



Lesson Plan and Activities

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

Chat, Natacha, chat

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COMPLEXITY

F&P Guided Reading Level O / Lexile Level 680L

INSTRUCTIONAL FOCUS:

Staircase of Complexity / Reading Rigor

TEXT TYPE

Literary Text: Realistic Fiction (Humor)

INSTRUCTIONAL FOCUS:

Balancing Informational and Literary Text

OBJECTIVES

- Read and demonstrate comprehension of a realistic fiction text.
- Identify and explain the use of humor.
- Retell a story.
- Identify elements of drama.
- Identify and discuss the use of informal language.
- Use word structure and context clues to determine the meaning of unfamiliar words and idioms.
- Explore word relationships and use words learned through reading.
- Participate in a whole-class discussion.
- Dramatize a story.
- Design an ad.
- Write a dialogue.



Together we foster lifelong readers

MATERIALS

- ➔ *Mapa de cuento 2*
(Graphic Organizer #17)*
- ➔ craft materials to make props
- ➔ construction paper
- ➔ drawing materials: pencils, paper, markers, crayons, etc.

SUMMARY

Natacha has strong opinions and is curious about many things, and she is not afraid to ask! She is interested in opening a business on the Moon, helping her dog find a “girlfriend,” understanding why objects appear to become smaller as they move farther away, knowing about her parents’ lives before she was born, etc. The reader is introduced to Natacha’s world through hilarious dialogues, a nonsensical chat, and some less-than-perfect school essays.

STANDARDS

SLAR CCSS RL 4.1, RL 4.3, RL 4.4, RL 4.5, RL 4.7, RF 4.3.a, RF 4.4.c, W 4.3.b, W 4.5, W 4.9.a, SL 4.1, SL 4.2, SL 4.4, SL 4.5, SL 4.6, L 4.3.c, L 4.4.a, L 4.5.b, L 4.6

SLAR TEKS 4.1.A, 4.2.A, 4.2.B, 4.2.D, 4.5.A, 4.6.A, 4.6.B, 4.14.A, 4.16.A, 4.20.B, 4.22.C, 4.27.A, 4.28.A, 4.29.A

Theater TEKS 4.1.D, 4.1.E–F, 4.2.D, 4.3.A–D

NCSS I. Culture; IV. Individual Development and Identity

VOCABULARY

INSTRUCTIONAL FOCUS:
Academic Vocabulary

benéfico – *que hace bien* / beneficial
conciliar (el sueño) – *lograr dormirse* / to get to sleep
disponer – *tener* / to have
erguido – *derecho, recto* / straight
esquivar – *evitar* / to dodge, to avoid
estrategia – *técnica que se usa para conseguir un resultado* / strategy
fusión – *unión* / fusion
inquietud – *preocupación, agitación* / worry
instinto – *conducta o reacción que se da de forma espontánea, sin que se tenga conciencia de ello* / instinct
intervenir – *tomar parte en algo* / to intervene
resignado – *sometido a algo que no se puede cambiar* / resigned
sobresaltado – *alarmado, asustado* / startled

Advanced Vocabulary

autobiografía – *historia de la vida de una persona escrita por ella misma* / autobiography
esquilar – *cortarle la lana a un animal* / to shear
invertebrado – *animal que no tiene columna vertebral* / invertebrate
omnívoro – *que come tanto plantas como animales* / omnivorous
ovíparo – *que pone huevos* / oviparous
pluviómetro – *aparato que mide la cantidad de lluvia que cae* / pluviometer
sanguinario – *muy cruel, sangriento* / bloodthirsty
sesión – *periodo de tiempo que se dedica a una actividad específica* / session
trasnoche – *acción de pasar la noche sin dormir* / staying up all night

* To download the Spanish Graphic Organizers in 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., *acotación, diálogo, obra dramática, jerga, modismo*) and instruction words, such as *cita, dramatiza, infiere, justifica, 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)*. Then have them work in pairs to test each other using these flash cards.
- ➔ Point out the prefix *in-* (negation) in *inquietud* and *invertibrado* and the prefix *inter-* (between) in *intervenir*, and explain how the knowledge of prefixes helps determine the meaning of a word. Then introduce the prefixes *des-/dis-* (opposite) and *re-* (repetition). Next, have students determine the meaning of *desconcentrar* (to distract) on page 53, *descontrolarse* (to get out of control) on page 100, *desenganchar* (to unhook) on page 60, *disparejo* (uneven) on page 82, *inútilmente* (needlessly) on page 34, *irresistible* (irresistible) on page 67, *reiniciar* (to restart) on page 47, *retomar* (to resume) on page 57, and *retorcerse* (to squirm) on page 60. Ask students to write sentences with these words.
- ➔ Explain that some words in Spanish vary from country to country. Point out these words that are typical of the Spanish spoken in Mexico: *corretear* (to chase) on page 23, *cotorrear* (to gossip) on page 56, *jitomate* (tomato) on page 85, *platicar* (to chat) on page 43, and *recámara* (bedroom) on page 103. Additionally, the characters use slang words (*jerga*) to talk informally among themselves. Examples of Mexican slang include: *güey* (buddy) on page 10, *lana* (money) on page 15, *moler* (to bother) on page 48, *tranza* (swindler) on page 19, *tronar* (to fail in school) on page 10. Then have students work with a partner to analyze the context in which these words are used and point out clues that help them figure out the meaning.
- ➔ Explain that an idiom (*modismo*) is an expression that cannot be understood by analyzing the individual words that comprise it, for example: *no dar una* (not get any right) on page 15. Divide the class into small groups and assign each group one of these idioms: *hacerse el artista* (p. 16), *pasarse de listo* (p. 16), *meter la pata* (p. 29), *hacerse bolas* (p. 39), *arreglar el mundo* (p. 42), and *poner los nervios de punta* (p. 81). Have students discuss the meaning of the idiom and role-play the situation for the class. Have the class guess the meaning of each idiom.

READING

PRE-READING

- ▶ Discuss with students their everyday lives, school activities, friends, pets, etc. Ask: *¿En qué actividades escolares participan?* (In which school activities do you participate?) *¿Qué hacen en su tiempo libre?* *¿Se reúnen con algún amigo(a) para jugar o hacer la tarea?* (What do you do in your free time? Do you get together with a friend to play or to do your homework?) *¿Tienen mascotas? ¿Cómo se llaman?* (Do you have pets? What are their names?)
- ▶ Ask students to read the title and the table of contents, and to look at the illustrations. Then have them set a purpose for reading. Ask: *¿De qué creen que trata el libro?* (What do you think the book is about?) *¿Esperan divertirse al leer este libro?* (Do you expect to have fun reading this book?)

READING

INSTRUCTIONAL FOCUS:

Text-based Answers / Critical Analysis

- ▶ Explain that this book is about a girl called Natacha (Nati) and her everyday life with her parents, her best friend Patricia (Pati), and her dog Rafles. Call students' attention to the dialogue lines on page 10 and point out the phrases in parentheses and italics. Explain that these phrases are stage directions (*acotaciones*), which tell the characters' actions, facial expressions, thoughts, etc. Next, do a read-aloud of "Te encierran por investigadora" (pp. 9–12) to familiarize students with the setting, the characters, and the topics. Then, ask: *¿Por qué cree Nati que "el fuego se quema"?* *¿Qué piensa Pati?* (Why does Nati think that "the fire burns itself"? What does Pati think?) *¿Qué lenguaje utilizan Nati y Pati: formal o informal? Den ejemplos del texto.* (What language do Nati and Pati use, formal or informal? Provide examples from the text.) *¿Cómo es la relación entre Nati y Pati? Citen evidencias.* (What is the relationship between Nati and Pati like? Cite text evidence.)
- ▶ Explain that the author uses different literary resources to achieve a humorous effect. For example: absurdity ("*se está quemando un incendio*," page 9), unexpected comparisons ("*¿Por qué hay 'mamíferos' y no hay 'papíferos'?*" page 20), contradiction ("*autobiografía de otra persona*," page 33), word mix-ups ("*vasos sanguíneos*," page 81), etc. As students read, ask them to pay attention to humorous situations or statements.
- ▶ Have students work with a partner and assign different stories to different pairs. Then ask them to do a partner read-aloud of their assigned story. Encourage students to read with appropriate expression. Provide pairs with the story map 2 (Graphic Organizer #17) and ask them to fill in the information (i.e., characters, problem, important events, solution) as they read. Next, ask pairs to get together with another pair and retell the story in their own words, using their story maps as a guide. Encourage students to make use of gestures and body language to convey the humor of the story.
- ▶ At different points during the reading, come together in a whole-class discussion session to monitor students' understanding of the text and clarify their questions. Guide students with these or similar questions: *¿Qué le preocupa a Nati? ¿Qué preguntas tiene?* (What is Nati concerned about? What questions does she have?) *¿Se metió Nati en problemas? ¿Por qué?* (Did Nati get in trouble? Why?) *¿Qué indican los sucesos sobre la personalidad de Nati? Den ejemplos.* (What do the events tell you about Nati's personality? Provide examples.)



DIFFERENTIATED INSTRUCTION

BELOW-LEVEL STUDENTS

- Have students answer these or similar comprehension questions with short phrases or incomplete sentences: *¿Por qué quiere Nati ponerle un arete a Rafles?* (Why does Nati want to put an earring in Rafles's ear?) *¿De qué quieren poner un negocio Nati y Pati?* *¿Por qué?* (What kind of business do Nati and Pati want to open? Why?) *¿Se portaron bien los chicos en la granja? Menciona dos cosas que hicieron.* (Did the kids behave well at the farm? Tell two things they did.)

AT-LEVEL STUDENTS

- Encourage students to make inferences and predictions based on the text, using short sentences. Ask these or similar questions: *¿De qué parece ser la tarea de Nati en "Contrensada"?* *¿Cómo lo sabes?* (What seems to be Nati's homework in "Contrensada"? How do you know?) *Explica esto que dice Nati: "Porque así será más relajo, pero también es más divertido"* (p. 44). (Explain what Nati says here: "Because now it's messier, but it's also more fun.") *Predice qué pasará cuando la mamá de Nati descubra que Nati y Pati le rompieron un pañuelo* (p. 69). (Predict what will happen when Nati's mom finds out that Nati and Pati tore one of her scarves.)

ABOVE-LEVEL STUDENTS

- Encourage students to analyze and evaluate the text, using complete and elaborate answers. Ask these or similar questions: *¿Por qué crees que Nati ve una relación entre las palabras "amén" y "enter"?* (Why do you think Nati sees a relationship between the words "amen" and "enter"?) *¿Crees que la maestra de Nati hará un campamento* (p. 100)? *Justifica tu opinión.* (Do you think Nati's teacher will organize a camping trip? Justify your opinion.)

POST-READING

- ▶ Explain that a drama is a story entirely told in dialogue to be performed by actors before an audience. Then tell students that even though this text is not a drama, some of the stories have elements that are usually associated with dramas, such as dialogue, stage directions (*acotaciones*), and an introduction at the beginning of the story. The dialogues and stage directions reveal details about the characters and move the plot forward.
- ▶ Read page 103 aloud and ask: *¿Qué información da la introducción?* *¿Cómo se imaginan la escena después de leer la introducción?* (What information does the introduction provide? How do you imagine the scene after reading the introduction?) *¿Qué información dan las acotaciones?* *¿Cómo los ayudan a entender a los personajes y sus acciones?* (What information do the stage directions provide? How do they help you understand the characters and their actions?) ✓
- ▶ Call students' attention to the fact that the dialogues in this book imitate the characters' speech. For example: "*¿Nocierto, má?*" on page 38, "*¡Pératepérate Patinosigas!*" on page 65, "*Quiuuuuuhbo*" on page 73. Have students read these lines aloud and discuss whether this is how they speak. Next, ask students to correct the spelling and determine which sounds were deleted or merged together in each of the phrases. Then have students work with a partner to scan the book looking for additional examples (e.g., *mijita*, *pos*, *tons*). Invite students to share their lists with the class and provide the correct spelling in each case. ✓



▶ CONNECTION WITH CONTENT AREAS: ART, SPANISH LANGUAGE ARTS

INSTRUCTIONAL FOCUS:

Building Knowledge in the Content Areas



- ▶ Divide the class into small groups and have each group decide on one of the stories in the book that they would like to act out. Next, ask students to study the dialogue, paying close attention to the stage directions. Students may wish to add the role of a narrator. Explain that narrators usually speak directly to the audience, commenting on the actions or the motivations of the characters. They also set the scene. Then allow for rehearsal time. Encourage students to use props and costumes, as appropriate. If possible, set aside an area in the classroom to be used as a “stage.” Finally, have each group perform their scene for the rest of the class. ✓
- ▶ Provide students with construction paper and have them work with a partner or in small groups to design an ad for Pati and Nati’s computer repair business. Ask students to reread page 51, where Pati and Nati make plans for the business. Before they begin their ads, ask students to consider the techniques used in advertisement to catch the attention of potential customers. Encourage them to use words, images, and sounds in an appealing way. Suggest that they create a logo, slogan, and jingle for their ad. Students may wish to create their own images or look for images online. Exhibit students’ ads around the classroom or in school, if appropriate.

▶ WRITING

INSTRUCTIONAL FOCUS:

Writing from Sources / Research Strand



Have students write a new dialogue for one of the stories in the book. They might add another character, change some of the characters’ reactions, introduce an additional conflict, change the ending, etc. Before they begin writing, ask students to create an outline of the plot, decide on the cast of characters, and think of some stage directions. Remind students that what a character says should fit his/her personality. The dialogue should also move the plot forward and show a beginning, middle, and end. In addition to using the book, their story maps from the Reading section, and their performances from the Connection with Content Areas section, encourage students to research examples of dialogues in literature and drama. Guide and assist the students through the writing process. Remind them that a long dash (em dash) is used for dialogues in Spanish. Invite students to share their dialogues with a classmate and take turns reading aloud each other’s dialogue, playing the part of each character. Alternatively, invite small groups of students to role-play their dialogues for the class. ✓



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. sobresaltado | _____ | a. derecho |
| 2. inquietud | _____ | b. evitar |
| 3. erguido | _____ | c. preocupación |
| 4. fusión | _____ | d. tener |
| 5. esquivar | _____ | e. alarmado |
| 6. disponer | _____ | f. unión |

B Reemplaza lo que está en **negrita** con una palabra del recuadro y escribe la nueva oración.

benéfico

instinto

intervenir

resignarse a

1. Ladrar es un **comportamiento espontáneo** de los perros.

instinto / Ladrar es un instinto de los perros.

2. **Aceptó** quedarse en casa todo el día.

resignarse a / Se resignó a quedarse en casa todo el día.

3. La mamá de Nati **tomó parte** en la conversación.

intervenir / La mamá de Nati intervino en la conversación.

4. Hay insectos que son **buenos** para el medio ambiente.

benéfico / Hay insectos que son benéficos para el medio ambiente.

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

1. no dar una (pág. 15)

a. no hablar

b. no acertar

c. no dar un regalo

2. poner de su parte (pág. 26)

a. cooperar

b. ordenar las cosas

c. pagar lo que se debe

3. meter la pata (pág. 29)

a. caminar mal

b. dar una patada

c. equivocarse



Nombre _____

Comprensión lectora

A Contesta.

1. ¿Por qué teme Nati que Rafles se quede “soltero”? ¿Cómo lo quiere ayudar?
Possible answer: Porque Rafles no tiene estrategia para conquistar pareja. Nati quiere ponerle un arete para que se vea más guapo.

2. ¿Qué opinión tiene Nati de sí misma? Cita evidencias del texto.
Possible answer: Se considera inteligente y tiene mucha autoestima. Por ejemplo: “Escúchame, Pati, es refácil esto. ¿Y si ponemos un negocio de arreglar computadoras?” (pág. 51). “Di que yo los ayudo porque medio me educo sola” (pág. 55).

3. ¿Aprovecharon los niños el chat con el escritor? ¿Qué sucedió al final?
Possible answer: No, no lo aprovecharon porque se pusieron a hablar entre sí. Al final, uno de los niños le hizo un montón de preguntas seguidas al escritor, pero él salió de la sesión.

4. Escribe una de las preguntas difíciles o extrañas que hace Nati e intenta contestársela.
Answers will vary.

B Completa la oración con los elementos correctos.

- diálogos
- rima
- personajes
- acotaciones
- música

Las obras dramáticas suelen incluir diálogos, personajes y acotaciones.

C Explica el humor en cada diálogo.

1. —Niñas, ¿por qué hay que esquivar las ovejas?
—Esquilar dijo el coordinador. (pág. 98)

Possible answer: Hay una confusión entre las palabras *esquivar* y *esquilar*.

2. —Nati, pero qué país es.
—¡Es la hermana república, mami!
—¡Pero “la hermana república de qué”, Natacha!
—¡¡De nosotros, mami!! (pág. 61)

Possible answer: “La hermana república” no es el nombre de un país, pero Nati parece no entender.

3. —Nati, todos los humanos somos mamíferos.
—Pero no toda la vida, ¿no? (pág. 20)

Possible answer: La clase (mamífero, reptil, anfibio, etc.) no se puede cambiar, pero Nati parece no saberlo.



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Vocabulario

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- | | |
|-----------------|-----------------|
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| 6. disponer | f. unión |

B Reemplaza lo que está en **negrita** con una palabra del recuadro y escribe la nueva oración.

benéfico

instinto

intervenir

resignarse a

1. Ladrar es un **comportamiento espontáneo** de los perros.

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