



Lesson Plan and Activities

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



Béisbol en abril y otros cuentos

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COMPLEXITY

F&P Guided Reading Level R / Lexile Level 810L

TEXT TYPE

Literary Text: Realistic Fiction

OBJECTIVES

- Read and discuss realistic fiction.
- Identify points of view.
- Identify and understand metaphors.
- Determine the mood of a text.
- Use word structure and context clues to determine the meaning of unfamiliar words and idioms.

INSTRUCTIONAL FOCUS:

Staircase of Complexity / Reading Rigor

INSTRUCTIONAL FOCUS:

Balancing Informational and Literary Text

- Explore word relationships and use words learned through reading.
- Participate in a literature discussion.
- Relate own experiences to a story.
- Research culture-specific items and customs.
- Write and publish a personal narrative.



Together we foster lifelong readers

MATERIALS

- ➔ index cards
- ➔ drawing materials: pencils, paper, markers, crayons, etc.
- ➔ *Mapa de cuento 2* (Graphic Organizer #17)*

SUMMARY

This book is a collection of short stories that tell us about the everyday lives of different Latino boys and girls. They fall in love, fight with their classmates, worry about their appearance, suffer disappointments, have fun together, play, go to dances, dream about being famous and rich, etc. In short, they are like most kids their age, but their stories are also unique in subtle ways.

STANDARDS

SLAR CCSS RL 4.1, RL 4.2, RL 4.3, RL 4.4, RL 4.6, RF 4.3.b, RF 4.4.b, W 4.3, W4.4, W 4.5, W 4.6, W 4.10, SL 4.1, SL 4.4, SL 4.5, L 4.1, L 4.2, L 4.3, L 4.5.a, L 4.5.b, L 4.6

SLAR TEKS 4.1.A, 4.2.D, 4.6.A, 4.6.C, 4.8.A, 4.9.A, 4.15, 4.17.A, 4.20.C, 4.22.A, 4.27.A, 4.28.A, 4.29.A

Social Studies TEKS 4.21.D, 4.22.C, 4.22.D, 4.23.A

NCSS I. Culture; IV. Individual Development and Identity

VOCABULARY

INSTRUCTIONAL FOCUS:
Academic Vocabulary

consecutivo – *seguido* / consecutive
deducir – *sacar una conclusión* / to deduce
desvencijado – *deteriorado, roto* / dilapidated
divagar – *andar sin rumbo, desviarse* / to wander
fulminar – *matar de forma instantánea* / to strike down
gimotear – *quejarse, lloriquear* / to whine
impostor – *alguien que se hace pasar por otra persona* / impostor
incorporarse – *levantar el tronco una persona que está acostada hasta quedar sentada o reclinada* / to sit up
ingresar – *entrar a formar parte de algo* / to join
involucrarse – *meterse en un asunto* / to get involved
jugarreta – *engaño* / dirty trick
sombrío – *melancólico, triste* / somber
titubear – *dudar* / to hesitate

Advanced Vocabulary

apoltronarse – *sentarse cómodamente* / to settle down on a seat
auricular – *parte del teléfono que se pone al oído para escuchar* / receiver
cortaplumas – *navaja pequeña* / penknife
elenco – *las personas que participan en un espectáculo* / cast
jerga – *lenguaje técnico* / jargon
magnate – *persona poderosa en los negocios* / tycoon
mascular – *hablar entre dientes* / to mumble
monaguillo – *niño que ayuda al sacerdote en la misa* / altar boy
preámbulo – *lo que se dice antes de hablar del tema principal* / preamble
reverencia – *inclinación en señal de respeto* / bow
vapulear – *golpear repetidamente* / to beat up

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



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 each word. 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., *atmósfera*, *metáfora*, *modismo*, *punto de vista narrativo*) and instruction words, such as *cita*, *describe*, *infiere*, *justifica*, *opina*, *predice*.
- Ask students to explain what each word means in their own words. Then, have them create flash cards. Distribute index cards and ask students to write these headings, leaving space for their answers, on each card: *Palabra*, *Mi definición*, *Oración (ejemplo)*. Next have students work in pairs to test each other using these flash cards.
- Point to *cortaplumas* in the vocabulary section, and explain that it is a compound word made up of two smaller words: *corta* (cut) + *plumas* (feathers). Have students determine the meaning of *altavoz* (loud-speaker) on p. 71, *cabizbajo* (downcast) on p. 14, *guardabarros* (mud guard) on p. 6, *malcriar* (to spoil) on p. 48, and *malhumorado* (bad-tempered) on p. 2.
- Point out homophones that may cause students spelling difficulties. For example: *hojear* (to leaf out) on p. 3 and *ojea* (to take a look); *práctica* (training session) on p. 120 and *practica* (you practice!) on p. 120; *sábana* (bed sheet) on p. 116 and *sabana* (savanna); *sesión* (session) on p. 9 and *sección* (section) on p. 58; *ves* (see) on p. 73 and *vez* (time) on p. 3. Then have students write sentences with these words.
- Explain that an idiom (*modismo*) is an expression that cannot be understood by analyzing the literal meaning of the individual words that make up the expression. For example: *pintar bien* (to look good) on p. 78. Divide the class into small groups and assign each group one of these idioms: “*hacerse el pez gordo*” (p. 38), “*moler a palos*” (p. 93), “*más aburrido que una ostra*” (p. 101), and “*agarrar la onda*” (p. 114). Have students discuss the meaning of the idiom and role-play the situation for the class. Can the class guess the idiom?

READING

PRE-READING

- ▶ Discuss with students their everyday lives. Encourage them to share an anecdote. Ask these or similar questions: *¿En qué actividades escolares participan ustedes?* (In which school activities do you participate?) *¿Qué hacen en su tiempo libre?* *¿Recuerdan algo gracioso o interesante que les haya pasado?* (What do you do in your free time? Can you tell something funny or interesting that happened to you?)
- ▶ Have students read the title and the table of contents. 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?) *¿De qué creen que trata el libro?* (What do you think the book is about?)

READING

INSTRUCTIONAL FOCUS:

Text-based Answers / Critical Analysis

- ▶ Explain that this book is a collection of short stories about different Mexican-American boys and girls. Each story tells an event that happened in school, at home, or in the neighborhood of one of these boys or girls. Do a read aloud of “Cadena rota” (pp. 1–16) to familiarize students with the setting, the characters, and the themes of these stories. Then, ask: *¿Por qué quería Alfonso “verse mejor que el promedio”?* *¿Qué hacía para lograrlo?* (Why did Alfonso want “to look better than the average”? What did he do to achieve that?) *¿Cuál era la situación económica de su familia?* *¿Por qué lo saben?* (What was his family’s financial situation? How do you know?) *¿Cómo conoció Alfonso a Sandra?* *Predigan qué sucederá con su relación.* *¿Por qué creen eso?* (How did Alfonso meet Sandra? Predict what will happen with their relationship. Why do you think that?)
- ▶ Explain that the point of view of a story (*punto de vista narrativo*) refers to who tells the story. In a first-person narrative, the narrator is one of the characters. In a third-person narrative, the narrator is someone outside the story. And, in a second-person narrative, the narrator talks to the reader using “you.” Then, refer students to “Cadena rota” and ask: *¿Está escrito el cuento en primera o en tercera persona?* *¿Cómo lo saben?* (Is the story written in the first or third person? How do you know?)
- ▶ Assign different stories to different students and instruct them to read independently. Provide students with the story map 2 (Graphic Organizer #17) and ask them to fill in the information (i.e., setting, characters, problem, important events, solution) as they read. Then have students get together with a partner and retell the story in their own words, using their story maps as guide.
- ▶ Come together as a group and hold a literature discussion. Remind students of some of the components of a good discussion: be prepared, take turns speaking, pose and respond to questions, express and explain ideas clearly. Guide students in this discussion with these or similar questions: *¿En qué lugar de California suceden estos relatos?* (Where in California do these stories take place?) *¿Son ricos los personajes?* *¿Cuál es su cultura?* (Are the characters wealthy? What is their heritage culture?) *¿Cuáles son algunos de los temas que tratan estos relatos?* (What are some of the topics of these stories?)



DIFFERENTIATED INSTRUCTION

BELOW-LEVEL STUDENTS

- Have students answer these or similar comprehension questions with short phrases or incomplete sentences: *¿Por qué era bueno Manuel, el entrenador, con los chicos?* (Why was Manuel, the coach, good to the boys?) *¿Con qué soñaba el abuelo de Héctor?* *¿Qué le pedía a su nieto?* (What was Héctor's grandfather's dream? What did he ask his grandson for?) *¿Por qué el disfraz de gitana era el preferido de las chicas pobres?* (Why was the gypsy costume the favorite of poor girls?)

AT-LEVEL STUDENTS

- Encourage students to make inferences and predictions based on the text, using short sentences. Ask these or similar questions: *¿Cómo dedujo Fausto que los dueños del perro eran ricos?* *¿Cómo se sentía con los veinte dólares que le dieron?* (How did Fausto infer that the owners of the dog were wealthy? How did he feel about the \$20 he received?) *¿Se habría divertido María si hubiera ido de vacaciones con su familia?* *Cita evidencias del texto.* (Would María have had fun if she had gone on vacation with her family? Cite text evidence.)

ABOVE-LEVEL STUDENTS

- Encourage students to analyze and evaluate the text, using complete and elaborate answers. Ask these or similar questions: *Menciona tres cosas que tienen en común los protagonistas de estos relatos.* (Mention three things the main characters of these stories have in common.) *¿Te identificas con alguno de los personajes?* *¿Por qué?* *¿Qué tienen en común con los chicos(as) de tu edad?* (Do you identify with some of the characters? Why? What do they have in common with kids your age?)

POST-READING

- ▶ Explain that the mood (*atmósfera*) of a story is the emotions it arouses in the reader. The setting, dialogues, and author's word choices convey mood. Then, read pages 75–76 aloud and ask: *¿Qué siente Víctor: vergüenza o seguridad en sí mismo?* *¿Qué palabras se lo indican?* (What is Víctor feeling: embarrassment or self-assurance? What words tell you that?) *¿Qué emociones sintieron ustedes al escuchar esta historia?* (What did you feel as you were listening to this story?) *¿Qué palabra describe mejor la atmósfera: deprimente, ansiosa o feliz?* *¿Por qué?* (What word best describes the mood: depressing, anxious, or happy? Why?) ✓
- ▶ Explain that writers use figurative language to appeal to our senses. Remind students that a metaphor (*metáfora*) is a comparison between two dissimilar things, but without using the word *como* (like). For example: *“inmensos rosales rojos florecieron en las mejillas de Víctor”* (p. 75). In this example, the writer tells us that Victor blushed by comparing his red face to red roses. Have students work in pairs to explain these metaphors: *“el cielo nocturno tachonado de estrellas”* (p. 31), *“caras manchadas de vergüenza”* (p. 41), *“su mente se había derretido en un charco de células apagadas”* (p. 93). ✓

▶ CONNECTION WITH CONTENT AREAS: LANGUAGE ARTS, SOCIAL STUDIES

INSTRUCTIONAL FOCUS:

Building Knowledge in the Content Areas

- ▶ Explain to students that they are going to relate their own experiences to one of the short stories they have just read. Ask students to think of something that happened to them at school, in their neighborhood while they were playing with friends, on a vacation they took with their families, etc. It does not have to be something big or particularly important, but it has to be something that they remember in detail. Then give students time to generate a list of the main points or events in their story. Finally, ask them to share their story with a classmate, including all the details. They can use the list they generated as a guide. ✓
- ▶ Point out some of the culture-specific items and customs mentioned in the stories (e.g., the song “La bamba,” the Chicano band Los Lobos, tortillas and chile verde casserole, what it means to be “*puro mexicano*,” *nopales*, the city of Jalapa in Veracruz). Then ask small groups of students to choose one of these items and research it. Have them look for images, an audio (if it is a song), a recipe (if it is a dish), 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.

▶ WRITING

INSTRUCTIONAL FOCUS:

Writing from Sources / Research Strand

Have students use the book, literature discussion notes, and their stories from the previous section to create their own personal narrative. Explain that a personal narrative is a true story based on events from the writer’s life. This writing activity will take place in stages (pre-writing activities, rough draft, revision, and final narrative). As part of the pre-writing activities, have students create an outline in which they describe the characters and the setting, list key details, summarize the plot, and come up with some dialogue lines. Encourage students to think carefully about an attention-grabbing opening line and an ending that tells the reader why the event is significant. Guide students through the writing process by supporting them in planning their writing, developing a draft, revising and editing it, and producing their final work. As students revise and edit their work, have them pay attention to the conventions of Spanish grammar and punctuation. Then have students publish their personal narrative on the class web page (if there is one) or on the class bulletin board. ✓



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.

consecutivos

desvencijadas

impostora

jugarreta

sombría

1. No era en realidad su nieta, era una impostora.
2. Las casas eran viejas y estaban desvencijadas.
3. El papá le dirigió una mirada sombría a su hija.
4. Ellos llevaban tres años consecutivos intentando ingresar en las Ligas Menores.
5. Las chicas engañaron a los chicos. Les hicieron una jugarreta.

B Reemplaza lo que está en negrita con un verbo del recuadro y escribe la nueva oración.

titubeó

gimoteó

incorporó

divagó

1. El perro **se quejó** porque tenía hambre.
gimoteó / El perro gimoteó porque tenía hambre.
2. Fausto **dudó** delante de la puerta, pues no sabía si tocar o no.
titubeó / Fausto titubeó delante de la puerta, pues no sabía si tocar o no.
3. Ernie **dio vueltas** por el vecindario toda la tarde.
divagó / Ernie divagó por el vecindario toda la tarde.
4. Rudy se **enderezó** en la cama y tomó el libro que estaba leyendo.
incorporó / Rudi se incorporó en la cama y tomó el libro que estaba leyendo.

C Explica con tus propias palabras los siguientes modismos.

1. "Va a ver cómo me muelen a palos" (pág. 93).
Answers will vary, but must show understanding that this idiom means "to get a thrashing."
2. "El séptimo grado pintaba muy bien" (pág. 78).
Answers will vary, but must show understanding that this idiom means "to look good."



Nombre _____

Comprensión lectora

A Contesta.

1. ¿Cómo era el juego de béisbol de Los Hobos? ¿Qué ocurrió al final?

Possible answer: Era torpe; jugaban mal. Al final, ya nadie iba a los entrenamientos.

2. ¿Por qué quería el abuelo de Héctor ser rico?

Possible answer: Quería jubilarse en su ciudad, en México, y que la gente lo respetara por tener dinero.

3. ¿Por qué no quería Verónica a la Barbie "impostora"? ¿En qué se diferenciaba de la Barbie de verdad?

Possible answer: No la quería porque la consideraba fea. La Barbie "impostora" tenía el pelo negro y la nariz chata, mientras que la Barbie de verdad era rubia, esbelta y de nariz puntiaguda.

4. Da dos ejemplos que indiquen que los personajes eran pobres.

Possible answer: El vestido de Yollie se destiñó con la lluvia porque su mamá lo había teñido en la casa. Los padres de Fausto no podían comprarle una guitarra.

B Explica estas metáforas.

METÁFORA	¿QUÉ SIGNIFICA?
"del teléfono salía la vocecita de mosquito de una mujer" (pág. 37)	La voz de la mujer parecía el zumbido de un mosquito.
"un centenar de cámaras relampagueaban al mismo tiempo" (pág. 112)	Muchas personas tomaron fotos a la vez con <i>flash</i> .
"se le veían signos de dólares en los ojos" (pág. 12)	Se le notaban mucho las ganas que tenía de ganar dinero.

C Elige la atmósfera que transmiten al lector estas oraciones.

decepción

romanticismo

tristeza

miedo

1. "Quería decirle a su hija cuánto lo sentía, pero sabía que no serviría de nada. Regresó a la sala y se puso a llorar". (pág. 87) tristeza

2. "No te odio. [...] Es solo que no eres una Barbie de verdad". (pág. 45) decepción

3. "Un vehículo grande se había volcado. [...] Una oleada de temor la estremeció. Tal vez eran ellos". (pág. 133) miedo

4. "Él sintió calidez y ternura. Yollie podía asegurar que él estaba enamorado, y de ella, por supuesto". (pág. 85) romanticismo



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gimoteó

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