luscious Lollipops: A Book About Adjectives* (World of Language) by Ruth Heller
- *Up, Up and Away: A Book About Adverbs* (World of Language) by Ruth Heller
- “The River Bank” *in the Wind in the Willows* by Kenneth Grahame
- *Paddle-to-the-Sea* by Holling Clancy Holling
“I Can” determine the main idea and supporting details of informational text.

1. Use the Informational Text Structures Chart.

2. Choose a book that has good examples of text features (e.g., cross-section diagram, table) such as The Cod’s Tale (Mark Kurlansky). Create a list of all the text features the students will see in the book. Display the text as you read, instructing students to look for text features as you turn each page. Give each student one Post-It. As they spot a text feature, have them write the page number on the Post-It and put it by the name of the text feature on the list. Discuss the purpose of each text feature in general and in the text you are reading.

3. As you read several informational texts ask students to think about how the author let you know what time period the story takes place (e.g., 1800’s or in 2010)? Have them cite places in the texts where they got their clues to time setting.

4. Read “Who Were the Pioneer Questions” at this website Thinkquest. http://library.thinkquest.org/6400/who.htm In each section determine the main idea and two or three supporting details.

5. Use Into the Book: Teaching Reading Comprehension Strategies (sites for teachers and students) http://reading.ecb.org/index.html
INFORMATIONAL TEXT STRUCTURES

FEATURES

- Index
- Charts
- Italics
- Appendix
- Table of Contents
- Graphs
- Photographs
- Bolded words
- Diagrams

ORGANIZATIONAL PATTERNS

- Classification
- Chronology
- Argument
- Analysis
- Compare/Contrast
- Sequence/Process
- Question/Answer
- Exemplification
- Problem/Solution
- Description
- Cause/Effect
- Enumeration (lists)
Learning About Text Features in Nonfiction Texts
(Stephanie Harvey’s Lesson)

OBJECTIVE
Students will:

1. Explore a range of non-fiction text
2. Notice text features and think and discuss how they aid comprehension
3. Make predictions about the content of the text based on the text features
4. Locate specific information in different parts of the text with the help of the features.

MATERIALS
A variety of nonfiction books, article, magazines, etc.

SET UP AND PREPARE

- Co-construct a Features/Purpose T-chart by listing different features as they are presented and discovered and jot down the purpose of each feature.
- Discuss the idea and importance of accuracy in understanding nonfiction texts.
- Add new text features and their purposes as you continue to read.

DIRECTIONS

1. **Introduce** student to some great nonfiction books. Tell them that you all will be spending some time looking through them to see what you notice about text features. If this is a new concept, you will need to introduce some of the text features first in a book you have selected.
2. Discuss the fact that text features signal readers to pay attention and provide us with a lot of interesting information. There are two categories of features: **visual**, such as illustrations, photographs, maps, and diagrams (“a picture is worth a thousand words”) and **text** – title, subtitle, heading, labels, captions, timelines, table of contents, etc.
3. Some text features help organize the text – headings, table of contents for example. Others, like bold bring or italics signal “Pay attention!” Often the text and visual features work together. We also rely on words, like labels or captions, to accurately explain or describe a photograph, illustration, or diagram.
4. Take a few minutes for students to look through the books and articles and begin to make a list of features that you and your students notice.
Model:

1. Share a book that you chose and some of the features that you noticed. Begin your anchor T-chart labeled Feature/Purpose.

2. Tell students that you will all be describing the purpose of each feature – how it guides our reading and helps us understand the information presented in nonfiction texts. As the class investigates more features, you will co-construct the chart together and post in the room for reference.

3. Guide students through this process as you share nonfiction books and articles together. (Teacher tip: Look for books and articles that contain multiple text features versus only one or two, such as a title and some captions only.)

Independent Practice:

1. Tell students that they are ready to find features and think about the different purposes with their own nonfiction texts. Ask them to include their thinking about the purpose – how the feature helps them understand the information and write that down. Students can use sticky notes to record some of the cool information they are learning from the features or they may use a T-chart and record this information in their Reader’s Notebooks.
Bibliography

Purpose

A bibliography is a list of books and their authors used to gather information for a report.

Example

We Remember the Holocaust
David A. Adler
Purpose

**Bold print** calls attention to new and important words that can often be found in the glossary.

Example

Most animals stay with their herds. But as they move around the plain, some animals get too far away from the herd. These animals become **prey**. They become victims of an attack by another animal.

The attacking animal is called a **predator** (PREH-duh-tur). A predator quietly watches and waits. When an animal gets away from the herd, the predator springs into action.

*Habitats of Africa*

Bernice Rappoport
Bullets organize information in a list.

Example

When you go walking or climbing in the mountains, follow some essential rules:

- Use only the signposted paths.
- Never pick wild flowers.
- Try not to step on any plants growing on the mountainside.

*Life in the Mountains*
Catherine Bradley
Caption

Purpose

A caption is the words next to or underneath a picture that explain what it is or is about.

Example

△ This picture shows the Everglades today. You can see many buildings and canals.

The Everglades
Kathy Kinsner
Colored Print

Purpose

Colored print calls attention to new and important words that can often be found in the glossary.

Example

You may not realize it, but China is the home of several animals you know. The giant panda is one very famous animal that comes from China. But only a few of these beautiful animals still remain. Many people are trying to make sure the giant pandas survive.

Look What Came From China
Miles Harvey
A diagram is a drawing that shows the parts of something.

---

**Example**

- Tail, or caudal, fin
- Second dorsal fin
- First dorsal fin
- Gill slits
- Eye
- Nostril
- Mouth
- Anal fin
- Pelvic fin
- Pectoral fin

*The Best Book of Sharks*
Claire Llewellyn
A fact box gives additional information about a topic.

German Food

Germans enjoy many of the foods that their European neighbors do. They also eat many German dishes, such as homemade noodles and sausages. **Sauerkraut**, a kind of sour cabbage, is a popular food. Other favorites are potato dumplings and potato pancakes.

**Did you know?**

Many people in Germany enjoy an afternoon snack. It is called Kaffee und Kuchen, which means "coffee and cakes."

Looking at Germany

Kathleen Pohl
Glossary

Purpose

A glossary alphabetically lists new or important words and shows or tells what they mean.

Example

<table>
<thead>
<tr>
<th>Word</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>burrow</td>
<td>(BER-oh) a tunnel dug by an animal into soil or sand (page 5)</td>
</tr>
<tr>
<td>canopy</td>
<td>(KAN-oh-pee) the top layer in a rain forest (page 16)</td>
</tr>
<tr>
<td>dune</td>
<td>(DOON) a hill of sand (page 4)</td>
</tr>
<tr>
<td>endangered</td>
<td>(en-DAYN-jurd) in danger of no longer existing (page 20)</td>
</tr>
<tr>
<td>habitat</td>
<td>(HAB-uh-tat) a place where animals live that has the food, water, and shelter they need to stay alive (page 2)</td>
</tr>
<tr>
<td>herd</td>
<td>(HURD) a large group of animals (page 12)</td>
</tr>
<tr>
<td>oasis</td>
<td>(oh-AY-sihs) a desert area with an underground supply of water (page 6)</td>
</tr>
<tr>
<td>predator</td>
<td>(PREH-duh-tur) an animal that hunts for its food (page 13)</td>
</tr>
<tr>
<td>prey</td>
<td>(PRAY) an animal that is hunted and killed for food (page 13)</td>
</tr>
<tr>
<td>savanna</td>
<td>(suh-VAN-uh) a flat, grassy area with few trees (page 10)</td>
</tr>
<tr>
<td>survive</td>
<td>(SUHR-vive) live (page 7)</td>
</tr>
<tr>
<td>tropical</td>
<td>(TROP-uh-kuhl) a climate that is hot and rainy (page 16)</td>
</tr>
<tr>
<td>wadi</td>
<td>(WAH-dee) a watering place for animals in the desert (page 8)</td>
</tr>
</tbody>
</table>

Habitats of Africa
Bernice Rappoport
Graph

Purpose

A graph shows information in a visual way so that it is more easily understood by readers.

Examples

- Bar Graph
- Circle Graph (Pie Chart)
- Pictograph

Top 3 States in Which Most American Indians Live

<table>
<thead>
<tr>
<th>State</th>
<th>Number of American Indians</th>
</tr>
</thead>
<tbody>
<tr>
<td>California</td>
<td>800,000</td>
</tr>
<tr>
<td>Oklahoma</td>
<td>600,000</td>
</tr>
<tr>
<td>Arizona</td>
<td>400,000</td>
</tr>
<tr>
<td>Other States</td>
<td>200,000</td>
</tr>
</tbody>
</table>

Hispanic Heritage

- 30 Million Mexicans
- 4 Million Puerto Ricans
- 4 Million Central Americans
- 3 Million South Americans
- 2 Million Cubans
- 4 Million Other

Top Birthplaces of U.S. Presidents

<table>
<thead>
<tr>
<th>State</th>
<th>Number of U.S. Presidents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Virginia</td>
<td>7</td>
</tr>
<tr>
<td>Ohio</td>
<td>4</td>
</tr>
<tr>
<td>New York</td>
<td>4</td>
</tr>
<tr>
<td>Massachusetts</td>
<td>3</td>
</tr>
</tbody>
</table>

Line Graph

U.S. Population (1960-2010)

<table>
<thead>
<tr>
<th>Year</th>
<th>Population (in millions)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1960</td>
<td>200</td>
</tr>
<tr>
<td>1970</td>
<td>220</td>
</tr>
<tr>
<td>1980</td>
<td>240</td>
</tr>
<tr>
<td>1990</td>
<td>260</td>
</tr>
<tr>
<td>2000</td>
<td>300</td>
</tr>
<tr>
<td>2010</td>
<td>350</td>
</tr>
</tbody>
</table>

Source: United States Census Bureau

Scholastic News
A heading tells the reader what the section is about.

Lions spend most of the day lounging around in the sun. But any passing gazelle or wildebeest had better watch out. When lions are hungry, they become aggressive. They use teamwork to stalk their prey, sneaking up on it by surprise. By the time their victim catches sight of the lions, it's too late.

**Women's Work**

In a lion's world, it's the females that do the work. When they spot a meal, they spread out in a line and begin to prowl. Slowly, they creep closer and closer, then, suddenly, one of them pounces. She knocks her victim to the ground, then bites its throat so that it suffocates. Female lions can kill animals as big as zebras or buffalo.

**True Story!**

Lions don't usually attack people. But in the 1880s, work on a railroad line in Africa had to be stopped because lions ate 135 workers.

**Lions' Playschool**

Learning is best when you're having fun! Lion cubs learn to hunt by pouncing on the end of their mother's tail and playing games of tag.
Illustration

Purpose

An illustration is a hand-drawn picture that helps the reader visualize the text.

Example

The Best Book of Sharks
Claire Llewellyn
An index is an alphabetical listing of the subjects, people, and places found in the text.

Index

arts 28–29
buses, ferries, and trains 8, 18–19
castles 5, 9
celebrations 26–27, 29
clothes 14–15
Edinburgh 5, 10, 18, 29
food 12–13
homes 10–11
kilts 15
language 20–21, 30
lowlands and Highlands 6–7, 9, 10, 11, 17, 21, 25
schools 14, 22–23
sports 24, 25, 26
work 16–17

A Visit to Scotland
Oxlade, Ganeri
Italic print is slanted text that identifies new or important words.

Wedding bells
One of the most joyous family celebrations is a wedding. Relatives from near and far attend the ceremony, which usually takes place in a church. Guests offer their *tanti auguri*, or "best wishes," to the couple and throw rice or *confetti*, a traditional candy made of white sugar-coated almonds. The bride and groom might also give small bags of *confetti* to guests as *bomboniere*, or reminders of the celebration. At the party following the ceremony, people enjoy a delicious meal and dance.

*Italy: The People*
Greg Nickles
A map is a picture that shows the location of things or places.

Example

**TORNADO ALLEY**

Number of tornadoes per 1,000 square miles (1,600 kilometers square)

- 1-5 tornadoes
- 6-10 tornadoes
- 11-15 tornadoes
- more than 15 tornadoes

*Hurricanes Have Eyes But Can't See*
Melvin and Gilda Berger
Parentheses are curved marks used to identify additional information in a sentence.

Example

Ragged teeth

The sandtiger shark (also known as the ragged tooth or gray nurse shark) has several rows of sharp, spiky teeth. Each tooth is about 1.5 inches long.

*The Best Book of Sharks*
Claire Llewellyn
A photograph is a picture made with a camera that shows how things look in real life.
Pronunciation Guide

Purpose
A pronunciation guide tells the reader how to say a new word.

Example

Music and Dance
Music has always been important in Nigerian culture. Traditional Nigerian music includes *agidigbo* (ah-GEE-DIG-boh), *kokoma* (koh-koh-MAH), and *juju* (JOO-joo).

Welcome to Nigeria
Kerr
A sidebar gives additional information related to a topic or picture. It is usually located at the side of the page.

**Example**

**Get a Grip**
Take a look at a pet cat's paws. Now imagine them at least 10 times bigger — that's tiger-sized. A tiger can bring down its prey with a single swat of its paw. First, it grips with its long, sharp claws. Then, for a tighter hold, it pulls its claws in. Ouch!

**That's Weird!**
Thump! A cassowary is a bird with a mighty kick. This beastly bird can't fly, so its only defense is to kick its way out of trouble. It has three dagger-sharp claws on each foot, which it uses to slash its enemies. It lives in the Australian rain forest.

**Extraordinary Dangerous Animals**
Anita Ganeri
A subheading helps the reader "chunk" the text into smaller parts that are related to the heading.

**Example**

**Lions Rule!**

Lions spend most of the day lounging around in the sun. But any passing gazelle or wildebeest had better watch out. When lions are hungry, they become aggressive. They use teamwork to stalk their prey, sneaking up on it by surprise. By the time their victim catches sight of the lions, it's too late.

**Women's Work**

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Extraordinary Dangerous Animals
Anita Ganeri
A table of contents gives the heading and beginning page number of each section in a book.

**Example**

*The Everglades*

by Kathy Kinsner

Table of Contents

- What Is the Everglades? .......................... 2
- What Plants and Animals Live in the Everglades? .................. 6
- What Are Some Problems in the Everglades? ........ 10
- What Can People Do to Protect the Everglades? ..... 15
- Glossary and Index .................................. 20

*The Everglades*

Kathy Kinsner
**Table**

**Purpose**

A table is a chart of information presented in a visual way. It is often used to compare things.

**Example**

<table>
<thead>
<tr>
<th></th>
<th>Habitats</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Habitat</td>
<td>Animals</td>
</tr>
<tr>
<td></td>
<td>Sahara</td>
<td><img src="sahara_animal.png" alt="Image" /></td>
</tr>
<tr>
<td></td>
<td>Serengeti</td>
<td><img src="serengeti_animal.png" alt="Image" /></td>
</tr>
<tr>
<td></td>
<td>Congo Rain Forest</td>
<td><img src="congo_rain_forest_animal.png" alt="Image" /></td>
</tr>
</tbody>
</table>

*Habitats of Africa*

Bernice Rappoport
A timeline is a chart that helps a reader see important events in order.
The title is the name of the book.

Example

Solar System
Melvin and Gilda Berger
Using Text Features

<table>
<thead>
<tr>
<th>Text Feature</th>
<th>Title of Book</th>
<th>How Does the Text Feature Help You as a Reader?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tr>
</tbody>
</table>
Use nonfiction books to find one example of each common nonfiction feature below. Write the title of the book you found it in and a brief description of what the feature is showing in that book.

| Feature    | Title | What is it?
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Label</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Photograph</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Caption</td>
<td></td>
<td></td>
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"I Can" research and report chosen subjects (e.g., a favorite sea animal).

1. List of ocean animals books (Informational B2) to use for research.

2. List of Internet Sites to help with Research (Informational B3).

3. Research report packet with sample photo
Third Grade Unit 2

Inspired By The Sea

B - Reading Informational Text

B 1 – Informational Texts for this unit:

- Whales (Smithsonian) by Seymour Simon
- Life in a Kelp Forest by Mary Jo Rhodes and David Hall
- Sea Turtles by Mary Jo Rhodes and David Hall
- Partners in the Sea by Mary Jo Rhodes and David Hall
- Octopuses and Squids by Mary Jo Rhodes and David Hall
- Seahorses and Sea Dragons by Mary Jo Rhodes and David Hall
  Resources for Mary Jo Rhodes and David Hall
- Disasters at Sea (DK Readers) by Andrew Donkin
- Titanic: Disaster that Rocked the World (DK Readers) by Mark Dubowski
- Journey of a Humpback Whale (DK Readers) by Caryn Jenner
- Shark Attack! (DK Readers) by Cathy East Dubowski
- A Drop of Water: A Book of Science and Wonder by Walter Wick
- A Drop Around the World by Shaw McKinney and Michael S. Maydak
- John Muir: America’s Naturalist (Images of Conservationists) by Thomas Locker
- Rachel Carson: Preserving a Sense of Wonder by Thomas Locker and Joseph Bruchac
- The Lamp, the Ice, and the Boat Called Fish: Based on a True Story by Jacqueline Briggs Martin and Beth Krommes
- The Cod’s Tale by Mark Kurlansky and S.D. Schindler excerpts, e.g., informative illustrations / text features
- Swimming with Hammerhead Sharks by Kenneth Mallory
- Survival Secrets of Sea Animals by Mary Jo Rhodes and David Hall
- Predators of the Sea by Mary Jo Rhodes and David Hall
- Life on a Coral Reef by Mary Jo Rhodes and David Hall
- Dolphins, Seals, and Other Sea Mammals by Mary Jo Rhodes and David Hall
- Crabs by Mary Jo Rhodes and David Hall
- Many Luscious Lollipops: A Book About Adjectives (World of Language) by Ruth Heller
- Up, Up and Away: A Book About Adverbs (World of Language) by Ruth Heller
- “The River Bank” in the Wind in the Willows by Kenneth Grahame
- Paddle-to-the-Sea by Holling Clancy Holling
Research Folder

Left side of file folder has 3 colored question index cards. Each card contains a question students want to find the answer to through research about their topic.

Right side of file folder has 4 white cards index each labeled with a source of information, i.e. books, periodicals, internet, CD-film-video. Students are to use these cards to record where their information came from for their project.

Right side at bottom has an envelope taped on to hold the cards with information on them. These cards are color-coded to match questions.

Students write one question on each of the colored cards. As they research their answers they list on the appropriate white card where their information was found. Students are to write the information they find on another colored index card that is the same color as the question that goes with their information.

The colored information cards are then placed in the envelop for safe keeping.

Students can use the cards in the envelope to help develop their project, whether it is a report, pamphlet, or poster, etc.
Books

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Question 1
Question 3

Q - 3
"I Can" write a short informative piece about a chosen topic (e.g., favorite sea animal).

1. Writing Fix: [Word Choice Resources and Lessons](http://www.writingfix.com/6_traits/word_choice.htm)

2. [Wacky Web Tales](http://www.eduplace.com/tales/)
Third Grade Unit 2
Inspired By The Sea

I – ADDITIONAL RESOURCES

1. Monet’s Haystacks (Art)
2. Houghton Mifflin Resources – Seal Surfer (HM2006) Theme 4 p. 46 (skill summarize); Night of the Pufflings (HM)(2006) Theme 4 pg. 18 (skill evaluate)
3. Utah Water Conservation for Kids
5. The Lamp, the Ice, and the Boat Called Fish: Based on a True Story by Jacqueline Briggs Martin and Beth Krommes
6. Swimming with Hammerhead Sharks by Kenneth Mallory Does the Hammer Help?
7. The following site has resources for the following books and sea animals:

Additional Resources:

- Patricia MacLachlan (1938 - ) Biography (JRank Encyclopedia) (RI.3.3) Note: Patricia MacLachlan is the author of Sarah, Plain and Tall. http://biography.jrank.org/pages/2148/MacLachlan-Patricia-1938.html

- Reading and Writing About Pollution to Understand Cause and Effect (ReadWriteThink) (RI.3.3) http://www.readwritethink.org/classroom-resources/lesson-plans/reading-writing-about-pollution-1035.html

- History of America "On the Water" (Smithsonian, National Museum of American History) (RI.3.3) http://americanhistory.si.edu/onthewater/
- Blue Planet: Seas of Life (five-disc box set), BBC (2008) http://www.amazon.ca/Blue-Planet-Seas-Life/dp/B001957A4E

READWritelTHINK
Multigenre Mapper
http://www.readwritethink.org/classroom-resources/student-interactives/multigenre-mapper-30047.html

eMedia Video Titles at Pioneer Library

The Magic School Bus, Wet All Over.
In the TV show "WET ALL OVER," Arnold and Wanda are due to give a report on the town waterworks. But Ms. Frizzle thinks it’s field DRIP time! She turns the bus and class into water drops and the kids evaporate, condense, become rain and rush by river into the ocean. After several trips through the water cycle, they’re ready to turn back into regular kids. But the magic key that will get them out of the cycle is locked in the school bathroom! Trying to work their watery way into the
bathroom, the kids go through the town waterworks and see how water is purified. Can they get to
school through bathroom pipes? Or are they stuck in the water cycle forever?

The Magic School Bus: Takes A Dive.
When Wanda discovers that one of Ms. Frizzle's ancestors was Redbeard the Pirate, she naturally
wants to follow the treasure map he left. The map leads the class to a coral reef, where they learn
first hand that life there is risky. To survive, they find, many plants and animals form surprising
partnerships. But Wanda's not interested in partnerships - she just wants to find that treasure! When
Ms. Frizzle turns the class into different sea creatures, Wanda as "Wanda-Anemone," "Wanda-
Shrimp," and "Wanda-Remora," begins to understand that partnerships are more valuable then she
thought.

NASA, SCI Files. The Case of the Wacky Water Cycle.
The tree house detectives' efforts to raise money with a car wash dry up when the city is hit with
water restrictions. With the help of Problem-Based Learning (PBL), the entire group learns all about
the water cycle, the water table, global climates, and much more to get the project flowing again.

Reading Rainbow: Dive to the Coral Reefs Parts 1-4

Dive to the Coral Reefs, written and illustrated by Elizabeth Tayntor, Paul Erickson, Les Kaufman.
Describes the formation of coral reefs and the many plants and animals that live in and around these
underwater communities.