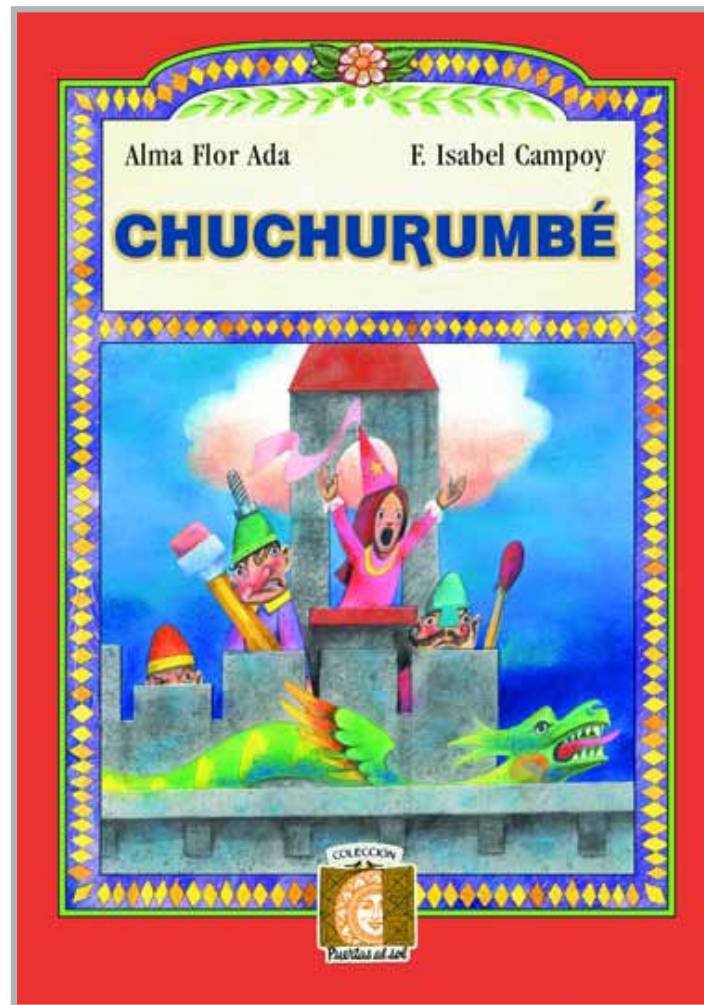


## LESSON PLAN AND ACTIVITIES

Written in accordance with the **CCSS** and **TEKS**

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**Together we foster lifelong readers**

## COMPLEXITY

F&P Guided Reading Level N/A (Poetry) / Lexile Level N/A (Poetry)

**INSTRUCTIONAL SHIFT:**  
Staircase of Complexity

## TEXT TYPE

Literary Text: Poetry

**INSTRUCTIONAL SHIFT:**  
Balancing Informational and Literary Text

## OBJECTIVES

- ➔ Infer and predict the topic and genre of a book.
- ➔ Set a purpose for reading.
- ➔ Identify the structure and characteristics of poems.
- ➔ Identify onomatopoeia and alliteration.
- ➔ Differentiate between literal and non-literal meaning.
- ➔ Recognize and understand figurative language.
- ➔ Use context clues to identify the meaning of multiple-meaning words and idioms.
- ➔ Present information.
- ➔ Understand the relationship between poetry and music.
- ➔ Write to describe.

## MATERIALS

- ➔ index cards
- ➔ percussion instruments and a metronome
- ➔ multiple-meaning word chart
- ➔ *Significados múltiples*, *Tabla de dos columnas* (Graphic Organizers #29 and #30)\*
- ➔ map of Latin America and Spain

## SUMMARY

This is a collection of poems and songs by various authors from the Spanish-speaking world. The use of onomatopoeia, made-up words, and alliteration provides the poems with musical quality and playfulness. There is also information about the poets and their countries of origin. In the last section of the book, we find songs, tongue-twisters, puns, and other fun examples of folk poetry from the Spanish-speaking world.

## STANDARDS

**CCSS** RL 3.1, RL 3.4, RL 3.5, RL 3.7, RL 3.10, RF 3.3.c, RF 3.4, W 3.3, W 3.4, W 3.7, W 3.8, W 3.10, SL 3.1, SL 3.3, SL 3.4, SL 3.5, SL 3.6, L 3.1.a, L 3.2, L 3.3, L 3.4, L 3.5.a, L 3.6  
**SLAR TEKS** 3.1.A, 3.1.F, 3.2.A, 3.2.B, 3.2.C, 3.3.A, 3.4.B, 3.4.D, 3.6.A, 3.10.A, 3.17.D, 3.18.B, 3.22.A.iii, 3.23.A, 3.23.C, 3.24.D, 3.26.A, 3.27.A, 3.29.A, 3.30.A, 3.31.A  
**NCSS** I. Culture; IV. Individual Development and Identity

\* To download the Spanish Graphic Organizers in this lesson go to: [commoncore.santillanausa.com/spanishliteracy](http://commoncore.santillanausa.com/spanishliteracy)



## VOCABULARY

**INSTRUCTIONAL SHIFT:**  
Academic Vocabulary

**amo** – *dueño, propietario* / owner  
**aurora** – *amanecer* / dawn  
**cesar** – *parar de hacer algo* / to cease  
**dedicar** – *ofrecer una obra a una persona* / to dedicate  
**giboso(a)** – *jorobado* / hunchbacked  
**noble** – *honrado, generoso* / honest, generous  
**poner a disposición** – *dar, facilitar* / at one's service  
**retumbar** – *producir un ruido intenso* / to resound  
**roer** – *morder en trozos pequeños, mordisquear* / to gnaw  
**rondar** – *dar vueltas por un lugar* / to wander around  
**sonoro(a)** – *que suena mucho y bien* / resounding

## Advanced Vocabulary

**abolengo** – *ascendencia ilustre* / lineage  
**caballete** – *soporte de madera donde se pone el lienzo para pintar* / easel  
**candil** – *lámpara de aceite* / oil lamp  
**folclore** – *conjunto de costumbres de un pueblo* / folklore  
**grumete** – *aprendiz de marinero en un barco* / cabin boy  
**haiku** – *tipo de poema de origen japonés que tiene tres versos* / haiku  
**mapamundi** – *mapa del mundo* / world map  
**pieza** – *cuarto, habitación* / room

## VOCABULARY DEVELOPMENT

- ➔ Introduce vocabulary by providing a description, explanation, or example of all the words presented in the vocabulary section and any additional vocabulary you may wish to discuss prior to the reading activities. Consider using pictures, sketches, and/or pantomime to explain the meaning of a word.
- ➔ Make sure students understand all the vocabulary needed to complete the activities (e.g., *aliteración, modismo, onomatopeya, rima, verso*) and instruction words, such as *consulta, explica, marca, repite, visualiza*.
- ➔ Organize a Think-Pair-Share activity for the vocabulary words. Have students think about each word for a moment. Then ask them to write about their understanding of the word on an index card (one card for each word). Next, have students get together with a classmate to compare their understanding of the word. Finally, have students share their knowledge of the word by creating a visual representation (on the back of the card) in order to teach it to others.
- ➔ Point to the word *noble* in the vocabulary list and explain that it can mean “noble,” “fine or superior quality,” or “honest and generous.” Explain that to determine the meaning of multiple-meaning words we need to look at the context in which the word is used. For example: “[José Martí] Es el poeta más querido de Cuba y uno de los hombres más nobles de la historia. Amaba mucho a su patria...” (p. 26). In this context, the word *noble* stands for a generous and honest person. Have students create a multiple-meanings word chart (Graphic Organizer #29) for the words *cinta* (p. 36), *lista* (p. 8), *pieza* (p. 38), and *vela* (p. 36). Invite them to share their definitions with the class and to determine how the word is used in the book.
- ➔ Point out the idiom *poner a disposición* (at one's service) in the vocabulary list and explain that an idiom (*modismo*) is an expression that cannot be understood by analyzing the individual words that make it up. Divide the class into small groups and assign each group one of these idioms: *dar parte* and *de parte* (p. 11), *isla (tierra) adentro* (p. 14), *alegrar el corazón* (p. 19), *salido de la imaginación* (p. 30), and *entrar en el juego* (p. 47). Have students use the context clues to discuss the meaning of the idiom in small groups. Then ask groups to role-play the situation for the class.

## READING

### PRE-READING

- ▶ Talk with students about their favorite poems. Ask: *¿Cuál es tu poema favorito?* (What is your favorite poem?) *¿De qué trata?* (What is the poem about?) *¿Quién lo escribió?* (Who wrote it?) *¿Por qué te gusta ese poema?* (Why do you like that poem?) *¿Cómo te hace sentir?* (How does it make you feel?)
- ▶ Read the title and the authors' names. Then have students view the illustrations and help them "read" the illustrations. Ask: *¿De qué creen que trata el libro?* (What do you think the book is about?) *¿Qué tipo de texto creen que es?* *¿Por qué?* (What type of text do you think this is? Why?)
- ▶ Have students set a purpose for reading. Ask: *¿Esperan divertirse al leer estos poemas?* *¿Por qué?* (Do you expect to have fun reading these poems? Why?)

### READING

**INSTRUCTIONAL SHIFT:**  
Text-based Answers

- ▶ Explain that this book features a collection of poems by several authors from different Spanish-speaking countries. The main authors (Alma Flor Ada and F. Isabel Campoy) introduce each country and poet. Read the poem introducing Nicaragua (p. 10) aloud, and then ask: *¿Cómo es Nicaragua?* *¿Cómo son los niños y las mujeres de Nicaragua?* (What is Nicaragua like? What are the children and women from Nicaragua like?) Then read the biographical information on page 11 and ask: *¿Quién fue José Coronel Urtecho?* (Who was José Coronel Urtecho?) *¿Qué era para él la poesía?* (What was poetry for him?) Finally, read the poem on page 11 aloud, and ask: *¿Qué hacen los niños con la poesía?* (What do children do with poetry?)
- ▶ Review with students the general structure and characteristics of poems. Explain that poems are usually divided into stanzas (*estrofas*), which consist of several verses (*versos*), or lines. Tell students that some poems have rhyme (*rima*), which is the repetition of sounds at the end of a verse. Read aloud "En el circo" (p. 17) and point out these examples of rhyme in the second stanza: **grande – ande** and **payaso – palmazo**. After a second reading, ask: *Lean la cuarta estrofa en voz alta. ¿Qué palabras riman?* (Read the fourth stanza aloud. What words rhyme?) Point out the word *Turulaluru* and explain that it is an onomatopoeia (*onomatopeya*), a word that describes or imitates a sound.
- ▶ Explain to students that poets sometimes repeat a sound or group of sounds in a series of words to add a musical quality to their poems. This is called alliteration (*aliteración*). Do a choral reading of "Una, dola" (p. 45), and then point out this group of words: "el candil, candil, candilón, cuenta..." Ask: *¿Qué sonidos se repiten?* (What sounds are repeated?)
- ▶ Distribute a blank piece of paper to each student. Explain that as you read one of the poems, they are going to make an illustration. Read "Caballo" (p. 36). You may wish to read it several times. Then give students time to finish their illustrations before they share it with their classmates. Have students identify common elements, as well as differences, in their visualizations of the poem.
- ▶ Have students read in pairs. Choose and assign poems depending on your students' reading levels. Assist as needed. Encourage students to read the poems aloud with appropriate intonation and rhythm.



## DIFFERENTIATED INSTRUCTION

### BELOW-LEVEL STUDENTS

- To improve fluency, help students read some of the poems aloud, paying close attention to rhythm.
- Ask students: *Repite en voz alta: “Si fuera un señor canguro, / saltaría cinco leguas / si me viera en un apuro”* (p. 35). *¿Qué palabras riman?* (What words rhyme?) *Voy a leer “Plenilunio”* (p. 13). *Sigue el ritmo en la mesa.* (I’m going to read “Plenilunio.” Tap out the beat on your table.) *¿Tiene un ritmo rápido o lento?* (Does it have a fast or slow tempo?)

### AT-LEVEL STUDENTS

- Encourage students to go deeper in their understanding of the poems and interpretation of the figurative language.
- Ask students: *Identifica la onomatopeya y el sonido que imita: “Cucú, cantaba la rana”* (p. 39). (Identify the onomatopoeia and the sound it imitates.) *Explica qué compara este símil: “El abejorro [...] zumba como abanico eléctrico”* (p. 25). (Explain the comparison in this simile: “The bumblebee buzzes like an electric fan.”) *¿De qué son ejemplos estos versos: “Principio principiando, principio quiero”* (p. 42)? (What are these verses an example of?)

### ABOVE-LEVEL STUDENTS

- Encourage students to analyze the figurative language used in some of the poems.
- Ask students: *Da un ejemplo de lenguaje figurado. ¿Cuál es el significado literal?* (Provide an example of figurative language. What is the literal meaning?) *Identifica el lenguaje figurado y explica su significado: “¡Tus versos van vestidos como si fueran de fiesta!”* (p. 15). (Identify the figurative language and explain the meaning.) *Piensa en una metáfora para describir un objeto del salón.* (Think of a metaphor to describe a classroom object.)

## POST-READING

- ▶ Explain that phrases can have literal or non-literal meanings. A non-literal meaning is when a phrase cannot be understood by analyzing the meaning of the individual words that comprise it. Authors sometimes use non-literal meanings, or figurative language (*lenguaje figurado*), as a way to describe, make a comparison, create an image in the reader’s mind, etc. Metaphors are a good example of figurative language. A metaphor (*metáfora*) is a comparison between two dissimilar things, but without using the word *como* (like). Reread with students the poem “*Isla adentro*” (p. 14) to illustrate the use of figurative language. Ask: *¿Con qué compara la poetisa a las palmeras en este verso: “tus manos, esas palmeras revoloteadas que giran cuando las mueve el viento”?* (What is the poet comparing the palm trees within this verse: “your hands, those fluttering palm trees that spin around when the wind blows”?) *¿Cómo explicarían eso de manera literal?* (How would you explain that literally?)
- ▶ Have student work in pairs to hunt for metaphors in the haikus on pages 24 and 25. Ask them to write these headings in a two-column chart (Graphic Organizer #30): *Metáfora, Lo que compara el poeta*. Then have students reread each haiku, and complete their charts. If necessary, monitor and guide students with some of the metaphors. Ask students to come up with a literal explanation or description for each metaphor. For example: *“la luna es una perla”* (p. 25) ➔ *la luna es redonda y de color plateado*. Finally, discuss with students how figurative language helps us create a vivid image in our minds. ✓





## CONNECTION WITH CONTENT AREAS: SOCIAL STUDIES, MUSIC

### INSTRUCTIONAL SHIFT:

Building Knowledge in the Disciplines

- ▶ Show students a map of Latin America and Spain. Call on different volunteers to locate Nicaragua, Puerto Rico, Argentina, Mexico, Cuba, and Spain on the map. Point out some of the geographical features and culture-specific items mentioned in the poems for each country. For example: Nicaragua: mountains and rainforests; Puerto Rico: beaches; Argentina: tango music, the Pampas; Mexico: indigenous groups, culture; Cuba: José Martí; Spain: the Spanish language. Then divide the class into six groups and ask students to choose an item or aspect from their assigned country and research it. Have them look for images, audio (for music or language), recipes (for food), etc., and put together a presentation for the class. Based on what is available to all students in the classroom, allow them to choose their presentation medium. Remind students to speak in complete sentences. ✓
- ▶ Explain that rhythm (*ritmo*) is an important part of poetry, just as it is in music. Show students the beat using a metronome (you can search for one online). Use a pencil or small stick to tap out the beat on your table. Then have students practice with different tempos. Next, read “Circo” (p. 12) and have students clap to the rhythm of the poem as you read it aloud.
- ▶ Tell students that many of the poems included in this book are songs. You may wish to look for some of the songs online (e.g., “*En el país de Nomeacuerdo*,” interpreted by María Elena Walsh; “*Cucú cantaba la rana*,” “*Vamos a contar mentiras*”). Play the songs for students’ enjoyment. Then decide with students on a song they would like to learn and perform as a group. Allow them rehearsal time before performing. As they sing, encourage students to stand up and dance to the music.

## WRITING

### INSTRUCTIONAL SHIFT: Writing from Sources

Have students think of something they like a lot (e.g., an object, an activity, a food item). Then have them write a paragraph describing how this object, activity, or food feels, looks, sounds, etc. Students should also include a metaphor. Encourage students to use descriptive adjectives and vivid images. Next, have students use their paragraphs to write a short poem about the object, activity, or food. They may need to shorten some of their sentences or change some words, but the basic point of both their paragraph and their poem would be the same: to create a picture in the reader’s mind. Finally, discuss with students how each form of writing (prose and poetry) helped them create an image in the reader’s mind. Guide and assist students through the writing process. Invite students to read their poems aloud, and have the rest of the class tap out the rhythm with percussion instruments. ✓



### Informal Assessment

You may wish to assess a student’s progress as he or she completes comprehension and production activities. Suggested activities are identified with the icon.



Nombre \_\_\_\_\_

## Vocabulario

**A** Completa las oraciones con la palabra correcta.

noble cesa dedicó retumbar

1. Me gusta tocar el tambor y oírlo retumbar.
2. José Martí era un hombre noble y sincero.
3. Hace dos días que no cesa de llover.
4. El poeta dedicó su obra a todos los niños del mundo.

**B** Marca con una X la frase que indica el significado de estos modismos.

1. alegrar el corazón (pág. 19)  
a. dañar el corazón                      b. dar un susto                      **X** c. poner contento
2. poner a disposición (pág. 19)  
a. poner algo en un lugar                      **X** b. al servicio                      c. organizar
3. salido de la imaginación (pág. 30)  
a. algo que salió corriendo                      **X** b. algo que no es real                      c. algo feo

**C** Consulta un diccionario y escribe tres definiciones de esta palabra.

pieza

1. DEFINICIÓN #1: pedazo de algo
2. DEFINICIÓN #2: habitación, cuarto
3. DEFINICIÓN #3: ficha de un juego

¿Qué definición corresponde al uso de pieza en la página 38?

¿Cómo lo sabes?

Corresponde a la definición #2, porque habla de la habitación de una casa.



Nombre \_\_\_\_\_

### Comprensión lectora

**A** Lee los versos siguientes y después contesta las preguntas.

I. Los vistes de lluvia  
 y se oye ¡plin, plin, plin!  
 Los vistes de novia  
 y cantan ¡ta-chín, ta-chín!

“A José Emilio González”  
*F. Isabel Campoy*  
 (página 15)

II. Principio pricipiando,  
pricipio quiero,  
 por ver si pricipiando  
pricipiar puedo.

Folclore hispánico  
 (página 42)

1. En el poema I, subraya las onomatopeyas.
2. En el poema I, encierra en un círculo las palabras que riman.
3. En el poema II, subraya los sonidos que forman aliteración.
4. Escribe un poema de cuatro versos. Usa una onomatopeya, rima o aliteración en tu poema.

Answers will vary.

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**B** Lee cada verso y después escribe lo que compara el poeta en la metáfora que está subrayada.

Verso	¿Qué compara?
“ <u>Tus golondrinas son tijeras</u> que cortan la niebla del cielo” (pág. 19)	las golondrinas con unas tijeras
“ <u>Tus palabras son meteoritos</u> de la imaginación” (pág. 23)	las palabras con meteoritos
“... estalla en astillas <u>el vidrio del mar</u> ” (pág. 24)	el mar con un vidrio





Nombre \_\_\_\_\_

## Vocabulario

**A** Completa las oraciones con la palabra correcta.

noble cesa dedicó retumbar

1. Me gusta tocar el tambor y oírlo \_\_\_\_\_.
2. José Martí era un hombre \_\_\_\_\_ y sincero.
3. Hace dos días que no \_\_\_\_\_ de llover.
4. El poeta \_\_\_\_\_ su obra a todos los niños del mundo.

**B** Marca con una X la frase que indica el significado de estos modismos.

1. alegrar el corazón (pág. 19)  
a. dañar el corazón                      b. dar un susto                      c. poner contento
2. poner a disposición (pág. 19)  
a. poner algo en un lugar              b. al servicio                      c. organizar
3. salido de la imaginación (pág. 30)  
a. algo que salió corriendo              b. algo que no es real              c. algo feo

**C** Consulta un diccionario y escribe tres definiciones de esta palabra.

pieza

1. DEFINICIÓN #1: \_\_\_\_\_
2. DEFINICIÓN #2: \_\_\_\_\_
3. DEFINICIÓN #3: \_\_\_\_\_

¿Qué definición corresponde al uso de pieza en la página 38?

¿Cómo lo sabes?

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Nombre \_\_\_\_\_

### Comprensión lectora

**A** Lee los versos siguientes y después contesta las preguntas.

I. Los vistes de lluvia  
 y se oye ¡plin, plin, plin!  
 Los vistes de novia  
 y cantan ¡ta-chín, ta-chín!

*"A José Emilio González"*  
*F. Isabel Campoy*  
 (página 15)

II. Principio principiando,  
 principio quiero,  
 por ver si principiando  
 principiar puedo.

Folclore hispánico  
 (página 42)

1. En el poema I, subraya las onomatopeyas.
2. En el poema I, encierra en un círculo las palabras que riman.
3. En el poema II, subraya los sonidos que forman aliteración.
4. Escribe un poema de cuatro versos. Usa una onomatopeya, rima o aliteración en tu poema.

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**B** Lee cada verso y después escribe lo que compara el poeta en la metáfora que está subrayada.

Verso	¿Qué compara?
" <u>Tus golondrinas son tijeras</u> que cortan la niebla del cielo" (pág. 19)	
" <u>Tus palabras son meteoritos</u> de la imaginación" (pág. 23)	
"... estalla en astillas el <u>vidrio del mar</u> " (pág. 24)	