



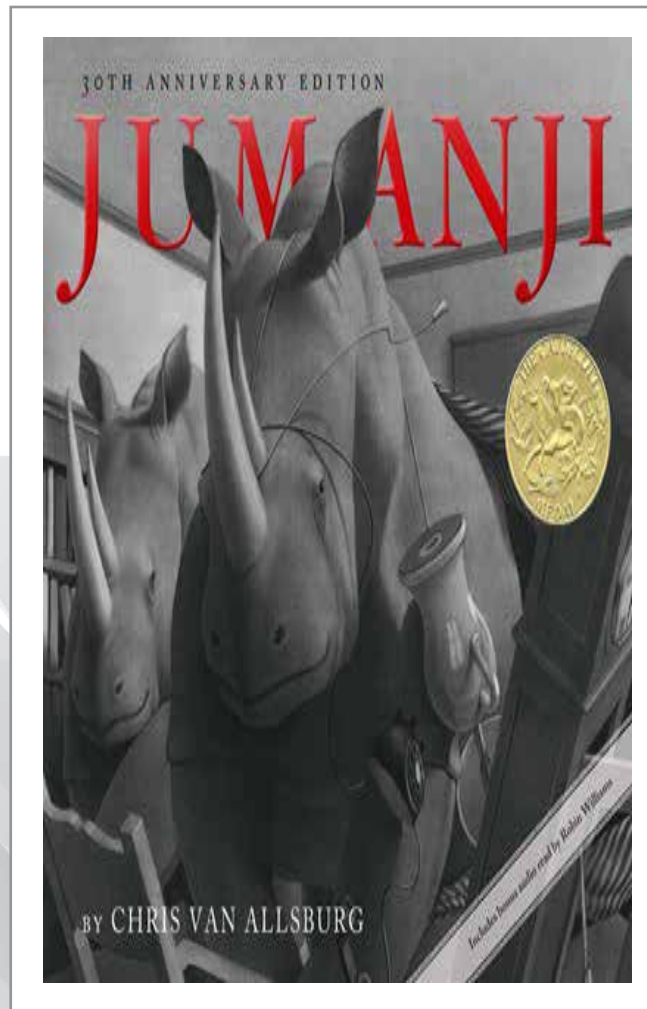
TEACHER GUIDE

GRADES 3-5

COMPREHENSIVE CURRICULUM BASED LESSON PLANS

Jumanji

Chris Van Allsburg



READ, WRITE, THINK, DISCUSS AND CONNECT

Jumanji

Chris Van Allsburg

TEACHER GUIDE

NOTE:

The trade book edition of the novel used to prepare this guide is found in the Novel Units catalog and on the Novel Units website. Using other editions may have varied page references.

Please note: We have assigned Interest Levels based on our knowledge of the themes and ideas of the books included in the Novel Units sets, however, please assess the appropriateness of this novel or trade book for the age level and maturity of your students prior to reading with them. You know your students best!

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Skills and Strategies

Thinking

Brainstorming, visualization

Writing

Letters

Comprehension

Predicting, inference

Vocabulary

Synonyms, word mapping

Listening/Speaking

Discussion, drama, move-
ment to music

Literary Elements

Characterization, story
elements

Summary

As their parents leave for the opera, Judy and Peter are told to keep the house neat, as guests will accompany the parents home after the opera. The children decide to go to the park, where Peter finds a long thin box at the foot of a tree. The box contains a jungle adventure game called JUMANJI. There is a note taped onto the bottom of the box stating, "Free game, fun for some but not for all. P.S. Read instructions carefully." The children decide to give the game a try, and take it along home.

Thus the game of JUMANJI, "a young people's jungle adventure especially designed for the bored and restless," begins!

About the Author

Chris Van Allsburg was born in Grand Rapids, Michigan on June 18, 1949. He was educated at the University of Michigan, receiving a B.F.A. in 1972. He did graduate work at the Rhode Island School of Design, and received a M.F.A. in 1975. He currently teaches classes at the Rhode Island School of Design, and is an artist, sculptor, author and illustrator of children's books. He has received many awards for his illustrations, including the Caldecott Award for *Jumanji*.

Chris Van Allsburg enjoyed his early art classes at elementary school, and that enthusiasm was rekindled in college. He enjoyed making things with his hands, and became, primarily, a sculptor. He included painting and drawing in his art later.

He has said, "When I do a book, I follow my own reactions to what I've drawn or written. I do think about kids when I write, because regardless of the premise of the story it must be accessible to the fairly early reader—maybe not first grade, but a second-grade reader. I don't know where my ideas come from. Each story starts out as a vague idea that suddenly materializes as a completed concept. The inclination to believe in the fantastic may strike some as a kind of a failure in logic—but it's really a gift. A world that might have Bigfoot and the Loch Ness monster is clearly superior to one that definitely does not."

Introductory Information and Activities

Prior to Reading

Before reading the book, ask the children to bring in a favorite board game on the day that you plan to read *Jumanji*. If you have some board games in the room, get them out and place them on a table or in a special area.

Bulletin Board Idea

Cover the bulletin board with background paper. Make a large table and chairs out of paper, and affix them to the bulletin board. This will be the room where JUMANJI is played. Have the children make Judy and Peter, and then have them fill the room with jungle animals.

Setting the Purpose

Look at the picture on the cover. How does the picture make you feel? Do you think that the story will be funny? sad? scary? Read the title. Is Jumanji a word that you have heard before? Is it a word that is used by people often during the day? Is the word in the dictionary? (*no*) Do you think that Jumanji is a word made up by the author? What do you think will happen in this story? Where do you think this story takes place?

Read the story to find out and how it came to be that there were monkeys in the kitchen of this home.

Since the pages of the book are unnumbered, the pages have been grouped into sections, with vocabulary words, activities, and discussion questions included for each section.

For all sections and the suggested curricular activities that follow, please be selective and use the suggestions and activities that would be most appropriate for your use and group of children. It is not intended that you do everything that is included!

Section One

(From the first page beginning, "Now remember," to the page ending with, "D. VERY IMPORTANT: ONCE A GAME OF JUMANJI IS STARTED IT WILL NOT BE OVER UNTIL ONE PLAYER REACHES THE GOLDEN CITY.")

Vocabulary Words

guests	opera	slouched
breath	JUMANJI	instructions
unfolded	revealing	messages
jungle	adventure	designed

Vocabulary Activity

Have children suggest words and phrases which mean the same thing as the target word. Ask them to add to the synonyms started.

Target Word

Slouch
Reveal
Design

Synonyms

droop, sag, (recline, sink, hang down)
make known, show, (disclose, expose, divulge)
invent, plan, (a drawing or sketch, project, a plot)

Discussion Questions

1. Why were the children left alone in the house? (*The parents were going to the opera.*) Are you ever left alone?
2. Why were the children to keep the house neat? (*There were to be guests coming to the house after the opera.*)
3. What do you think the author meant when he said, "Mother...carefully pinned her hat in place"? (*Opinion—answers will vary.*)
4. What did the children do when the front door closed? (*They giggled with delight, and took all of the toys out of the toy chest, and made a mess.*) Is this what you would have done in the same circumstances? Why? Why not?
5. Where did Judy and Peter set off to when they went outside? (*They set off across the street to the park.*) Do you think that it was all right for them to go outside?
6. At what time of the year does the story take place? (*November*) What clue does the author give you about the temperature? (*The children could see their breath like steam.*)
7. Who found the box? (*Peter found the box.*) Where was it? (*The box was at the foot of a tree.*)
8. What was in the box? (*A game by the name of JUMANJI*) Was it all right for the children to take the game? (*Opinion; the note on the bottom said, "free game."*) Would you have taken the game home if you had found it? Why? Why not?
9. Do you think that reading/knowing the instructions of any game is important? (*Opinion—answers will vary.*)
10. What is the most important instruction of the game of Jumanji? (*Once a game of JUMANJI is started, it will not be over until one player reaches the Golden City.*) What do you think is the location of the Golden City? (*Opinion—answers will vary.*)
11. How do you think that Peter and Judy are feeling about the game now? How would you feel about those instructions? Would you want to play the game? (*Opinion—answers will vary.*)
12. Start a character attribute web for Judy and/or Peter. (See pages 11-13 of this guide.)

Prediction

Why do you think the game must be completed? What do you think the children will do?

Using Character Webs in the Novel Unit Approach

Attribute Webs are simply a visual representation of a character from the novel. They provide a systematic way for the students to organize and recap the information they have about a particular character. Attribute webs may be used after reading the novel to recapitulate information about a particular character, completed gradually as information unfolds, done individually, or finished as a group project.

One type of character attribute web uses these divisions:

- How a character acts and feels. (How does the character act in this story? How do you think the character feels? How would you feel if this happened to you?)
- How a character looks. (Close your eyes and picture the character. Describe him or her.)
- Where a character lives. (Where and when does the character live?)
- How others feel about the character. (How does another specific character feel about our character?)

In a group discussion about the student attribute webs and specific characters, the teacher can ask for backup proof from the novel. You can also include inferential thinking.

Attribute webs need not be confined to characters. They may also be used to organize information about a concept, object, or place.