



## Lesson Plan and Activities

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

### Cuentos en verso para niños perversos

Author: **ROALD DAHL**

Illustrator: **QUENTIN BLAKE**



### COMPLEXITY

F&P Guided Reading Level U / Lexile Level N/A (Poetry)

#### INSTRUCTIONAL FOCUS:

Staircase of Complexity / Reading Rigor

### TEXT TYPE

Literary Text: Poetry / Narrative Poems (Humor)

#### INSTRUCTIONAL FOCUS:

Balancing Informational and Literary Text

### OBJECTIVES

- Read and discuss poetry.
- Identify the structure and characteristics of poems.
- Identify and understand hyperbole.
- Determine the moral of a story.
- Identify and explain the use of humor.
- Use word structure and context clues to determine the meaning of unfamiliar words and idioms.
- Explore word relationships and use words learned through reading.
- Create a comic strip to tell a story.
- Write a humorous story.



**Together we foster lifelong readers**

## MATERIALS

- ➔ *Red de palabras* (Graphic Organizer #26)\*
- ➔ index cards
- ➔ construction paper
- ➔ newspaper comic strips
- ➔ drawing materials: pencils, paper, markers, crayons, etc.

## SUMMARY

This book is a collection of poems based on some well-known children's fairy tales. However, the author offers a different version of these traditional stories—a version for readers who no longer believe in happily-ever-after endings. Cinderella is disappointed when she sees the prince's true nature, Snow White is a smart and resourceful young woman, Little Red Riding Hood is not such a sweet girl after all, and so on. Using humor and hyperbole, the poems make fun of some of the most unlikely events of traditional fairy tales.

## STANDARDS

**SLAR CCSS** RL 4.1, RL 4.2, RL 4.3, RL 4.4, RL 4.5, RL 4.7, RL 4.9, RF 4.3.a, RF 4.4.b, W 4.3, W4.4, W 4.5, W 4.7, W 4.9.a., SL 4.1, SL 4.4, SL 4.5, L 4.1, L 4.2.d, L 4.3, L 4.4.a, L 4.4.c, L 4.5.b, L 4.6

**SLAR TEKS** 4.1.A, 4.2.B, 4.2.D, 4.2.E, 4.3.A, 4.4.A, 4.9.A, 4.16.A, 4.20.B, 4.20.C, 4.22.A, 4.27.A, 4.28.A, 4.29.A

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

**NCSS** I. Culture

## VOCABULARY

**INSTRUCTIONAL FOCUS:**  
Academic Vocabulary

**componer** – *formar* / to form  
**eclipsar** – *superar, aventajar* / to outshine  
**estupefacto** – *pasmado del asombro* / stupefied  
**extraer** – *sacar* / to pull out  
**euforia** – *alegría desmedida* / elation  
**fallar** – *no cumplir* / to fail  
**furibundo** – *colérico, muy furioso* / enraged  
**inteligible** – *que se puede entender* / comprehensible  
**plantear** – *exponer un tema o una pregunta* / to bring up  
**precedente** – *anterior* / previous  
**reincidir** – *volver a caer en un error* / to repeat an offense  
**sagaz** – *astuto, listo* / sharp  
**vacilar** – *dudar* / to hesitate

### Advanced Vocabulary

**aposento** – *habitación de un palacio o vivienda importante* / bedchamber  
**artificio** – *invento, ingenio* / trick  
**brebaje** – *bebida de mal sabor y aspecto desagradable* / concoction  
**bricolaje** – *trabajo de reparación en la casa hecho por el propio dueño* / do-it-yourself project  
**corsé** – *prenda de ropa interior de las mujeres que aprieta el cuerpo* / corset  
**desollar** – *quitar la piel de un animal* / to skin  
**entramparse** – *endeudarse* / to get into debt  
**estocada** – *golpe de espada* / thrust  
**granuja** – *bribón, pillo* / rogue  
**mentecato** – *necio, tonto* / fool

\* To download the Spanish Graphic Organizers in this lesson go to: [santillanausa.com/spanishliteracy](http://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., *hipérbole*, *humor*, *modismo*, *moraleja*) and instruction words, such as *analiza*, *cita*, *compara*, *corrige*, *explica*, *justifica*, *opina*.
- ➔ 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 word *furibundo* in the vocabulary list and explain that it is related to *furia* (fury). Have students think of related words to help them determine the meaning of *convinciente* (convincing) on page 31, *damisela* (young lady) on page 15, *encierro* (confinement) on page 12, *falsificado* (false) on page 11, *pestífero* (stinking) on pages 15 and 47, and *ventarrón* (strong wind) on page 61. Elicit that *convencer*, *dama*, *cerrar*, *falso*, *peste*, and *viento* are related to those words.
- ➔ Point to the word *componer* (to form) in the vocabulary list and explain that it can also mean “to compose,” “to repair,” and “to decorate.” Context clues help determine the meaning of multiple-meaning words. Then, distribute five word web charts (Graphic Organizer #26) to each student and have him/her write these words in the central ovals: *baño*, *dichoso*, *genio*, *pesado*, *tipo*. Next, have students add to their webs the definitions they know for these words. Now have them look up these words in a dictionary and add other definitions in the remaining ovals. Finally, have students analyze how these words are used in the text and determine which definition applies in each case: *baño* (bathroom) on page 27 and on page 28 (bath), *dichoso* (darned) on page 37, *genio* (temper) on page 44, *tipo* (guy) on pages 18 and 21, *pesado* (bore) on pages 13 and 34. Have students work in pairs to write a sentence with each meaning.
- ➔ Explain that an idiom (*modismo*) is an expression that cannot be understood by analyzing the individual words that make it up, for example: *jugarse la cabeza* (to risk one’s neck) on page 17. Divide the class into small groups and assign each group one of these idioms: “*negocio redondo*” (p. 21), “*dar en el clavo*” (p. 38), “*hacer el bobo*” (p. 53), and “*por si las moscas*” (p. 61). Have students discuss the meaning of the idiom and role-play the situation for the class.

## READING

### PRE-READING

- ▶ Discuss with students the characters and plot of some of the fairy tales they know. Ask: *¿Conocen el cuento “La cenicienta”? ¿De qué trata?* (Do you know the story “Cinderella”? What is the story about?) *¿Conocen otros cuentos, como “Blancanieves”, “Caperucita roja”, “Los tres cerditos”?* *¿De qué tratan?* (Do you know other stories, such as “Snow White,” “Little Red Riding Hood,” “The Three Little Pigs”? What are these stories about?)
- ▶ Have students read the title and table of contents, and then look at the illustrations to help them identify the genre. Then have students set a purpose for reading. Ask: *¿De qué creen que trata el libro?* (What do you think the book is about?) *¿Qué tipo de texto creen que es?* (What type of text do you think this is?) *¿Esperan divertirse al leer este libro? ¿Por qué?* (Do you expect to have fun reading this book? Why?)

### READING

- ▶ Focus students’ attention on the poem on pages 21–28, and explain that poems are usually divided into stanzas (*estrofas*), which consist of several verses (*versos*). The repetition of sounds at the end of a verse is called rhyme (*rima*). In a perfect rhyme (*rima consonante*), the rhyme begins with the last stressed vowel of the word. For example: *mercado – despistado*. Then read the first stanza aloud to model pronunciation, intonation, and rhythm. Ask: *Señalen uno de los versos de esta estrofa.* (Point to one of the verses of this stanza.) *¿Qué palabras riman en esta estrofa?* (What words rhyme in this stanza?)
- ▶ Explain that hyperbole (*hipérbole*) is an exaggeration. Poets use hyperbole for emphasis or humor. For example: *“[el lobo] se lanzó a soplar como un tifón”* (p. 60). Do a choral reading of the rest of the poem on pages 21–28, and help students identify hyperbole. Ask: *¿Cómo era el tallo de la planta? ¿Por qué es la frase “tan largo que la punta se perdía entre las nubes” una hipérbole?* (What was the beanstalk like? Why is the phrase “so long that the tip reached the clouds” a hyperbole?) *Citen otro ejemplo de hipérbole.* (Quote another example of hyperbole.)
- ▶ Focus students’ attention on the last thirteen verses of the poem (pp. 27–28). Reread these verses and explain that fairy tales usually have a story moral (*moraleja*) that teaches a lesson. In this book, the author is poking fun at traditional fairy tales. However, he also includes a moral at the end of each story. Guide students to identify the moral of this story. Ask: *¿Por qué ataca el gigante a los humanos? ¿Qué hace Juan para que no lo ataque?* (Why does the giant attack humans? What does Juan do to avoid an attack?) *¿Cuál es la moraleja de este cuento?* (What is the moral of this story?)
- ▶ Have students work in pairs to read the rest of the poems, taking turns reading to one another, while the listener follows along in the text. For a second reading, provide pairs with index cards and have them note the characters, important details, and the moral of the story as they read. Then come together as a group and compare and contrast the stories in this book with the original fairy tales upon which they are based.

#### 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: *¿Por qué mató el príncipe a las hermanastras de Cenicienta?* (Why did the prince kill Cinderella's stepsisters?) *¿Qué palabra describe mejor a Blancanieves: inocente o lista?* (What word best describes Snow White: naive or smart?) *¿Qué le sucedió a Ricitos de Oro al final?* (What happened to Goldilocks at the end?)

### AT-LEVEL STUDENTS

- Encourage students to make inferences based on the text, using short sentences. Ask these or similar questions: *Menciona tres diferencias entre los cuentos de este libro y los cuentos originales.* (Tell three differences between the stories in this book and the original fairy tales.) *¿Qué opinión parece tener el autor acerca de los cuentos de hadas? Cita evidencias del texto para apoyar tu respuesta.* (What does the author seem to think about fairy tales? Cite text evidence to support your answer.)

### ABOVE-LEVEL STUDENTS

- Encourage students to analyze and evaluate the text, using complete and elaborate answers. Ask these or similar questions: *Explica por qué cambió Cenicienta su deseo al final del cuento, cuando dice que solo quiere “un compañero honrado y buena gente”* (p.17). (Explain why Cinderella changed her wish at the end of the story, when she says that all she wants is “an honest and nice partner.”) *El autor no tiene una opinión muy favorable de los cuentos de hadas. ¿Cuál es tu opinión? Justifica tu respuesta.* (The author does not think much of fairy tales. What is your opinion? Justify your answer.)

## POST-READING

- ▶ Explain that the author of this text is making fun of traditional fairy tales by changing the endings, the character's wishes and personalities, some plot elements, etc. In some instances, he achieves this effect by making use of black humor (*humor negro*), associating horrifying situations with humorous ones. Ask: *¿Cómo expresan humor estos versos: “Se la cortaron [la cabeza] de un único tajo / y el Príncipe dijo: ‘Buen trabajo. / Así no está tan fea’”?* (p. 15) *¿Por qué es un buen ejemplo de humor negro?* (How do these verses express humor: “They chopped [her head] off in one cut / and the Prince said: ‘Good job. / Now she does not look that ugly’”? Why is this a good example of black humor?)
- ▶ Assign different poems to different student pairs. Have students reread their assigned poem, looking for examples of humor. If it is black humor, students should identify it as such. Then have student pairs work together with another pair and take turns retelling the humorous scenes. Encourage them to make use of gestures and body language to convey the exaggeration and humor of the scene. Alternatively, have students retell the scene as if they were telling a joke. ✓



## ▶ CONNECTION WITH CONTENT AREAS: ART, SPANISH LANGUAGE ARTS

### INSTRUCTIONAL FOCUS:

Building Knowledge in the Content Areas

- ▶ Have small groups of students select a poem and design and develop a comic strip for one of the events in the story. Distribute construction paper and have groups divide each construction paper sheet into four to six frames. Show students newspaper comic strips they can use as a reference, and remind them that comic strips combine pictures and short dialogues (enclosed in speech bubbles) to tell a story in a condensed way. Then have groups decide on a scene they want to represent and allow them time to plan and develop their comic strips. Once students have finished, have them present their comic strips to the class. Call on volunteer students from the class to retell the scene using the comic strip as a guide. ✓
- ▶ Ask students to think of the two funniest scenes in the book (in their opinion). Then have students get together in small groups and discuss their choices. Next, have groups decide on one of the scenes to act out in front of the class. Allow for rehearsal time and then have students perform their comic scene. After each performance, ask the class to identify the humorous elements in the scene and explain how these elements help create a comic effect.

## ▶ WRITING

### INSTRUCTIONAL FOCUS:

Writing from Sources / Research Strand

Have students choose another well-known fairy tale (e.g., “Beauty and the Beast,” “Hansel and Gretel,” “The Ugly Duckling,” “Sleeping Beauty”) with which they are familiar. They will write their own humorous version of the story. In their versions, students will make fun of some of the traditional elements of fairy tales (e.g., naive characters, happy ending, impossible wishes, idealized vision of life). Students’ stories should be four paragraphs in length and must have a beginning, a middle, and an end. Students should read the original fairy tale and decide on the elements that they wish to change before they begin writing their version. 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. Then have students use their outlines to write their version of the story. Encourage students to add an illustration to their writing. Guide and assist them through the writing process. As students revise and edit their work, have them pay attention to the conventions of Spanish grammar and punctuation. ✓



### 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.

eclipsó

extrajo

inteligible

planteaban

vacilar

1. El espejo contestaba todas las preguntas que le planteaban.
2. El príncipe quedó tan impresionado que no pudo decir nada inteligible.
3. Juan trepó por la planta sin vacilar.
4. Él extrajo varias monedas de oro del bolsillo.
5. La belleza de Blancanieves eclipsó la belleza de la reina.

**B** Consulta un diccionario y escribe cuatro definiciones de esta palabra.

fallar

1. **DEFINICIÓN #1:** dejar un aparato de funcionar
2. **DEFINICIÓN #2:** equivocarse
3. **DEFINICIÓN #3:** no cumplir
4. **DEFINICIÓN #4:** decidir un tribunal la sentencia

¿Qué definición corresponde al uso de *fallar* en la página 34? ¿Cómo lo sabes?

Corresponde a la definición #3 porque en la página 34 se habla de no cumplir con un encargo.

**C** Completa esta tabla con palabras relacionadas que aparecen en el texto.

Sustantivo	Adjetivo
furia	furibundo
sagacidad	sagaz
euforia	eufórico
estupefacción	estupefacto



Nombre \_\_\_\_\_

## Comprensión lectora

**A** Indica si es cierto (C) o falso (F).

- |  | C                                   | F                                   |
|--|-------------------------------------|-------------------------------------|
| 1. Al final, Cenicienta no quería ser princesa.  | <input checked="" type="checkbox"/> | <input type="checkbox"/>            |
| 2. La moraleja del cuento de "Juan y la habichuela mágica" es que no es bueno bañarse. | <input type="checkbox"/>            | <input checked="" type="checkbox"/> |
| 3. Blancanieves y los enanos acabaron ricos gracias al espejo.                         | <input checked="" type="checkbox"/> | <input type="checkbox"/>            |
| 4. Ricitos de Oro acabó en el estómago del Osito.                                      | <input checked="" type="checkbox"/> | <input type="checkbox"/>            |
| 4. Caperucita Roja salvó al cerdito.   | <input type="checkbox"/>            | <input checked="" type="checkbox"/> |

**Corrige las oraciones falsas.**

Possible answer: Bañarse es algo bueno y seguro.

Possible answer: Caperucita mató al cerdito e hizo un maletín con su piel.

**B** Marca las oraciones que contienen una hipérbole y encierra en un círculo la hipérbole.

1. "Con Cenicienta bailó el Príncipe rocks miles". (pág. 13)
2. "Y digo yo que ofrezcas a la vaca en el mercado, a ver si la compra algún tipo despistado". (pág. 21)
3. "Se levantó un estruendo tremebundo como si se acercara el fin del mundo". (pág. 23)
4. "La pobre anciana, al verlo, se asustó pensando: '¡Este me come de un bocado!'". (pág. 53)

**C** Vuelve a leer la página 25 y escribe un ejemplo de humor negro. Explica por qué es humor negro.

Possible answer: Ejemplo: "Estaba dura y le sobraban huesos, pero al menos los dos muslitos me han sabido buenos". Es humor negro porque asocia un suceso horrible (la muerte de la mamá de Juan) con el humor.





Nombre \_\_\_\_\_

## Vocabulario

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eclipsó

extrajo

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planteaban

vacilar

1. El espejo contestaba todas las preguntas que le \_\_\_\_\_.
2. El príncipe quedó tan impresionado que no pudo decir nada \_\_\_\_\_.
3. Juan trepó por la planta sin \_\_\_\_\_.
4. Él \_\_\_\_\_ varias monedas de oro del bolsillo.
5. La belleza de Blancanieves \_\_\_\_\_ la belleza de la reina.

**B** Consulta un diccionario y escribe cuatro definiciones de esta palabra.

fallar

1. DEFINICIÓN #1: \_\_\_\_\_
2. DEFINICIÓN #2: \_\_\_\_\_
3. DEFINICIÓN #3: \_\_\_\_\_
4. DEFINICIÓN #4: \_\_\_\_\_

¿Qué definición corresponde al uso de *fallar* en la página 34? ¿Cómo lo sabes?

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**C** Completa esta tabla con palabras relacionadas que aparecen en el texto.

Sustantivo	Adjetivo
furia	
sagacidad	
	eufórico
estupefacción	



Nombre \_\_\_\_\_

## Comprensión lectora

**A** Indica si es cierto (C) o falso (F).

- |  | C                        | F                        |
|--|--------------------------|--------------------------|
| 1. Al final, Cenicienta no quería ser princesa.  | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. La moraleja del cuento de "Juan y la habichuela mágica" es que no es bueno bañarse. | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. Blancanieves y los enanos acabaron ricos gracias al espejo.                         | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. Ricitos de Oro acabó en el estómago del Osito.                                      | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. Caperucita Roja salvó al cerdito.   | <input type="checkbox"/> | <input type="checkbox"/> |

Corrige las oraciones falsas.

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