



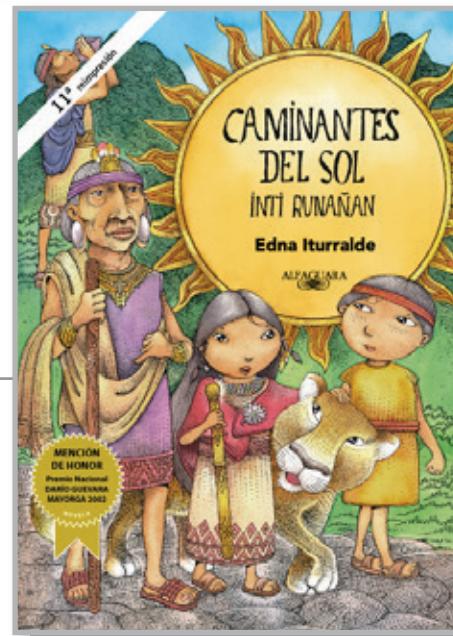
Lesson Plan and Activities

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

Caminantes del sol - *Inti runañan*

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COMPLEXITY

F&P Guided Reading Level Y / Lexile Level 940L

TEXT TYPE

Literary Text: Novel / Historical Fiction

OBJECTIVES

- ➔ Demonstrate comprehension of a historical fiction text.
- ➔ Identify the literary genre.
- ➔ Identify the author's purpose.
- ➔ Discuss main idea and important details.
- ➔ Participate in and contribute to a literature discussion.

INSTRUCTIONAL FOCUS:

Staircase of Complexity / Reading Rigor

INSTRUCTIONAL FOCUS:

Balancing Informational and Literary Text

- ➔ Identify foreshadowing and flashback.
- ➔ Use word structure and context clues to identify the meaning of unfamiliar words.
- ➔ Explore word relationships and use words learned through reading.
- ➔ Research and present information.
- ➔ Write journal entries from the point of view of a fictional character.



Together we foster lifelong readers

MATERIALS

- ▶ index cards
- ▶ drawing materials: pencils, paper, markers, crayons, etc.
- ▶ map of South America
- ▶ *Tabla de dos columnas*
(Graphic Organizer #30)*
- ▶ construction paper
- ▶ sets of building blocks or craft materials
(clay, sticks, pipe cleaners, etc.)

SUMMARY

This book takes the reader back to the times of the Inca Empire, during the reign of Tupak Yupanki. The story follows Kispi Sisa, a determined eleven-year-old girl who guides her blind grandfather and their people to a remote post in the northern fringes of the Empire. The journey is long and full of difficulties, but Kispi Sisa is destined for great things. She will be the founder of a brave dynasty.

STANDARDS

SLAR CCSS RL 5.1, RL 5.2, RL 5.4, RL 5.5, RL 5.10, RF 5.3.a, RF 5.4.b, RF 5.4.c, W 5.3.b, W 5.4, W 5.5, W 5.7, W 5.8, W 5.10, SL 5.1, SL 5.2, SL 5.4, SL 5.5, L 5.1, L 5.2, L 5.3, L 5.4.a, L 5.4.c, L 5.5.a, L 5.6

SLAR TEKS 5.1.A, 5.2.B, 5.2.E, 5.6.A, 5.8.A, 5.9.A, 5.15.D, 5.16.A.(i), 5.18.C, 5.20.D, 5.21, 5.22.A, 5.23.B, 5.24.A, 5.26.A, 5.26.C, 5.27.A, 5.28.A, 5.29.A

Social Studies TEKS 5.6.A, 2.24.B-D, 5.25.B-E

NCSS I. I. Culture; II. Time, Continuity, and Change; III. People, Places, and Environments;
V. Individuals, Groups, and Institutions

VOCABULARY

INSTRUCTIONAL FOCUS:
Academic Vocabulary

compungido – *muy triste, apenado / sorrowful*
erguir – *levantar o poner derecho algo / to raise*
esfumarse – *desaparecer / to vanish*
hendidura – *grieta en una superficie / crack*
inadvertido – *que no se nota / unnoticed*
irreverente – *que no es respetuoso / disrespectful*
materializarse – *hacerse realidad / to materialize*
tenebroso – *oscuro, en tinieblas / dark*
transcurrir – *correr el tiempo / to pass*
vestigio – *resto, huella / traces*
vislumbrar – *ver algo confusamente o tenuemente / to make out*

Advanced Vocabulary

cántico – *canto religioso para alabar o dar gracias a una divinidad / hymn*

centinela – *soldado que vigila un puesto / sentinel*
designio – *pensamiento o plan de alguien / design*
emisario – *mensajero que se envía para averiguar o para comunicar algo / emissary*
erigir – *levantar o construir / to erect*
ofrenda – *regalo que se da a un ser divino para agradarlo o para pedirle un favor / offering*
profetizar – *predecir hechos futuros / to prophesy*
quena – *flauta de la zona andina / Andean flute*
recinto – *zona cerrada, espacio dentro de ciertos límites / premises*
súbdito – *persona sujeta a la autoridad de un superior / subject*
sumo sacerdote – *sacerdote principal, jefe de los sacerdotes / high priest*

* 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., *metáfora*, *flash-back*, *prefiguración*) and instruction words, such as *cita*, *describe*, *explica*, *infiere*, *justifica*, *predice*, *resume*.
- ▶ 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) and compare with a classmate. Finally, have students create a visual representation (on the back of the card) in order to teach it to others.
- ▶ Remind students that analyzing context clues will help them figure out the meaning of words. Sometimes the author provides examples, explanations, or synonyms to clarify the meaning of words or concepts. For example: "*trabajo rotativo: las personas lo cumplían durante un tiempo definido y luego eran reemplazadas por otras*" (p. 44). Have students use the context clues to explain the meaning of these concepts or terms: *retribución del trabajo* (p. 46), *devenir del tiempo* (p. 50), *zonas de punas* (p. 85), and *etno-historia* (p. 150).
- ▶ Encourage students to use their knowledge of affixes to help them decipher unknown words. Point out the prefix *in-/i-* (negation) in *inadvertido* and *irreverente*. Next, introduce the prefixes *des-* (opposite) and *re-* (repetition). Then have students explain the meaning of *desagradar* (to annoy) on p. 112, *desgana* (apathy) on p. 56, *desprecio* (disdain) on p. 127, *impacientar* (to exasperate) on p. 90, *imposibilitado* (unable) on p. 34, *reconstruir* (to reconstruct) on p. 15, *recreación* (recreation) on p. 12, *reemplazar* (to replace) on p. 44, and *revivir* (to relive) on p. 13.
- ▶ Point out the word *quena* in the Advanced Vocabulary list and explain that it names a flute-like musical instrument of the Andean region. Tell students that for this kind of specific vocabulary, they would need to use reference materials. Then have students look up these words in a dictionary: *alpaca*, *cóndor*, *llama*, *poncho*, and *vizcacha*. Next, ask students to take turns explaining to a classmate what each words means. For words from the *kichwa* language, ask them to refer to the glossary at the end of the book.
- ▶ Explain that a metaphor (*metáfora*) is a comparison between two dissimilar things, but without using the word *como* (like). Writers use metaphors to describe things. For example: "*aves del color del atardecer*" (p. 86). The author is comparing the color of the birds to the color of the sky at sunset. Have students work with a partner to explain these metaphors: "*ir a beber la luz del Inti*" (p. 23), "*su risa formó una cortina de burbujas*" (p. 93), "*una neblina tenue cubría sus ojos*" (p. 139).

► READING

PRE-READING

- ▶ Show students a map of South America and focus their attention on the Andean region. Ask:
¿Dónde está la cordillera de los Andes? (Where is the Andes mountain range?) ¿Por qué siete países pasa esa cordillera? (Through which seven countries does that mountain range run?) ¿Cuál es uno de los pueblos indígenas de esa región: los mayas o los incas? (Which is one of the indigenous peoples of that region: the Mayas or the Incas?)
- ▶ Ask students to read the title and 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?) ¿Qué esperan aprender al leer este libro? (What do you expect to learn by reading this book?)

READING

- ▶ Explain that the Inca Empire, or Tawantinsuyu, extended over most of the Andes and lasted from about 1438 to 1533, when the Spaniards arrived in South America. Point to the map on pp. 4–5 and explain that it shows the route from Cusco (the capital of the empire) to Cusibamba (in southern Ecuador) that the main characters of this book followed. Then read aloud the prologue on pp. 12–15 to familiarize students with the literary genre and the author's purpose for writing the book. Ask: ¿Existieron los lugares y algunos de los personajes? ¿Qué creen que significa "historia novelada"? (Did the places and some of the characters really exist? What do you think "historical fiction" means?) Lean el último párrafo de la página 13 y expliquen el propósito de la autora. (Read the last paragraph on page 13 and explain the author's purpose.)
- ▶ Discuss some of the text and graphic features. Explain that there is a glossary on pp. 153–158 to help with the words in Quechua—the language of the Incas. Then focus students' attention on the illustration on p. 22 and explain that each chapter ends with one of these historical drawings. Finally, do a read-aloud of Chapter 1 (pp. 17–22) to familiarize students with some of the characters and the historical setting of this novel. Then ask: ¿Quién es el sapa inka? ¿Cómo saben que es importante? Citen evidencias del texto. (Who is the sapa inka? How do you know he is an important person? Cite evidence from the text.) ¿Quiénes son Apu Puma y Kispi Sisa? ¿Qué le sucederá a Kispi Sisa? (Who are Apu Puma and Kispi Sisa? What will happen to Kispi Sisa?) ¿Qué indica esta cita sobre el futuro de Apu Puma: "Camina, amigo, camina, que caminar es lo que vas a hacer por largo tiempo" (pág. 22)? (What does this quote tell you about Apu Puma's future: "Walk, my friend, walk, since walking is what you will be doing for a long time")?
- ▶ 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 key details and any words or phrases whose meaning they cannot determine. After students finish reading each chapter, come together as a group and hold a literature discussion. Ask these or similar questions: ¿Cuáles son los sucesos principales de este capítulo? (What are the key events in this chapter?) ¿Cuál es la idea principal del capítulo? Justifiquen su respuesta con ejemplos. (What is the main idea of this chapter? Justify your answer with examples.) Resuman brevemente el capítulo. (Summarize the chapter briefly.)

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: *¿Qué significa el nombre Kispi Sisa? ¿Qué la salvó de ser sacrificada?* (What does the name Kispi Sisa mean? What saved her from being sacrificed?) *¿Quién es Kusi Waman? ¿Qué sucede en el futuro entre él y Kispi Sisa?* (Who is Kusi Waman? What happens in the future between him and Kispi Sisa?) *¿Cómo era el valle de Cusibamba? ¿Valió la pena el largo viaje?* (What was the valley of Cusibamba like? Was the long journey worth their while?)

At-level Students

- Encourage students to make inferences and predictions based on the text, using short sentences. Ask these or similar questions: *¿Qué te indican las acciones de Kispi Sisa sobre su personalidad? Da ejemplos.* (What do Kispi Sisa's actions tell you about her personality? Provide examples.) *¿Qué representan las manchitas que tienen Kispi y su abuelo en el brazo?* (What do the small spots on Kispi's and her grandfather's arms represent?) *¿Qué predicciones se hacen en el texto sobre Kispi Sisa y su pueblo?* (What predictions are made in the text about Kispi Sisa and her people?)

Above-level Students

- Encourage students to analyze and evaluate the text, using complete and elaborate answers. Ask these or similar questions: *¿Quiénes son los kurikinkis o saraguaros? ¿Por qué son parte del “devenir del tiempo” o futuro?* (Who are the Kurikinkis or Saraguaros? Why are they part of the future?) *Explica esto que dice el dios Puma: “¡No puedes cambiar el mañana del tiempo, Kispi Sisa!”* (p. 95). (Explain this phrase that the god Puma says: “You cannot change tomorrow's future, Kispi Sisa!”)

Post-Reading

- Explain that foreshadowing (*prefiguración*) is a literary device that gives the reader clues about what is going to happen later in the story. For example: *“Kispi Sisa se detuvo para limpiarse los ojos. Sentía una impresión extraña, una opresión en el pecho”* (p. 61). This example indicates that something bad is going to happen next. Then explain that flashback is an interruption in the story to tell about something that happened in the past. For example: *“Kispi Sisa recordó haber visto a los kurikinkis vestidos de negro en sus viajes al devenir del tiempo”* (p. 139). This example provides information that helps the reader understand something that is happening in the story. Ask: *Digan si esto indica prefiguración o flash-back: “El kuraka se sentía intranquilo. No le gustaba la idea de viajar con un kipukamayu desconocido”* (pág. 46)? (Tell whether this shows foreshadowing or flashback: “The kuraka was feeling anxious. He did not like the idea of traveling with an unknown kipukamayu.”) *Digan si esto indica prefiguración o flash-back: “¡Cuántas aventuras habían sucedido desde aquel sueño que tuviera cuando era una aklla!”* (pág. 146). (Tell whether this shows foreshadowing or flashback: “So many adventures had taken place since that dream she had when she was still an aklla!”)
- Distribute a two-column chart (Graphic Organizer #30) and have students label the columns *Prefiguración* and *Flash-back*. Then have them reread pages 29, 46, 94–86, and 108–109. Ask them to locate examples of foreshadowing and flashback as they read and list them in their charts. Next, have students get together with a classmate and compare and contrast their charts. Ask them to justify their choices. 



► CONNECTION WITH CONTENT AREAS: SOCIAL STUDIES

INSTRUCTIONAL FOCUS:

Building Knowledge in the Content Areas



- ▶ Have students work collaboratively in small groups to copy the map that appears on pp. 4–5 onto construction paper. Next, have them label these places: Cusco, Puente del Apurímac, Cochacajas, Huanucopampa, Cajamarca, the mountains between Pucará and Huancabamba, and Cusibamba. Then ask students to include notes and drawings to show an event that happened at each place. Finally, have groups present their maps and briefly explain what happened at these stages of Kispi Sisa's journey. Encourage students to use the vocabulary they have learned as they do this activity. 
- ▶ Have students work with a classmate to research one of the culture-specific items or ceremonies mentioned in the book (e.g., llamas, corn, clothing items, the *warachikuy* ceremony, the feast of Kapak Raymi, Andean music and dances, Andean musical instruments). Have students look for images, an audio (if it is a musical piece), 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.
- ▶ Distribute a set of building blocks or craft materials, and have students work collaboratively to analyze the map of the Incan city of Cusco on pp. 40–41 and build a model of the city center. First, students should decide on the buildings and other structures they wish to include in their models. Next, ask them to draw a map of the city as they plan to build it. Students should follow this map as they build their models. Give groups a time limit to complete their projects, and have them present them to the class.

► WRITING

INSTRUCTIONAL FOCUS:

Writing from Sources / Research Strand



Have students write four journal entries from the perspective of Kispi Sisa at these points in her life:

1. When she was an *aklla* preparing to be sacrificed;
 2. When her life is spared and she is entrusted with the task of guiding her grandfather;
 3. During her journey to Cusibamba;
 4. When she finally arrives in Cusibamba.
- In addition to using their notes, presentations, and the book, have students research information about life during the Inca Empire. Students should use this information to make inferences about Kispi Sisa's thoughts, feelings, and opinions at different times during her life. Encourage students to wonder, hypothesize, and engage the imagination as they write their entries from Kispi Sisa's perspective. Even though in journal writing students should focus on the ideas, ask them to revise their work once they are finished. As they edit their work, have students pay attention to the conventions of Spanish grammar and punctuation. Guide and assist students through the writing process. Invite them to share some of their journal entries with 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 Encierra en un círculo la palabra correcta.

1. No paraba de llorar. Estaba muy inadvertido / **compungido**.
2. No sé cómo se **esfumó** / vislumbró, pero no quedó rastro de ella.
3. La serpiente se metió en un vestigio / **una hendidura** entre las piedras.
4. Los minutos **transcurrían** / se materializaban lentamente.
5. No había luz. Era un lugar **tenebroso** / irreverente.
6. Kispi Sisa se profetizaba / **erguía** con elegancia.

B Usa el contexto y un diccionario para describir estos animales típicos de la región andina. Después haz un dibujo de cada uno.

1. llama (pág. 88)

Possible answer: animal doméstico que se usa para llevar carga. También se usa su lana, carne y cuero.

2. vizcacha (pág. 92)

Possible answer: roedor parecido a un conejo, pero de cola larga. Hace guaridas bajo tierra.

C Explica qué compara la autora en estas metáforas.

Metáfora	¿Qué compara?
“el Sol lloraba oro y la Luna, plata” (pág. 30)	los rayos de luz del Sol y de la Luna con lágrimas del color de cada astro
“el aire frío de la noche les pellizcaba el rostro” (pág. 78)	el malestar que producía el aire frío en la cara con un pellizco
“la noche se deslizaba suavemente” (pág. 99)	la noche con algo que se arrastra o se desliza lentamente
“sintió un hilo de agua que caía” (pág. 126)	un chorrito de agua con un hilo que cuelga



Nombre _____

Comprensión lectora

A Explica quiénes eran estas personas en la sociedad inca.

1. *amawtas*: los intelectuales
2. *chaskis*: los mensajeros
3. *kurakas*: jefes de los reinos que habían sido conquistados por los incas
4. *sapa inka*: el rey de los reyes, máximo soberano y único mortal que podía ver la luz del dios Sol

B Contesta.

1. ¿Qué simboliza el puma? ¿Por qué es importante para los incas?
Simboliza el poder y la organización. Según las creencias incas, los pumas son los intermediarios entre la humanidad y la Madre Tierra.
2. ¿Cuál era la función de la vara mágica que le dio Mama Waku a Kispi Sisa?
Transportar a Kispi Sisa al futuro.
3. ¿Qué indica esta cita sobre Kispi Sisa: "Luego miró al niño que la había ayudado. [...] no le gustaba la idea de tener que agradecerle" (pág. 61)?
Possible answer: Indica que era muy independiente y también un poco orgullosa.
4. ¿Por qué el sacerdote del Sol, Urku Amaru, se quiere vengar de Kispi Sisa?
Possible answer: Porque no le perdonó que lo dejara en ridículo delante de todos al ella no poder ser sacrificada.
5. ¿Qué nuevo nombre recibe Kispi Sisa? ¿Por qué?
Recibe el nombre de Katina, que significa "guiadora", porque guió a su abuelo y a su pueblo hasta su destino.

C Indica si es *flash-back* (F) o prefiguración (P).

F P

1. "Kispi Sisa recordó la historia de los hermanos Ayar, los antepasados de los *inkas*. Cuatro hermanos y cuatro hermanas salieron de una cueva en una montaña sagrada...". (pág. 49)
2. "Esa gente hermosa que ves desciende de ti y este lugar es Saraguro, donde el maíz es abundante". (pág. 51)
3. "Al llegar a Huamachuco, el camino se desviaba [...]. Apenas llegaron, Kispi Sisa sintió algo extraño: era como una presencia que la rodeaba". (págs. 113–114)
4. "Le vinieron a la memoria los últimos acontecimientos: la cueva de los antepasados, la momia de Pachakutik...". (pág. 81)



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Vocabulario

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“sintió un hilo de agua que caía” (pág. 126)	



Nombre _____

Comprensión lectora

A Explica quiénes eran estas personas en la sociedad inca.

1. *amawtas*: _____
2. *chaskis*: _____
3. *kurakas*: _____
4. *sapa inka*: _____

B Contesta.

1. ¿Qué simboliza el puma? ¿Por qué es importante para los incas?

2. ¿Cuál era la función de la vara mágica que le dio Mama Waku a Kispi Sisa?

3. ¿Qué indica esta cita sobre Kispi Sisa: "Luego miró al niño que la había ayudado. [...] no le gustaba la idea de tener que agradecerle" (pág. 61)?

4. ¿Por qué el sacerdote del Sol, Urku Amaru, se quiere vengar de Kispi Sisa?

5. ¿Qué nuevo nombre recibe Kispi Sisa? ¿Por qué?

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F P

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