



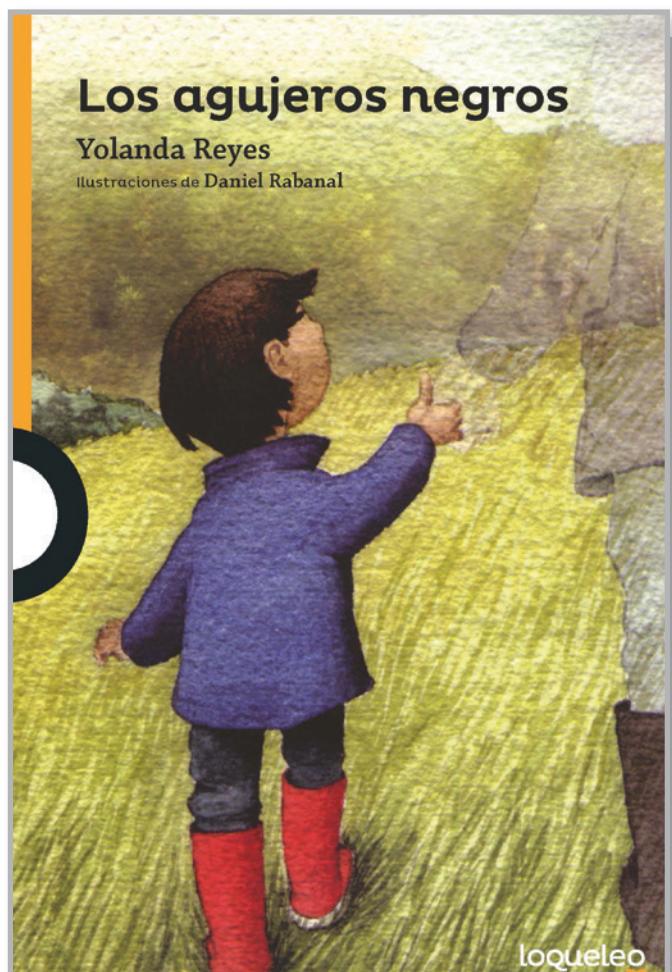
GRADE 3

LESSON PLAN AND ACTIVITIES

Written in accordance with the Language Arts,
Social Studies, and Science Standards

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Together we foster lifelong readers

COMPLEXITY

F&P Guided Reading Level S / Lexile Level 580L

INSTRUCTIONAL FOCUS:

Staircase of Complexity / Reading Rigor



TEXT TYPE

Literary Text: Novel / Realistic Fiction

INSTRUCTIONAL FOCUS:

Balancing Informational and Literary Text



OBJECTIVES

- Read and discuss a realistic fiction text.
- Identify the author's purpose for writing the book.
- Identify and understand metaphors.
- Determine the tone of a text.
- Discuss the author's word choices.

- Analyze shades of meaning to determine the exact meaning of words.
- Explore word relationships and use words learned through reading.
- Quote from a text to support an answer.
- Express and justify opinions.
- Write to persuade.

MATERIALS

- index cards
- *Tabla de tres columnas*
(Graphic Organizer #31)*
- construction paper
- drawing materials: pencils, paper, markers, crayons, etc.
- old magazines as sources of images

SUMMARY

Juan, an eight-year-old Colombian orphan, is trying to remember his past. He asks his grandmother about his parents, but she does not want to talk about it. With the help of his friend, Violeta, Juan begins to piece together his story. Finally, the grandmother relents and takes Juan to the forest where he used to live with his parents, and the memories come flooding back!

STANDARDS

SLAR CCSS RL 5.1, RL 5.2, RL 5.4, RF 5.3.a, RF 5.4.c, W 5.1, W 5.4, W 5.5, W 5.7, W 5.8, SL 5.1, SL 5.4, SL 5.5, L 5.3, L 5.4, L 5.5, L 5.6

SLAR TEKS 5.1.A, 5.2.D, 5.6.A, 5.8.A, 5.9.A, 5.15.D, 5.19.A, 5.20.D, 5.21, 5.24.A, 5.26.A, 5.26.D, 5.27.A, 5.29.A

Science TEKS 3.7.D, 3.4.D–E

NCSS IV. Individual Development and Identity; V. Individuals, Groups, and Institutions

NGSS 5-ESS3

* To download the Spanish Graphic Organizers in this lesson go to: santillanausa.com/spanishliteracy



VOCABULARY

INSTRUCTIONAL FOCUS:

Academic Vocabulary

- agazapado** – *agachado, con el cuerpo encogido* / huddled
- bordear** – *ir por la orilla o borde de algo* / to border
- desamparado** – *que no tiene ayuda ni protección, abandonado* / helpless
- desilusionado** – *decepcionado, desencantado* / disappointed
- disparatado** – *que no tiene lógica* / crazy, ridiculous
- enigma** – *algo difícil de entender, misterio* / puzzle, enigma
- modificar** – *cambiar* / to modify
- obstáculo** – *estorbo, impedimento* / obstacle
- preservar** – *conservar, proteger* / to preserve
- sensible** – *que siente las emociones fácilmente* / sensitive
- transformar** – *cambiar algo completamente* / to transform

Advanced Vocabulary

- cantimplora** – *recipiente donde se lleva la bebida en las excursiones* / water bottle
- declaración** – *manifestación oficial y pública* / statement, declaration
- desplazado** – *que tuvo que huir de su casa por la guerra* / displaced
- duelo** – *dolor, aflicción* / grief
- expedición** – *excursión en grupo con un fin determinado* / expedition, trip
- filas** – *ejército, fuerzas militares* / ranks
- grupo armado** – *guerrilla, personas armadas que atacan por sorpresa* / armed group
- páramo** – *terreno llano que no tiene casi vegetación* / moor
- secuestro** – *cuando se retiene a alguien por la fuerza y se pide dinero por su liberación* / kidnapping

VOCABULARY DEVELOPMENT

- ▶ Introduce vocabulary by providing a description 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 (from magazines, books, or the Internet), sketches, and/or pantomime. You may also tell a story to integrate some of the terms.
- ▶ Make sure students understand all the vocabulary needed to complete the activities (e.g., *metáfora, modismo, tono*) and instruction words, such as *cita, clasifica, infiere, justifica, predice, resume*.
- ▶ Ask students to take turns explaining in their own words what each word means. Monitor and correct their explanations as necessary. Encourage them to use context clues and illustrations from the book.
- ▶ Encourage students to use their knowledge of affixes to help them decipher unknown words. Point out the prefix *des-* (opposite) in *desilusionado* and *desamparado*. Then introduce the prefixes *co-* (together), *i-/im-* (negation), and *re-* (repetition). Next, have students determine the meaning of *codirectora* (co-director) on p. 63, *copiloto* (co-pilot) on p. 42, *desgranar* (to husk) on p. 49, *irreal* (unreal) on p. 23, *impermeable* (raincoat) on p. 42, *refregar* (to rub) on p. 46, and *reconocer* (to recognize) on p. 46. Ask student pairs to write sentences with these words.
- ▶ Explain to students that some words have related meanings, but they are not really synonyms. These words have shades of meanings (*matices de significado*). Point out the words *modificar* and *transformar* in the vocabulary section. Explain that *modificar* means to alter some aspects, whereas *transformar* means to change fully. Help students see how *transformar* conveys a more complete change than *modificar*. Ask student pairs to analyze the different types of movements these words convey: *caminar* (to walk), *bordear* (to border). Then have students act out these two verbs to help them understand the difference in meanings.
- ▶ Explain that an idiom (*modismo*) is an expression that cannot be understood by analyzing the individual words. For example: *meterse en la piel* (to put oneself in someone else's shoes) on p. 14. Divide the class into small groups and assign each group one of these idioms: *quedarse mudo* (p. 24), *ser tal para cual* (p. 30), *tener un nudo en el estómago* (p. 41), *estar rendido* (p. 54), and *hacerse el valiente* (p. 54). Have students discuss the meaning of the idiom and help them think of a situation for which their idiom would be appropriate. Finally, have students role-play the situation for the class. Can students guess the situation and the idiom?

► READING

PRE-READING

- ▶ Discuss with students some of the effects of war on people, especially on children. Ask: *¿Qué les sucede a las personas en una guerra?* (What happens to people during war?) *Cuando los adultos mueren, ¿qué les pasa a sus hijos?* *¿Cómo creen que se sienten esos niños?* (When adults die, what happens to their children? How do you think those children feel?)
- ▶ Have students read the title and give them a few moments to look at the illustrations. Then 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: *¿Qué esperan aprender al leer este libro?* (What do you expect to learn by reading this book?)

READING

- ▶ Point out Colombia on a map of South America and explain that different armed groups have been fighting each other there for many years. Most of this fighting has taken place in the countryside, causing mass displacements of people from the countryside to the cities. Then conduct a read-aloud of the prologue on pp. 11–16 to familiarize students with the author's purpose for writing the book. Ask: *¿Qué les estaba sucediendo a los niños en el país de la autora?* *¿Por qué?* (What was happening to children in the author's country? Why?) *¿De dónde tomó la autora la idea para escribir el relato?* (Where did the author take the idea from for the story?) *¿Qué quiere la autora lograr con este libro?* *¿Qué palabras les dicen eso?* (What does the author want to achieve with this book? What words tell you that?)
- ▶ Instruct students to read each chapter independently. Provide them with index cards and have them make notes for themselves as they read. Students should note the main topic of the chapter, and list important details and any words or phrases whose meaning they cannot determine. After students finish reading each chapter, have a group discussion about the chapter. Ask these or similar questions: *¿Cuáles fueron los sucesos principales de este capítulo?* (Which were the main events in this chapter?) *¿Cuál es la idea principal del capítulo?* *¿Por qué creen eso? Den ejemplos del texto.* (What is the main idea of this chapter? Why do you think that? Provide examples from the text.) *Resuman brevemente el capítulo.* (Summarize the chapter briefly.)
- ▶ Explain to students that a metaphor (*metáfora*) is a comparison between two dissimilar things, but without using the word *como* (like). Writers use metaphors to describe things, people, or feelings. For example: “*aunque los caminos se habían borrado, yo los iba trazando*” (p. 46). The writer is comparing walking through old paths with drawing. Focus students' attention on the title of the book and guide them to understand the metaphor (i.e., the black holes are the suppressed memories that haunt Juan and his grandmother). To help them visualize these memory gaps or *agujeros negros*, have students observe the illustration on p. 31 and explain why they think the faces are hidden. Then have students draw a scene that illustrates the end of the story, once Juan has visited the Bosque de Niebla and the memory “black holes” have disappeared. Ask students to share and explain their drawings in small groups.

INSTRUCTIONAL FOCUS:

Text-based Answers / Critical Analysis





DIFFERENTIATED INSTRUCTION

BELow-LEVEL STUDENTS

- Have students answer these or similar comprehension questions with short phrases or incomplete sentences. Ask: *¿Quién es Juan? ¿Por qué vive con su abuela?* (Who is Juan? Why is he living with his grandmother?) *¿Qué quiere averiguar Juan? ¿Cómo lo ayuda Violeta?* (What does Juan want to find out? How does Violeta help him?) *¿Qué le regala la abuela a Juan por su cumpleaños? ¿Por qué le gustó a Juan el regalo?* (What does the grandmother give Juan for his birthday? Why did he like the gift?)

AT-LEVEL STUDENTS

- Encourage students to make inferences and predictions based on the text, using short sentences. Ask: *¿Por qué no quiere la abuela hablarle a Juan sobre sus padres?* (Why doesn't Juan's grandmother want to talk about his parents?) *Infiere qué les pasó a los padres de Juan. ¿Por qué les hicieron eso?* (Infer what happened to Juan's parents. Why was that done to them?) *Predice qué hará Juan de mayor. Cita del texto para justificar tu respuesta.* (Predict what Juan will be when he grows up. Quote from the text to justify your answer.)

ABOVE-LEVEL STUDENTS

- Encourage students to analyze and evaluate the text, using complete and elaborate answers. Ask: *¿Qué simbolizan los agujeros negros?* (What do the black holes symbolize?) *¿Por qué al final Juan ya no ve agujeros negros (p. 54)?* (At the end, why doesn't Juan see black holes anymore?) *¿De qué nos quiere persuadir la autora? ¿Cómo lo sabes?* (What does the author want to persuade us of? How do you know this?)

POST-READING

- Explain that the tone (*tono*) of a text is the author's attitude toward the characters and the topic. The setting, dialogues, and author's word choices show us the tone. The author may change the tone during the course of the story. Share with students some words that are often used to describe tone: *optimista* (optimistic), *pesimista* (pessimistic), *serio* (serious), *cómico* (comic), *triste* (sad), *esperanzador* (encouraging). Then, read the first three paragraphs on p. 35 aloud and ask: *¿Qué siente Juan hacia su mamá: resentimiento o amor? ¿Qué palabras se lo indican?* (What does Juan feel toward his mom: resentment or love? What words tell you that?) *¿Qué tono expresa la autora: enojado o feliz? ¿Por qué?* (What tone does the author convey: angry or happy? Why?) ✓
- Explain to students that the author chose her words carefully. Provide them with a three-column chart (Graphic Organizer #31) and have them add these headings: *Misterioso, Pensativo, Alegre*. Then ask students to reread Chapter V (pp. 41–51), and list words and phrases from the text in each column of their chart. Then have students share their charts with a partner and explain how the words chosen by the author help convey the tone of the text. ✓



► CONNECTION WITH CONTENT AREAS: SOCIAL STUDIES, SCIENCE

INSTRUCTIONAL FOCUS:

Building Knowledge in the Content Areas



- ▶ Have student pairs consult a map of South America and copy the map of Colombia onto construction paper. Next, have them add details to their maps (e.g., main cities, geographical features). Then have them research the Parque Nacional Natural Sumapaz and the town of San Juan del Sumapaz, and locate them on their maps. Ask students to trace the route Juan took from Bogotá to the town of San Juan del Sumapaz to visit the forest where he used to live with his parents. Then have students use the author's descriptions of this forest on pp. 16, 45, and 46 to draw the forest as they visualize it. Finally, have students present their maps and drawings to another pair and briefly describe Juan's life in Sumapaz before his parents were killed and his life in Bogotá afterward. Encourage students to use the vocabulary they have learned. 
- ▶ Draw students' attention to the epilogue on pp. 57–61 and have them read and discuss it in small groups. Next, have them list the children's rights mentioned on p. 61 and think of examples for each. For example: *Derecho a la educación: escuela, libros, maestros*. Then have groups create a poster listing these rights. Encourage students to illustrate their posters. They can use cutouts from old magazines, images from the Internet, or draw their own illustrations. Invite groups to present their finished posters to the class and explain why it is important to uphold these rights for children. You may wish to exhibit the posters in the classroom.

► WRITING

INSTRUCTIONAL FOCUS:

Writing from Sources / Research Strand



Have students write a three-paragraph persuasive argument defending the importance of upholding children's rights. Ask them to reread the epilogue (pp. 57–61) and use it as a model for their writing. Remind students that the goal of a persuasive text is to convince the reader to agree with the writer on a position. Suggest this structure: Paragraph 1: state position; Paragraph 2: support position with evidence from the text and relevant examples; Paragraph 3: invite the reader to take action. Ask students to research the *Convención sobre los Derechos del Niño* (on the Naciones Unidas website) and read Articles 12, 13, and 14. Remind students that they should cite their sources and if they quote an author's words, they should use quotation marks and include the author's name. Guide and assist students through the writing process. As students revise and edit their work, have them pay attention to the conventions of Spanish grammar and punctuation. 



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 Une.

- | | |
|----------------|----------------|
| 1. obstáculo | a. misterio |
| 2. preservar | b. sentimental |
| 3. enigma | c. agachado |
| 4. sensible | d. abandonado |
| 5. agazapado | e. estorbo |
| 6. desamparado | f. conservar |

B Lee cuidadosamente estas oraciones y complétalas con la palabra que mejor exprese el sentido.

bordeaban

modificar

disparatado

transformar

1. El cuento disparatado de la abuela nos hizo reír mucho.
2. Para que no haya más guerras, es necesario transformar completamente el mundo.
3. Juan y su abuela bordeaban el arroyo con cuidado para no caerse.
4. Es posible modificar algunos aspectos de nuestro comportamiento.

C Elige la frase que indica el significado de estos modismos.

1. llamar a las cosas por su nombre (pág. 24)

- a. no saber hablar b. ser claro al hablar c. tener distintos nombres

2. pasar la noche sin pegar ojo (pág. 40)

- a. dormir bien b. despertar a alguien c. no dormir

3. ser fanático de la limpieza (pág. 49)

- a. ser muy limpio b. ser sucio c. no saber limpiar



Nombre _____

Comprensión lectora

A Indica si es cierto (C) o falso (F).

- | C | F |
|-------------------------------------|-------------------------------------|
| <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| <input type="checkbox"/> | <input checked="" type="checkbox"/> |
1. La abuela de Juan quiere explicarle qué ocurrió pero no recuerda nada.
2. Los padres de Juan pertenecían a un grupo armado.
3. Al visitar el Bosque de Niebla, Juan recordó su niñez con sus padres.
4. En el futuro, Juan quiere vivir en Sumapaz y proteger el bosque y el agua.

B Explica qué compara la autora en estas metáforas.

Metáfora	¿Qué compara?
“Esa es la alfombra del bosque”. (pág. 32)	El musgo que crece en el bosque con una alfombra.
“[...] tu abuela borró el bosque de su memoria”. (pág. 33)	La memoria con un papel del que podemos borrar cosas.
“Creía que la guerra [...] se tomaba la molestia de avisar antes de entrar en las casas”. (pág. 12)	La guerra con una persona que va de visita a una casa.

C Elige el tono que expresa la autora en cada caso.

optimista

misterioso

enojado

triste

1. “Averiguar qué pasó esa noche. Cuando... ya sabes...” (pág. 23). misterioso
2. “Algún día se va a cumplir, te doy mi palabra. Como decía tu mamá, esta situación no puede durar toda la vida” (pág. 53). optimista
3. “Mamá me guardó en el armario. [...] No le importó que yo tuviera miedo. No le importó que estuviera oscuro” (pág. 35). enojado



Nombre _____

Vocabulario

A Une.

- | | |
|----------------|----------------|
| 1. obstáculo | a. misterio |
| 2. preservar | b. sentimental |
| 3. enigma | c. agachado |
| 4. sensible | d. abandonado |
| 5. agazapado | e. estorbo |
| 6. desamparado | f. conservar |

B Lee cuidadosamente estas oraciones y complétalas con la palabra que mejor exprese el sentido.

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modificar

disparatado

transformar

1. El cuento _____ de la abuela nos hizo reír mucho.
2. Para que no haya más guerras, es necesario _____ completamente el mundo.
3. Juan y su abuela _____ el arroyo con cuidado para no caerse.
4. Es posible _____ algunos aspectos de nuestro comportamiento.

C Elige la frase que indica el significado de estos modismos.

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- a. dormir bien b. despertar a alguien c. no dormir

3. ser fanático de la limpieza (pág. 49)

- a. ser muy limpio b. ser sucio c. no saber limpiar



Nombre _____

Comprensión lectora

A Indica si es cierto (C) o falso (F).

- | C | F | |
|---|--------------------------|--------------------------|
| 1. La abuela de Juan quiere explicarle qué ocurrió pero no recuerda nada. | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. Los padres de Juan pertenecían a un grupo armado. | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. Al visitar el Bosque de Niebla, Juan recordó su niñez con sus padres. | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. En el futuro, Juan quiere vivir en Sumapaz y proteger el bosque y el agua. | <input type="checkbox"/> | <input type="checkbox"/> |

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optimista

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enojado

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2. “Algún día se va a cumplir, te doy mi palabra. Como decía tu mamá, esta situación no puede durar toda la vida” (pág. 53). _____

3. “Mamá me guardó en el armario. [...] No le importó que yo tuviera miedo. No le importó que estuviera oscuro” (pág. 35). _____