



Lesson Plan and Activities

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

Al Capone me lava la ropa

Author: GENNIFER HOLDENKO

COMPLEXITY

F&P Guided Reading Level X / Lexile Level 610L

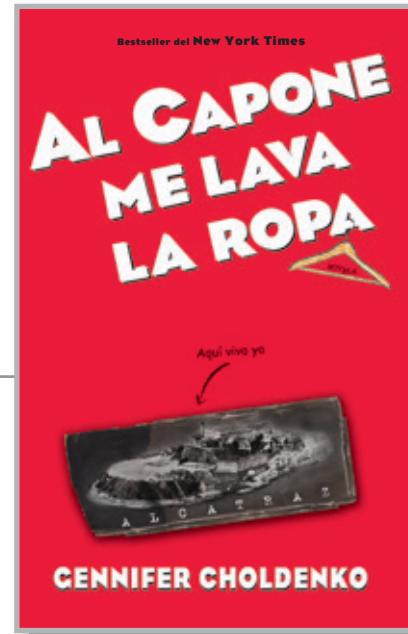
TEXT TYPE

Literary Text: Novel / Realistic Fiction

OBJECTIVES

- ➡ Demonstrate comprehension of a realistic fiction text.
- ➡ Identify the point of view.
- ➡ Express and justify opinions.
- ➡ Participate in and contribute to a literature discussion.
- ➡ Identify a character's distinctive voice.

- ➡ Use word structure to identify the meaning of unfamiliar words.
- ➡ Recognize and understand idioms and proverbs.
- ➡ Explore word relationships and use words learned through reading.
- ➡ Research and present information.
- ➡ Write a persuasive letter.



INSTRUCTIONAL FOCUS:

Staircase of Complexity / Reading Rigor

INSTRUCTIONAL FOCUS:

Balancing Informational and Literary Text



Together we foster lifelong readers

MATERIALS

- ▶ map of San Francisco Bay, showing Alcatraz Island
- ▶ index cards
- ▶ *Tabla de tres columnas*
(Graphic Organizer #31)*
- ▶ drawing materials: pencils, paper, markers, crayons, etc.

SUMMARY

Moose Flanagan, a twelve-year-old boy, finds himself living on Alcatraz Island, home to a high-security prison notorious for holding the most violent criminals in the nation. He feels uneasy about the “neighborhood,” but his father was hired as an electrician at the prison and the family moved to the island. As if living in such a place was not enough, Moose is forced into a friendship with a bossy girl who is always getting him into trouble. However, things are not always what they seem, and life on Alcatraz Island takes some interesting twists.

STANDARDS

SLAR CCSS RL 5.1, RL 5.2, RL 5.3, RL 5.4, RL 5.6, RL 5.10, RF 5.3.a, RF 5.3.c, RF 5.3.d, RF 5.4.b, W 5.1, W 5.4, W 5.7, W 5.9.a, W 5.10, SL 5.1, SL 5.4, L 5.1, L 5.2.g, L 5.3, L 5.5.b, L 5.6

SLAR TEKS 5.1.A, 5.2.A, 5.2.D, 5.6.B, 5.9.A, 5.14.B, 5.15.D, 5.18.B, 5.19.A, 5.20.D, 5.21, 5.22.B, 5.22.E, 5.23.B, 5.24.A, 5.24.D, 5.26.A, 5.26.D, 5.27.A, 5.28.A, 5.29.A

Social Studies TEKS 5.5.A, 5.24.E

NCSS III. People, Places, and Environments; IV. Individual Development and Identity; V. Individuals, Groups, and Institutions; VI. Power, Authority, and Governance

INSTRUCTIONAL FOCUS:

Academic Vocabulary

VOCABULARY

adverso – *contrario, desfavorable / adverse, unfavorable*

arrebatar – *quitar algo con fuerza o violencia / to snatch*

asesinato – *dicir que sí a lo que dice otra persona / to assent*

consternado – *entrustecido / saddened*

desperdigado – *esparcido, disperso / scattered*

entorno – *ambiente, lo que rodea algo / surroundings*

espeluznante – *horrible, aterrador / horrifying*

estridente – *sonido agudo o chirriante / strident*

exhalar – *botar aire por la boca / to exhale*

impecable – *limpio, perfecto / impeccable*

interponer – *poner algo entre dos cosas / to come between*

petulante – *arrogante, presuntuoso / conceited*

Advanced Vocabulary

apelación – *petición a un tribunal para que anule una decisión anterior / appeal*

confinamiento – *encierro de una persona en un lugar vigilado / confinement*

contrabandista – *persona que se dedica al tráfico ilegal de mercancías / smuggler*

convicto – *condenado, preso / convict*

cuadrilla – *grupo de trabajadores / crew*

desfalcar – *apropiarse alguien de los bienes que tenía a su cargo / to embezzle*

estafador – *persona que engaña o tima con el fin de ganar dinero / crook*

lugarteniente – *persona que puede sustituir a otra en su cargo / deputy*

manicomio – *hospital para enfermos mentales / mental hospital*

secuestro – *retención por la fuerza de personas para pedir dinero por su liberación / kidnapping*

sentenciar – *pronunciar un tribunal una decisión o juicio / to sentence*

* 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., *modismo*, *proverbio*, *voz literaria*) and instruction words, such as *cita*, *explica*, *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 *ex-* (outside, away from) in *exhalar* and the prefix *inter-* (between) in *interponer*. Next, introduce the prefix *re-* (repetition). Then have students explain the meaning of *extender* (to hold out) on p. 132, *intercambiar* (to exchange) on p. 12, *intervenir* (to mediate) on p. 101, *reacomodar* (to rearrange) on p. 117, *rebuscar* (to search carefully for) on p. 148, *recobrar* (to regain) on p. 48, and *reconsiderar* (to reconsider) on p. 203.
- ▶ Point out homophones that may cause students spelling difficulties. For example: *bello* (beautiful) and *vello* (body hair) on p. 39; *echo* (I give) on p. 48 and *hecho* (done) on p. 7; *hojear* (to leaf through) on p. 26 and *ojar* (to take a look) on p. 48; *tubo* (pipe) on p. 41 and *tuvo* (had) on p. 27. Also emphasize the accent mark and difference in tense and conjugation of the following verbs: *exclamo* (I say) on p. 37 and *exclamó* (he/she said) on p. 66; *miro* (I look) on p. 75 and *miró* (he/she looked) on p. 25; *pregunto* (I ask) on p. 4 and *preguntó* (he/she asked) on p. 77. Then have students write sentences with each of these words.
- ▶ Explain that a proverb (*proverbio*) is a short phrase—usually very old—that is considered by many to be true. Divide the class into small groups and assign one of these proverbs to each group: “*Si el director (jefe) dice ‘rana’, tú brincas*” (p. 31), “*Nadie llega a la cárcel por cantar muy fuerte en la misa*” (p. 40), “*El que piensa, pierde*” (p. 51), and “*No puedes atrapar una pelota si no estás en el estadio*” (p. 161). Have groups discuss the meaning of the proverb and whether they think it is true.
- ▶ Explain that an idiom (*modismo*) is an expression that cannot be understood by analyzing the individual words that make it up. For example: *borrar a alguien del mapa* (to make someone disappear) on p. 15. Divide the class into small groups and assign each group one of these idioms: “*llorar a moco tendido*” (p. 22), “*meter la cuchara*” (p. 38), “*aflojársele la lengua a alguien*” (p. 46), and “*hacer borrón y cuenta nueva*” (p. 82). Have students discuss the meaning of the idiom and role-play the situation for the class. Can students guess the situation and the idiom?

► READING

PRE-READING

- ▶ Discuss with students what they know about gangsters during the 1920s and 1930s. Ask: *¿Qué es un gánster? ¿Qué tipo de actividades criminales realiza?* (What is a gangster? In what kind of criminal activities are gangsters involved?) *¿Saben quién fue Al Capone? ¿En qué tipo de prisión creen que se encarcela a alguien tan peligroso?* (Do you know who Al Capone was? In what type of prison do you think someone so dangerous would be held?)
- ▶ Ask students to read the title and the table of contents. Then have them set a purpose for reading. Ask: *¿De qué creen que trata el libro? ¿Esperan divertirse al leer este 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

- ▶ Discuss the setting. Show students a map of the San Francisco Bay area and point to Alcatraz Island. Explain that between 1934 and 1963 there was a high security federal prison there. Have students study the photo of the island at the beginning of the book for a few moments. Then do a read aloud of pp. 3–6 to familiarize students with the plot and characters. After reading, ask: *¿Quiénes viven en la isla de Alcatraz? Expliquen esta cita: "A Alcatraz viene lo peor de lo peor".* (Who lives on Alcatraz Island? Explain this quote: "The worst of the worst come to Alcatraz.") *¿Por qué se mudó la familia de Moose a Alcatraz? ¿Cuál parece ser el problema de Natalie?* (Why did Moose's family move to Alcatraz? What seems to be Natalie's problem?) *¿Qué piensa Moose de Alcatraz? ¿Creen que tiene razones para estar intranquilo? ¿Por qué?* (What is Moose's opinion about Alcatraz? Do you think he is right to be nervous? Why?)
- ▶ Remind students that the point of view of a story 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. Explain that the second-person narrative is not used frequently; the narrator talks to the reader using "you." Then ask: *¿Quién cuenta la historia? ¿Cuál es el punto de vista narrativo?* (Who tells the story? What is the point of view?) *¿Qué visión de la historia ofrece ese punto de vista?* (What view of the story does that point of view offer?)
- ▶ Use pages 7–12 to guide students in reading critically. First, have them read the text in pairs. Then ask these or similar questions in a class discussion: *¿Cómo es la relación de Moose con su padre? Citen evidencias.* (What is Moose's relationship with his father like? Cite text evidence.) *¿Cuál parece ser la situación económica de la familia? ¿Qué detalles se lo indican?* (What seems to be the family's financial situation? What details tell you that?) *¿Por qué Natalie siempre cumple diez años?* (Why is Natalie always ten years old?) *¿Cómo es la relación de Moose con Natalie? Citen evidencias.* (What is Moose's relationship with Natalie like? Cite text evidence.)
- ▶ Instruct students to read each chapter independently. Provide them with index cards and have them make notes for themselves as they read. Students should highlight important passages, note the main topics, and list key details and any words or phrases whose meaning they cannot determine. After students finish reading each one of the three parts, come together as a group and hold a literature discussion to analyze the characters, plot, themes, figures of speech, and tone (i.e., the attitude of the author).

INSTRUCTIONAL FOCUS:

Text-based Answers / Critical Analysis





DIFFERENTIATED INSTRUCTION

B BELOW-LEVEL STUDENTS

- Have students answer these or similar comprehension questions with short phrases or incomplete sentences: *¿Cómo es Piper: arrogante, obediente o tímida? Da un ejemplo.* (What is Piper like, arrogant, obedient, or shy? Provide an example.) *¿Por qué le gustan a Natalie los índices? ¿Qué habilidades tiene con los números?* (Why does Natalie like indices? What number abilities does she have?) *¿Quién era el preso 105?* (Who was Prisoner 105?)

AT-LEVEL STUDENTS

- Encourage students to make inferences and predictions based on the text, using short sentences. Ask these or similar questions: *¿Cómo es la relación de Moose con su madre? Justifica tu respuesta.* (What is Moose's relationship with his mother like? Justify your answer.) *¿Qué te indican las acciones de Piper sobre ella?* (What do Piper's actions tell you about her?) *¿Se regresarán los Flanagan a Santa Mónica o se quedarán en Alcatraz? ¿Por qué crees eso?* (Will the Flanagans return to Santa Monica or will they stay on Alcatraz Island? Why do you think so?)

ABOVE-LEVEL STUDENTS

- Encourage students to analyze and evaluate the text, using complete and elaborate answers. Ask these or similar questions: *¿Qué supone el béisbol para Moose? Justifica tu respuesta.* (What does baseball mean for Moose? Justify your answer.) *¿Resiente Moose a veces a Natalie? Da ejemplos para apoyar tu opinión.* (Does Moose resent Natalie at times? Provide examples to support your opinion.) *¿Logra comprender Moose a su mamá al final? Cita evidencias.* (Is Moose able to understand his mom at the end? Cite text evidence.)

POST-READING

- ▶ Explain that voice (*voz literaria*) is the distinctive literary style of an author or of a character in a book. Each writer has his or her unique voice or “signature.” Additionally, writers give each of their characters a distinctive voice, which expresses the character’s vision and general attitude toward the world. The sentence structure, word choices, and tone help convey the character’s voice. Read pages 125–126 aloud and ask: *¿Cómo son las oraciones: complejas o sencillas?* (What are the sentences like, complex or simple?) *¿Es el lenguaje formal o informal? ¿Las palabras indican emoción o indiferencia?* (Is the language formal or informal? Do the words show emotion or detachment?) *¿Cuál es el tono: enojado y pesimista o alegre y optimista?* (What is the tone, angry and pessimistic, or happy and optimistic?)
- ▶ Provide students with a three-column chart (Graphic Organizer #31) and have them label the columns Moose, Natalie, and Piper. Then ask students to reread pages 151–153. As they read, they should pay attention to the sentence structure, word choices, and tone that help convey each character’s distinctive voice, and list these characteristics in the appropriate column of their charts. Then have students discuss their charts in small groups.
- ▶ Have student work in pairs to reread pages 213–216. Then ask them to predict what they think will happen to Moose, Natalie, and Piper. Will Natalie do well in her new school? Will Moose and his family leave Alcatraz? Will Piper and Moose become good friends? Ask students to justify their answers using information from the text.



► CONNECTION WITH CONTENT AREAS: SOCIAL STUDIES, ART

INSTRUCTIONAL FOCUS:

Building Knowledge in the Content Areas



- ▶ Have students work collaboratively in small groups to research the Alcatraz Federal Penitentiary (1934–1963). You may wish to assign different topics to different groups. Possible research topics include: James A. Johnston (warden from 1934 to 1948), notorious inmates, buildings (e.g., main cellhouse, warden's house, residential apartments, Officer's Club); the laundry facility and workshops, escape attempts. Suggest reference materials and appropriate Internet websites. Remind students to keep a record of their sources and to cite them. Encourage students to include images, maps, and diagrams as appropriate. Finally, have groups present to the class. Encourage students to use vocabulary words such as *confinamiento*, *contrabandista*, *convicto*, *cuadrilla*, *estafador*, *sentenciar*, etc., as they do this activity. 
- ▶ Focus students' attention on the ad on page 76 and explain that advertisement in the 1930s was still fairly simple. Have students work with a partner or in small groups and tell them that they will help Piper design an ad more suitable for today's consumers. 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 persuasive letter from Moose to Mr. Purdy, the principal of the Esther P. Marinoff School, asking him to reconsider his decision and admit Natalie to the school. Go over the letters on page 112 and pages 210–211, and have students compare and contrast the style, language, and purpose of these two letters. Explain that their letter should be formal and remind them of the audience (i.e., Mr. Purdy, whom they are trying to persuade to change his decision), the issue (i.e., the purpose of the letter), and the evidence (i.e., the reasons and facts that back the issue). Suggest this letter format: I. Heading: city, state, and date; II. Addressee; III. Salutation; IV. Body; V. Signature. Encourage students to try to use Moose's voice in their letter. 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. Invite students to read their letters aloud to the class with appropriate emphasis and intonation. 



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. adverso | a. perfecto |
| 2. petulante | b. ambiente |
| 3. impecable | c. arrogante |
| 4. consternado | d. esparcido |
| 5. entorno | e. contrario |
| 6. desperdigado | f. entristecido |

B Encierra en un círculo la palabra correcta.

1. El electricista tubo / tuvo cuidado al introducir el cable en el tubo / tuvo.
2. Moose miro / miró a Piper con asombro.
3. Antes de entregarla, le echo / hecho un vistazo a la tarea que he echo / hecho.

C Elige la situación en la que se podría usar cada uno de estos modismos.

- a. No puedes atrapar una pelota si no estás en el estadio.
- b. El que piensa, pierde.
- c. Si el jefe dice "rana", tú brincas.
b 1. No sé si aceptar su invitación. Voy a esperar.
c 2. El Sr. García quiere que trabaje horas extra, pero yo no quiero.
a 3. Necesito zapatos nuevos, pero no me gusta ir de compras.

D Explica con tus propias palabras los siguientes modismos.

1. "Sé perfectamente que tengo las de perder" (pág. 11).

Answers will vary, but must show understanding that this idiom means "to stand to lose."

2. "Te gusta jugar con fuego" (pág. 164).

Answers will vary, but must show understanding that this idiom means "to play with fire."

3. "¿Quién los va a sacar del atolladero?" (pág. 111).

Answers will vary, but must show understanding that this idiom means "to get somebody out of a tight spot."



Nombre _____

Comprensión lectora

A Contesta.

1. Menciona dos características de la enfermedad de Natalie.

Possible answer: aislamiento emocional (no quiere contacto físico, vive en su propio mundo), berrinches incontrolados

2. Menciona tres reglas que le da el director de la cárcel a Moose.

Possible answer: No acercarse o hablarles a los presos. No hablar con nadie de lo que suceda en Alcatraz. No entrar en lugares cercados.

3. ¿Qué responsabilidad tiene Moose? ¿Cómo se siente al respecto? Cita evidencias del texto.

Possible answer: Tiene que cuidar a su hermana Natalie. Moose siente que es demasiada responsabilidad, y así lo expresa: "Nací con responsabilidad. Es mi maldición". (pág. 17)

4. ¿Cómo se muestra en el texto que Moose es importante para Natalie?

Possible answer: La Sra. Kelly logra la atención de Natalie cuando le pregunta por Moose. Natalie contesta y se esfuerza por concentrarse.

5. ¿Qué indica esto de Piper: "Nadie tiene nunca suficiente dinero" (pág. 209)?

Possible answer: Indica que es ambiciosa y que el dinero y el poder son importantes para ella.

B Indica quién habla en cada caso. Luego explica cómo sabes que esa es la voz literaria de ese personaje.

1. "¡Salir, botones, 105!" (pág. 167). "Moose, Natalie afuera" (pág. 170).

¿Quién habla? Natalie

¿Por qué crees eso? Possible answer: Habla en fragmentos y no usa el pronombre personal yo. No sabe expresar lo que quiere o siente.

2. "No acostumbro a hablar con los nuevos habitantes civiles, pero Piper pensó que tenía que hacer una excepción en su caso, señor Flanagan" (pág. 38).

¿Quién habla? el Sr. Williams

¿Por qué crees eso? Possible answer: Habla formalmente; se dirige a Moose como Sr. Flanagan. Usa términos específicos como "habitantes civiles".

3. "Y ahora tengo que ir a una escuela en la que no conozco a nadie.

Corrección: no conozco a nadie más que a una verdadera joyita llamada Piper.

Una enemiga, y el resto, extraños..." (pág. 43).

¿Quién habla? Moose

¿Por qué crees eso? Possible answer: Usa un lenguaje informal y un tono irónico. Se queja, algo que hace con frecuencia, pues está descontento con el cambio.

4. "Me vas a entregar tu bate, tu pelota y tus dos guantes. Voy a guardarlo todo por un tiempo. No he decidido cuánto. Y si vuelve a pasar algo como esto, se acabó el béisbol para ti" (pág. 121).

¿Quién habla? el Sr. Flanagan

¿Por qué crees eso? Possible answer: Habla con autoridad: órdenes o mandatos. La situación es típica de un padre regañando a su hijo.



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