



Words of African Wisdom through Leuk the Hare in a French Immersion Classroom

« Un conte c'est le message d'hier transmis à demain à travers aujourd'hui. »

Amadou Hampaté Bâ

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This curriculum is recommended for: Grades 3-5 elementary classes in a French Immersion Program, however it can also be adapted to 3-5 elementary classes taught in any language.

Keywords: Storytelling, griot, African culture, French Immersion Program, close reading, reader's theater, folktale, hare, baobab, Birago Diop

Teaching Standards: See [Appendix 1](#) for teaching standards addressed in this unit.

Synopsis: This unit is designed for fifth graders in a French immersion setting; however, it can be adapted in any fifth grade class. It analyzes two African folktales written in French using close reading strategies. The first one is *Le Salaire*, written by the famous Senegalese poet, Birago Diop, in his collection *Les Contes d'Amadou Koumba*. The second one is *Le Lièvre et Le Baobab*, a folktale that comes from the oral literature of the Sahel region. The content objectives of these lessons not only teach key fifth grade reading skills such as summary, comparison of characters and inferences, but also expose children to the rich oral and written African literature in order to lead them to discover an important dimension of African culture: storytelling.

I plan to teach this unit during this coming year to 21 students in a 5th Grade French immersion classroom.

I give permission for the Institute to publish my curriculum unit and synopsis in print and online. I understand that I will be credited as the author of my work.

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Paméla Shembo

Background on School and Students

I teach at E.E. Waddell Academy of International Languages, a K-8 county-wide magnet school. We have a population of 1,400 with 959 students at the elementary level and 441 in middle school. E.E. Waddell offers five languages: French, German, Japanese, Chinese and Spanish. Our school is very diverse. The majority of the staff is bilingual and 30 percent of the teachers and teacher assistants do not have US citizenship. The student body is very diverse as well: 45 percent White, 28 percent Black, 16 percent Hispanic, 5 percent Asian and 6 percent multiracial. 34 percent of the K-8 students qualify for free or reduced lunch. The Parent Teacher Student Association (PTSA) is extremely active and supportive. Our school was a North Carolina Honor School of Excellence for several years. It was awarded the national 2012 American Council on the Teaching of Foreign Languages (ACTFL) Melba D. Woodruff Prize for Exemplary Foreign Language Program. This prize recognizes schools that align their curricula with the World Readiness Standards for Language Learning and integrate languages with content areas.

In my fifth grade French immersion classroom, I teach math, science, social studies and French literacy in French, even though the textbooks (except those used in French literacy) are in English. The students also receive one hour of English language arts daily taught by another teacher. My students started the program in kindergarten or first grade. Most of them have learned to read and write in French first and, eventually, have transferred these reading skills into English, unless they already knew how to read and write when they entered kindergarten. Following the total immersion model, formal English instruction in the French and the German program only starts in third grade when students begin to receive one hour of English instruction daily. When they arrive in fifth grade, most of the students are bilingual. They can understand, speak, read and write in French with varying levels of proficiency according to their language abilities.

The class for which I have written this unit is quite diverse academically, socio-economically, and racially. My group includes twenty-one students (thirteen girls and eight boys): three Hispanics, seven African Americans, and eleven Caucasians. Three students have African origins (one or both of their parents were born in Togo, Angola, the Democratic Republic of Congo or Côte d'Ivoire), three students are intellectually gifted and two are struggling in English reading and therefore will need a lot of support during the French reading sessions. Their level of proficiency in French varies from low to advanced, with two students having the advantage of a French-speaking parent at home.

Rationale

I come from a multicultural family. I was born in Belgium to a Belgian mother and a Congolese father. I am married to a Congolese man whom I met in Belgium. We moved to the United States in 1994. I have always been interested in learning about other cultures. I believe that multiculturalism gives a unique perspective on the world, allowing us to view it through different lenses.

In my childhood, I experienced Africa first hand. I lived in the Democratic Republic of Congo (at the time known as Zaïre) from age three to seven. The memories that I have of this period of my life are unfortunately very vague. I was also lucky to visit Senegal when I was nineteen years old and I loved its vibrant way of life. Despite these experiences and because I mainly grew up and lived in Western countries, I feel that my knowledge of Africa remains very limited. When Professor Beth Whitaker presented her seminar, *Africa Moving Beyond Popular Culture*, I knew right away that it was going to be my first choice. I remember vividly my father complaining about the many stereotypes of Africa in the media. He was also outraged by the fact that despite its many mineral riches, his country, the Democratic Republic of Congo as well as many other African nations, remained extremely poor.

This seminar has been a chance for me not only to learn more about this fascinating continent's history, conflicts, challenges, and cultures, but to also design a multicultural unit that will expose my students to the rich oral and written African literature. It will, hopefully, help them appreciate certain aspects of African culture and may even bring them to develop a different, more culturally aware, perception of Africa. After all, I believe that teachers should teach more than just tolerance of other cultures. Teachers should spark students' curiosity about other cultures and help them respect and appreciate them. This unit will try to do just that.

Content Objectives

I plan to teach this curriculum unit in the months leading to Africa Day, a yearly celebration during which my school celebrates African cultures through all kinds of performances. The teachers of African descent wear beautiful dresses and the students present African dances, sing songs, and recite poems. It is a joyful celebration that brings all the classes of all languages together.

At E.E. Waddell, as stated previously, the students receive one hour of English every day beginning in third grade. In Charlotte Mecklenburg School System (CMS), all students must have two hours of literacy daily. Therefore the target language teacher is expected to reinforce the Common Core reading essential standards¹ taught by the English teacher. For this unit, I will focus on the following standards:

- CCSS.ELA Literacy R.L.5.1: Students have to “quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.”

Drawing inferences (deducing something from evidence in the text) is a very difficult skill for students to master. In the analysis of the folktales, I will give them many opportunities to practice this skill.

- CCSS.ELA Literacy R.L.5.2: “Determine a theme of a story, drama or poem from details in the text, including how characters respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.”
- CCSS.ELA Literacy R.L.5.4: “Compare and contrast two or more characters, settings or events in a story or drama, drawing on specific details in the text.”

Even though most of my students are fluent in French, they can certainly benefit from activities that will enrich their vocabulary and strengthen their speaking/writing skills. In her article, “Three Basic Questions about French Immersion: Research Findings”, Merrill Swain² explains that: “... speaking is the weakest of the four skills areas for immersion students (...) as with writing, immersion students’ performance is less native-like than with listening and reading comprehension.” Therefore it is critical that immersion teachers provide many opportunities for students to practice their speaking and writing skills. For these reasons, I will incorporate the following North Carolina World Language essential standards³ in my curriculum unit:

- IL.CLL.3.4: “Create dialogues and skits to present with some details about familiar topics.”
- IL.COD.2: “Understand words and concepts presented in the language.”
- IL.CMT.1: “Use the language to engage in interpersonal communication.”
- IL.CMT.11: “Carry out unrehearsed interactions in familiar situations with people from the target culture or communities of learners of the same target language.”

In order to teach these skills, I have selected two African folktales in French. The first one is *Le Salaire* (see [Appendix 2](#) for a summary of the story), written by the famous Senegalese author and poet Birago Diop, in his collection of folktales *Les Contes d’Amadou Koumba* (in English *The Reward in Tales of Amadou Koumba*). The second is *Le Lièvre et le Baobab* (see [Appendix 2](#) for a summary of the story), a story which comes from the oral literature of Sahel, a semi-arid region of western and north central Africa extending from Senegal to the Sudan.

Storytelling in Africa

The tradition of storytelling is one of the most ancient in African cultures. Through this means, knowledge and history are passed from generation to generation. The purpose of storytelling is multifaceted: it is a way to interpret the universe, to teach and maintain moral values and to praise God. Storytelling in Africa takes place at night. In fact, the narration of tales during the day is forbidden all over sub-Saharan Africa. “To tell a folktale during the day brings bad luck to the person who takes that risk.”⁴

Storytelling in Africa is an extraordinary experience. It is not the same as reading aloud a tale or reciting a poem. It is an art in which the audience, including family members and children, plays an active role. The narration is accompanied by music, singing, drumming,

clapping and dances. The storyteller uses gestures, singing, repetitions, facial expressions, and proverbs to interact with the audience. He or she usually starts with an opening formula such as: “I went on a trip, I crossed many seas and deserts and finally I arrived in a fabulous kingdom. Guess who I met first?” (my translation from French to English). The audience would then respond, for example: “A tortoise.”⁵ In this way, the storyteller establishes a bond with the audience and captures its attention. To close the narration, the Bambara, an ethnic group of Mali, Guinea, Burkina Faso and Senegal, use a formula such as: “I put the folktale back where I took it.”⁶ (my translation). Other storytellers may prefer a formula such as: “May this not be my end but the end of the story only.”⁷ (my translation).

The two stories that I chose for this curriculum unit are animal trickster tales. These tales play a crucial role in many cultures in Africa, especially in West Africa. In these tales, the characters are personified animals. The hare, which is one of the main characters in the two folktales at the center of this unit, is the most important trickster in East, Central and Southern Africa. He symbolizes the guile. Just like the fox in European fables, he is sly, clever and mischievous. He always triumphs in his actions. These characteristics appear clearly in the first folktale, *Le Salaire (The Reward)*, by Birago Diop). On the other hand, the hyena, who only appears in the second tale, *Le Baobab et L’Hyène*, symbolizes greed, idiocy, meanness and ugliness and always fails in his actions. This is certainly the case in the second folktale since the poor animal is crushed by the baobab at the end of the story. I will close this reflection on storytelling and its role in Africa with an insight from Amadou Hampaté Bâ, the famous Malian writer and ethnologist: “The tales with animals as characters are a trick used by wise men/women to make people aware of their faults without hurting their ego, since humans are very susceptible and conceited beings!”⁸ (my translation from French to English).

Introduction to the Curriculum Unit

I will introduce the unit with a couple of activities (see content objective I.L.CMT.1) that will not only give me an idea of my students’ perceptions of Africa, in a school where its culture is highly valued, but also will offer them many opportunities to participate and benefit from meaningful conversations around the theme of the seminar. In his book, *Theory of Second Language Acquisition*, Stephen Krashen, the guru in language acquisition, states that: “Acquisition requires meaningful interaction in the target language in which speakers are concerned not with the form of their utterances but with the messages they are conveying and understanding.”⁹

The first activity will be done as a whole group activity. The students will create a [Wordle](#), a picture diagram which utilizes thematic words that connect to a topic. I will simply ask the students to tell me what words come to their minds when they talk about Africa and to first write them down in their notebook. Then I will ask them to shout out words that they associate with this continent while I type them in the website. Some words could be repeated and therefore entered more than once. In these cases, these words will appear bigger in the final illustration. At

the end, we will read their creation in chorus. Even though this last activity might be somewhat cacophonous, for some reasons it creates a sense of togetherness and harmony.

In the second activity, the students will write a short poem about Africa (five or six verses maximum) that begins with the sentence: “L’Afrique c’est...” (“Africa is...”). Afterwards, the students will edit, illustrate and read aloud their creations to the class. In order to celebrate the students’ work further and to share it with parents, I will post the [Wordle](#) and the poems on my wiki under the title: *Students’ Artifacts*.

I have stolen the third activity from Professor Beth Whitaker. As you know, this is common practice among teachers: We have the tendency to “borrow” good ideas all the time! At the very beginning of the seminar, she asked us where we would go in Africa if we could travel anywhere on the continent and why. I thought that it was a great way to get to know each other. I will have a similar conversation with the whole class. Some of my students have African origins and some have even lived in Africa. This will give them a chance to share their experience and will give me an idea of how well they know the different nations on this huge continent.

I will close this introduction with a Power Point on Africa. In the article, “Using Photos To Teach About Africa,” Barbara Brown stresses that:

“Visuals are key for student learning -more important for learning about Africa than perhaps for any other region of the world. The reason is simple: students arrive in class with a visual ‘bank’ of African images which distort and stereotype the continent. They need to not just hear about but also see new and different images in order to fully take on the new broader realities of the continent.”¹⁰

For these reasons, this Power Point emphasizes the fact that Africa is the second largest continent made up of fifty-four countries with land in all four hemispheres. It also emphasizes the fact that if you took the land of the United States and added it to the lands of China, Japan and Europe, Africa would still be bigger. The slideshow includes powerful images of big cities like Lagos, Cairo and Johannesburg. It also stresses the fact that Africa is a very diverse continent made up of different cultures with over 2,000 different languages spoken. One slide illustrates the fact that the continent has the largest reserve of precious metal with over 40 percent of the gold reserves left in the world. Since the students are in French Immersion, it highlights several French speaking countries such as Senegal, Mali (with pictures of women carrying calabashes on their heads), Côte d’Ivoire (with pictures of children in schools), Algeria (largest country in Africa) and the Democratic Republic of Congo (with children playing soccer). Many of the facts which are presented in this Power Point come from the book *Africa Is Not A Country*,¹¹ written by Margy Burns Knight and Mark Melnicove. In [Appendix 3](#), you will find websites that are useful in order to create a similar Power Point.

Each picture in the Power Point is followed by a brief commentary that students have to read quietly. I will show the pictures slowly. After the presentation, students will have to recall some of the countries mentioned in the Power Point, color and label them on a blank map of Africa ([Appendix 4](#)) that will also be projected on the board. This activity will reinforce the idea that Africa is indeed made of many nations. Finally, the students will reflect on this question: “Which fact or image surprised you the most in the Power Point? Why?” They will also look back at the [Wordle](#) and reflect on how their perception of Africa has changed or not.

Le Salaire (The Reward) Lesson 1: “The Hook”

Before reading any text with my students, I create activities designed to “hook” their attention. Before diving into the beautiful text, *Le Salaire*, I will tell the students that the story that they are about to read has been written by Birago Diop (I will show a picture of him), a famous Senegalese poet and author. His book *Les Contes d’Amadou Koumba* is a tribute to Amadou Koumba, the family’s griot who told him, when he was a child, many of the folktales that he transcribed in this book. This literary work earned him the Grand Prix Littéraire, a literary prize presented every year by the Association of French Language Writers for a French original text from sub-Saharan Africa. It is also important to mention that Birago Diop is one of the writers who took part in the movement of “Negritude,”¹² whose main goal was to promote and defend African cultural values. After this introduction on Birago Diop that I probably will shorten for the students, they will locate Senegal on a world map ([Appendix 5](#)), identify its capital along with its neighboring countries and its ocean.

Second, for exactly 15 minutes, they will look for any information in French about [Senegal](#) that they would like to know. This activity is not intended to be a long project but will serve as a means to spark their curiosity about this West African country which is the setting of the story. At my school, we are lucky to have access to Chromebooks, therefore technology is not an issue. After this brief research, the students will pick the most interesting fact on Senegal and share their findings with the whole class.

Third, the students will imagine that I am the main character of the story and will ask me as many questions as possible to discover what kind of person is at the center of the text. For this folktale, *Le Salaire*, I will act out as Diassigue, the caiman, changing my voice and posture in order to personify him. To get the class started, I will give them examples of questions: “Are you a boy or a girl? How old are you? Where do you live? What do you do?” I will either ask the students to prepare the questions in advance or simply prompt them to ask questions spontaneously. I have tried this teaching strategy with other texts and I prefer the second option, with one question leading to another in a very natural interaction. In our case, through their questioning, the students will eventually realize that the main character is an animal, not a person, and that he is actually a caiman (an animal that resembles the crocodile) who is extremely hungry!

Le Salaire (The Reward) Lesson 2: Vocabulary

Lesson two is a vocabulary lesson. In French Immersion, vocabulary development is critical. This part of the instruction will follow some of the principles for effective language acquisition defended by Joe Barcroft.¹³ One of these principles is that the words should be presented frequently and repeatedly in a meaningful context (provided by the folktale). For *Le Salaire*, I have selected 13 words that will either help students understand the main idea of the story or that are related to the theme of the unit. These words are: *une calebasse* (calabash), *un marigot* (a furrow), *une natte* (mat), *des lianes* (vines), *du mil* (millet), *une bonté* (a kindness), *une méchanceté* (a wickedness), *la brousse* (the bush), *un palefrenier* (a groom), *un corbeau* (a crow), *aveugle* (blind), *ficeler* (to tie) and *un forgeron* (a blacksmith). Since this text is very long, I will explain other words during the reading of the story, however the students will be held accountable for these 13 words as I will explain at the end of this lesson.

In the first activity with these words, students will have to make inferences (related to content objective CCSS.ELA.Literacy.R.L.5.1). In groups of three or four, they will receive one of the 13 words placed in a sentence which gives them a context from which they can infer the meaning of the word (see [Appendix 6](#)). Some of these sentences have been taken directly from Birago Diop folktale but I have invented many as well. The students will have to make a written hypothesis about the significance of the key word. Afterwards, they will have to look up the word's meaning in the dictionary, write the definition in their own words and make a drawing of the word. Even though some words might be difficult to draw (who said that the teacher should never ask students to do something that she/he cannot do?), students always amaze me with their creativity. At the end, each group will present its findings.

For the second vocabulary activity (this activity and all the others are related to content objective IL.COD.2), I will present in a Power Point a picture for each word followed by its written form and finally ask students to repeat the word itself. Then, students in groups of three or four will write the key words on index cards and mix them up. One student will pick a word and attempt to represent it with Play Doh while the others have to guess the word. Again, some words might be challenging to represent, however this teaching activity is worth trying since it will appeal to the many kinesthetic learners that we have in our classes.

Joe Barcroft¹⁴ suggests giving plenty of opportunities to the learner to process new words as input before asking them to use the words in a communicative way; therefore, the fourth vocabulary activity should be done after the reading and analysis of the text. In this activity, students will simply have to incorporate each key word in a sentence (five words minimum) to show that they have understood the meaning of the word. I will then select one sentence from each student, erase the key word, type all the sentences and ask students the following day to complete the blanks by choosing from the word bank one of the 13 words. This last exercise will be used as a formal assessment which will hold students accountable for their learning.

***Le Salaire (The Reward)* Lesson 3: Close Reading**

In the third part of the lesson, we will read and analyze the story in depth by using close reading. This teaching strategy is mainly used in middle and high school, but several authors have written books and articles on how to adapt it at the elementary level. In this lesson, I will follow the recommendations of Fisher Douglass and Nancy Frey.¹⁵ Close reading, a pedagogical strategy during which students analyze critically a text through repeated readings, should be used with complex texts on short passages. Since *Le Salaire* is rather long, I will divide it into three parts that correspond to three days of instruction. As I will explain later in the unit, sometimes the students will read independently, sometimes they will read as a group.

The first part will go from the beginning of the story until Diassigue asks Gone to put him in the water. First, I will ask the students to read this part of the text at their desks individually while using annotations such as: circling the words that they do not understand, underlining key passages in the text, writing exclamation points next to passages that surprise them, and using sticky notes to write questions. Second, I will invite them to sit in a circle on the classroom rug (I find this setting very conducive to discussions) and I will read aloud the text modeling the pronunciation and the expression, changing my voice when reading Diassigue and Gone's parts. Third, we will talk about the questions, the clarifications and the remarks that they jotted down. Finally, they will analyze this part of the text. The objectives for this analysis are CCSS.ELA.Literacy.RL. 5.1 and CCSS.ELA.Literacy.RL.5.2. The questions ([Appendix 7](#)) that the students will first discuss with a partner and then as a whole group are the following:

- Summarize the first paragraph.
- Who is telling the story? Is the narrator a third or first person point of view? How do you know?
- What kind of person is Gone? Prove your answer by referring to the text.
- What kind of "person" is Diassigue? Prove your answer by referring to the text.
- What is the setting of the story? How do you know? Find evidence in the text.
- Make a prediction and write the next paragraph (at least 5 sentences). *This part should be done individually.*

The second part of the story starts when Diassigue wants to eat Gone and ends after Fass-Le-Cheval has explained his point of view. We will read this part and the next just like the first one. After the open discussion around the students' questions, I will divide the class into two groups subdivided into small groups of three or four. The first group will answer the questions pertaining to Nagg-La-Vache:

- What does Nagg-La-Vache think: Should a good action be rewarded by kindness or by wickedness? Why does she think so?
- Compare the way Nagg-La-Vache was treated when she was young versus when she is older. Make references to the text to prove your answer. Use a Venn diagram.
- Why is she treated differently now that she is old?

- What can you infer from the sentence: “*Déhanchant sa fesse maigre et tranchante comme une lame de sabre, Nagg-La-vache s’en alla, balançant sa vieille queue rongée aux tiques, vers l’herbe pauvre de la brousse.* » ?

The second group will answer the questions pertaining to Fass-Le-Cheval:

- What does Fass-Le-Cheval think: Should a good action be rewarded by kindness or by wickedness? Why does he think so?
- Compare the way Fass-Le-Cheval was treated when he was young versus when he is older. Make references to the text to prove your answer. Use a Venn diagram.
- Why is he treated differently now that he is old?
- What can you infer from the sentence: “*Ayant dit, Fass-Le-Cheval balaya l’écume de l’eau, but longuement puis s’en alla, gêné par son entrave de son pas boitant et heurté.*» ?

I will reconvene the class as a whole group and each group will present their answers.

Le Salaire (The Reward) Lesson 4: Skits

The next activity addresses objective IL.CLL.3.4. In this part of the lesson, the students will imagine the speech of other animals who stop by the stream and meet Diassigue and Gone. The students will have the choice to work solo or with a partner. Their models will be Nagg-La-Vache and Fass-Le-Cheval’s speeches which are structured in three parts: When I was young (...), now that I am old (...) and ending with a clear statement: “This is why I say that a good action is rewarded by wickedness.” Students may decide to adopt the opposite point of view. Once they have written the speech, I will correct it and I will videotape them (using Ipads) outside of the class. The whole class will enjoy watching the final products.

Le Salaire (The Reward) Lesson 5: End of the Reading

Because of the digression with the skits, at this point of the lesson it will be beneficial to read the story one more time from the beginning. However this time, I will use the reader’s theatre technique. I will assign a part to the students. I will choose more than one narrator to allow as many students as possible to practice their reading fluency.

For the end of the folktale, the students will answer these questions in writing:

- What are the character traits of Leuk-The-Hare? Prove your answer by referring to the text.
- Do you think that the title of the story is a good one? Why? Give a new title to this folktale and explain your choice.
- Why does Leuk-The Hare ask Gone whether Diassigue is his totem?
For this question, I will let the students respond first, but during the discussion I will explain that, according to the Merriam-Webster dictionary, a totem is “an object (such as an animal or a plant) serving as the emblem of a family and often as a reminder of its ancestry.” The Encyclopedia of Earth¹⁶ also mentions that “in some African societies, it

is forbidden to kill, hunt or hurt an animal or plant totem. However, today totems are rare.”

- How does Leuk-The-Hare reverse the situation?
- What is the lesson of the story? What genre is this text? Why?

Le Salaire (The Reward) Lesson 6: The Trial

Is Diassigue truly guilty? Let's find out by putting him on trial. With this activity, I will assess the students' understanding of the whole story, which is quite challenging on a language basis. I will introduce this activity by telling the children that in this story, Diassigue is the “culprit” and therefore has been indicted and needs to go on trial since we cannot punish someone without due process of law (a concept that we study in social studies). Students will pick from a hat the following roles (see [Appendix 8](#)):

- ***The judge.*** Depending on the class, this role can be interpreted by the teacher or by a student who likes to act as a leader. The judge leads the trial and let each party takes turn and speaks.
- ***Diassigue.*** He will be allowed to testify at his own trial in order to defend himself.
- ***Diassigue's lawyer.*** He/She will defend Diassigue passionately emphasizing that his client was extremely hungry, had not eaten in days and is after all a carnivorous wild animal.
- ***Gone.*** He is the victim and will tell his story. He could be very dramatic and could cry while he speaks.
- ***Gone's lawyer.*** He/She will defend Gone passionately emphasizing how kind his client was with Diassigue.
- ***Nagg-The-Cow.*** She will be called as witness to testify and will tell her story.
- ***Fass-The-Horse.*** He will be called as witness to testify and will tell his story.
- ***Leuk-The-Hare.*** He will be called as witness to testify and will tell his story.
- ***The jury.*** All the students who will not get a main role will be part of the jury. They will have the very important task to come up with the verdict.

Students will be allowed to switch roles if they wish. For this activity to be a success, it is important for the students to be enthusiastic about the role play. Moreover, it would be better for shy students and/or for students who struggle with speaking French to adopt the role of the jury.

Before starting the trial, I will brainstorm words in French associated with trials. The students will probably be able to generate words in English rather than in French since they are not familiar with this thematic. In this case, I will simply translate and write on the board the words/expressions given in English such as: Your Honor (*Votre Honneur*), I object (*j'objecte*), a witness (*un témoin*), to witness (*témoigner*), lawyer (*un avocat*), a client (*un client*), verdict (*un verdict*), guilty (*coupable*). Also before starting the assignment, the students will write down their arguments, even if they probably will improvise their speech for the most part. The students usually enjoy this type of activity, yet it is difficult to foresee its outcome since improvisation

plays a big part in these skits and this activity may work better with some classes rather than others.

At the end of the trial, the jury will give its verdict with a [Kahoot](#), a website which allows teachers to create quizzes, surveys and discussions on the web and to get immediate feedback. For this lesson, I will use the survey part and I will ask the simple question: Is Diassigue guilty or not? Only the jury will answer this question with a Chromebook. If teachers do not have access to technology, traditional closed ballot papers will do just as well, even though the use of [Kahoot](#) adds a dramatic dimension to the process, and we know how much fifth graders love drama!

Le Lievre et Le Baobab (The Hare and The Baobab) Lesson 1: “The Hook”

In order to “hook” my students’ attention to the second folktale, we will first listen to a [piece of kora music](#) played by Jali Bakary Konteh, a west African griot musician, oral historian, and praise singer from Brikama, the Gambia, who comes from a long line of renowned kora players. Initially, I will play the music without giving them any form of explanation. Later on, when we talk about the griot, I will make the connection. After this musical introduction, I will ask them to turn to their neighbor and tell him/her what is their favorite tree or plant and why. I will call on one or two students to share with the class. Then, I will tell them that my favorite plant is a tree called the baobab and that it is actually one of the main characters in our next African tale. It is true that I have always been intrigued by that tree. When I visited Senegal, its majestic presence in the savannah impressed me. Part of my fascination came from reading *Le Petit Prince*.¹⁷ Since this book is such a cultural reference in French literature, I will mention to my students that, in this novel, on Le Petit Prince’s planet there are baobabs and I will read excerpts from Chapter V.

Afterwards, I will project a picture of the humongous tree and I will tell them that, during my research for this lesson, I found the most astonishing facts about that tree. In order to avoid a very tempting lecture, I will write these facts ([Appendix 9](#)) on index cards that I will place in envelopes (just to increase the excitement of the discovery) and I will hide them around the classroom. This enjoyable activity done in pairs will get students excited and will allow movement. The incredible [facts](#)¹⁸ that I discovered are the following:

1. The baobab lives in the savannahs of Africa and India mostly around the equator.
2. It can reach 25 m (82 ft) in height.
3. Its trunk is so large in diameter that sometimes people live inside.
4. Many African villages that have a baobab install a small cistern in the hollowed trunk to provide water.
5. Every part of the tree has a functional purpose.
6. The bark is used to make mats, ropes, fishing nets, fishing lines, sacks and clothing.
7. The bark can be chewed to relieve thirst.
8. The leaves are used as medicine.

9. The leaves are cooked as vegetables and can be given to domestic animals as fodder.
10. The fruit is called “monkey fruit”.
11. The fruit is full of nutrients and rich in vitamins C.
12. Its trunk is fire resistant.
13. Tradition often prohibits cutting down that tree.

The students who find the index cards will share the facts with the class. After the discussion, I will tell them that the most interesting information about the baobab for me is that it is called the “Tree of Life.”¹⁹ This is not only because it absorbs water during the rainy season and stores it in its trunk, which enables it to produce a rich nutrients filled fruit, but also because it has an extraordinary vitality. It can live thousands of years and, even after cutting down the tree, it sprouts again from the root and continues to grow! I will finish this introduction to the text by sharing this legend²⁰ (for a translation in French of the legend see [Appendix 10](#)):

“The baobab was among the first trees to appear on the land. Next came the slender, graceful palm tree. When the baobab saw the palm tree, it cried out that it wanted to be taller. Then the beautiful flame tree appeared with its red flower and the baobab was envious for flower blossoms. When the baobab saw the magnificent fig tree, it prayed for fruit as well. The gods became angry with the tree and pulled it up by its roots, then replanted it upside down to keep it quiet.”

I will ask them to turn and talk to their neighbor to discuss the moral of the story: “Be satisfied with what you have or you could be very disappointed.” To end the lesson, the students will make a drawing of a baobab in their French notebook and will write down some of the facts that we learned.

Le Lievre et Le Baobab (The Hare and The Baobab) Lesson 2: Vocabulary

For the vocabulary part of this lesson (content objective IL.COD.2), I have selected 10 words that will help students understand the main ideas in the story: *un ossement* (a bone), *immense* (huge), *ramper* (to crawl), *l'ombre* (the shade), *ragaillardi* (strengthened), *mordre* (to bite), *une hyène* (hyena), *trembler* (to shiver), *un cadavre* (a cadaver), and *jadis* (a long time ago). I will write these words on the board, I will pronounce them once or twice and prompt the students to repeat after me.

This time, I will post 10 sentences (see [Appendix 11](#)) around the room with a blank in each. With a partner, the students will be invited to complete the sentences with one of the key words written on the board. By using context clues and the dictionary, if they wish, the pairs will discover the meaning of each word. We will correct their findings as a class.

The following day, I will show them a picture for each word and will remind them of the pronunciation and the sentence used the day before. For extra practice, I will give them a word search (see [Appendix 12](#)) asking them to pronounce the words as they find them and they will

play “Pictionary” with the words in small groups (draw a word and guess it). I will close the lesson with a written assessment in which they will choose five words out of the ten key words to make a sentence.

Le Lievre et Le Baobab (The Hare and The Baobab) Lesson 3: Storytelling

This time I will not read the story, I will attempt to tell it as a griot! However, first I will talk to the students about the role of the griot. In West Africa, the griot is the master of storytelling. Originally, the griots were counselors of kings and each noble family had a griot. Their roles were varied as they were historians, genealogists, advisers, messengers, entertainers and praise singers. The most famous early account relates the griots to the thirteenth century Malian empire and its founder, Sundiata, Keita.²¹ The profession of the griot is passed from generation to generation. The boys and girls learn the trade in their family. They then go to a formal griot school and finally become apprentice of a master griot.

The griots in West Africa are highly respected and revered in the society. They are often called the “Master of the Word.” Indeed, they assure the transmission of an incommensurable treasure that is passed from one generation to the next. The griot and griottes (yes, there are also female griots) are extremely talented. They have remarkable memories and they can also sing, dance, act and play music. They often play the kora, a 21-stringed instrument extensively used in West Africa.

In today’s society, the role of the griot²² is still highly valued. They have adapted to the modern world. They perform popular or traditional music on television and record CDs; they are historians on the radios (one of the Senegalese radios employs griots to lecture on history and popular wisdom in the national language); they sing praises to noble born families at events such as name giving ceremonies, marriages, and funeral celebrations. They even participate in election campaigns and appear with bands before or after speeches.

After this introduction on the griot, we will listen to the kora piece one more time establishing the connection with the beginning of the lesson. I will then attempt to tell them the story of *Le Lièvre et Le Baobab* like a griot would (I will act, I may even dance a little, however I will not sing, it would be a disaster!). The attempt obviously won’t be perfect, but it is certainly worth trying.

This folktale is a great story to tell to children because it is full of suspense and humor which should captivate the students’ attention. As I tell the story, I will model some of the techniques used by the griot as explained by Anne Godin²³: “Change your voice for each character; use a lot of gestures; speak loud at times and low at other times; address the audience.” “The storyteller is an actor before being a storyteller” (my translation from French to English).

Le Lievre et Le Baobab (The Hare and The Baobab) Lesson 4: Mapping The Story

After the storytelling, the students will map the story in pairs. This will address objective CCSS.ELA.Literacy. R.L.5.2. Mapping is a teaching technique where students summarize a story by sketching the main parts²⁴ in the shape of a tree. As closure to this activity, we will do a gallery walk during which the students will look at their peers' products and will have a chance to ask each other questions if they do not understand a drawing on the posters. This activity will allow me to informally assess the students' comprehension of the story.

Le Lievre et Le Baobab (The Hare and The Baobab) Lesson 5: Comparison Between The Hare And Hyena

The folktale of *Le Lièvre et Le Baobab* is perfect to address the objective CCSS.ELA.Literacy.R.L.5.4 (compare and contrast two or more characters), since the hare and the hyena interact completely differently with the baobab. Playing off this fact, I will ask the students to compare in a Venn diagram the two main characters. This activity will be done in pairs on chart paper and will facilitate a discussion around the plot, the main ideas, and the moral of the story: Too much greed is never rewarded.

Culmination Lesson 6: The Storytellers

At the end of this unit, as a culmination, the students will become storytellers. I will place them in groups of four or five. This time, I will make the groups in advance in order to balance the students' talents and their learning styles. However, I will also keep in mind that if I want to avoid a lot of headaches, it is very important that the students get along with each other! The students will choose one of the two stories, *Le Salaire* or *Le Lièvre et Le Baobab*, to tell to a class of their choice. Depending on the grade level chosen, they may have to modify the text (for example for lower grades, they will have to simplify the text significantly). The teachers at my school are very open and welcome presentations from the older kids, therefore arranging such an encounter won't be an issue.

Before letting them loose, I will talk about the techniques used by the griot and demonstrated in lesson three. As the class lists them, I will write them down on chart paper that they can use as reference while preparing for the storytelling. My instructions for this assignment will be simple: "Now it is your turn to be storytellers. Pick a story, adapt it if necessary and tell it to an audience of your choice. You can use props, music or anything that can help you in your mission. Be creative!"

It is amazing what students can do when you set them free. In this assignment, I will be a facilitator who provides time to practice (at least two or three classes) and helps when disagreements occur in a group or when a group needs help with the language. During an activity like this one, the classroom gets too small, but teachers can be creative and use all the corners. The class will become alive, full of noise and rich in interaction. You can never anticipate the

final products. This is the magic of teaching: You pass on some knowledge and the students transform it with their imagination. One thing is for sure, you will be amazed, you will be surprised, you will laugh and you will be proud of your storytellers.

APPENDIX 1: Implementing Teaching Standards

Common Core Reading Essential Standards:

- CCSS.ELA Literacy R.L.5.1: “Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.”
Students are given many opportunities throughout the unit to practice this difficult skill: To infer. See the vocabulary lessons 2 for *Le Salaire* and for *Le Lièvre et Le Baobab* and the close reading analysis in *Le Salaire* lesson 3.
- CCSS.ELA Literacy R.L.5.2: “Determine a theme of a story, drama or poem from details in the text, including how characters respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.”
Many questions address this objective in *Le Salaire* lesson 3: Close reading and in *Le Salaire* lesson 5: End of reading. This objective is also addressed in the second folktale in lesson 4: *Le Lièvre et Le Baobab*: Mapping the story in which the students summarize the story by drawing the main events on a tree like design.
- CCSS.ELA Literacy R.L.5.4: “Compare and contrast two or more characters, settings or events in a story or drama, drawing on specific details in the text.”
In the section “*Le Lièvre et Le Baobab* lesson 5: Comparison between the Hare and the Hyena”, the students compare the 2 main characters in the second folktale (*Le Lièvre et Le Baobab*) by using a Venn diagram.

North Carolina World Language Essential Standards:

- IL.CLL.3.4: “Create dialogues and skits to present with some details about familiar topics.”
In the section “*Le Salaire* lesson 4: Skits,” the students create skits by imagining the speech of other animals who would stop by the river.
- IL.COD.2: “Understand words and concepts presented in the language.”
The two vocabulary sections for both tales address this very important objective in any class but crucial in an immersion class.
- IL.CMT.1: “Use the language to engage in interpersonal communication.”
The activities that introduce both tales entitled “Introduction to the curriculum unit”, the sections “*Le Salaire* lesson 1: the Hook”, “*Le Lièvre et Le Baobab*: The hook” and obviously the last section of this unit: “Culmination lesson 6: The storytellers” give to the students many occasions to engage in interpersonal communication with the teacher or with each other.
- IL.CMT.11: “Carry out unrehearsed interactions in familiar situations with people from the target culture or communities of learners of the same target language.”
This objective is addressed specifically in the section “*Le Salaire* lesson 6: The trial”. Ideally, this part of the lesson should be improvised by the students.

APPENDIX 2

1. Summary of *Le Salaire*

In this story, a child named Gone finds the caiman, Diassigue, in the jungle. Diassigue is running away from the furrow because the king has decided to kill all the caimans. Indeed, the king stumbled upon the corpse of his daughter, who accidentally fell in the water, in the hole of the oldest caiman! On his way, Diassigue meets Gone and asks him to take him to the stream. The child kindly accepts, but once they arrive at the river, the caiman tricks Gone and instead of thanking him decides to eat him! However, Gone convinces Diassigue to wait to eat him and to first consult three passersby and ask them whether the reward for a good action is a kind or a wicked deed. The two first passersby, Nagg-The-Cow and Fass-The-Horse both agree that, in their life, kindness has been rewarded with wickedness. However, the third passerby, Leuk-The-Hare, tricks Diassigue out of the water and gives him all tied up in a straw mat to Gone and his family to eat him for supper, proving that wickedness is always punished.

2. Summary of *Le Baobab et Le Lievre*

One day Hare is coming back home. He is running in the bush and becomes very tired. He finds a baobab, lays down under its shade, thanks him and gets ready to leave, when the tree offers him first one of its fruit full of juice and then invites him to take anything from his heart which is full of treasures. Hare chooses a pair of earrings for his wife, thanks the tree many times and goes home. His wife, very happy, quickly goes around the village to show off her husband's present. She meets Hyena's wife who returns home mad with jealousy and threatens her husband not to ever cook for him again unless he brings her lots of jewels. After talking with Hare, Hyena goes to the bush, finds the baobab, pretends to eat its fruit and asks to see its heart. The tree accepts, but as hyena starts to take all its riches, the baobab closes itself on him crushing him. The folktale teaches that too much greed can have severe consequences.

APPENDIX 3: CREATION OF A POWER POINT ON AFRICA

- <http://uwdc.library.wisc.edu/collections/AfricaFocus>
- <http://travel.nationalgeographic.com/travel/continents/africa/>
- <https://www.oxfam.org/>

APPENDIX 4: INTRODUCTION TO THE CURRICULUM UNIT

Identifie sur cette carte les pays francophones suivants: Le Sénégal, le Mali, la Côte d'Ivoire, l'Algérie, l'Égypte, les Seychelles et la République Démocratique du Congo.

Identifie aussi ces 2 pays anglophones : le Nigéria et L'Afrique du sud.



http://d-maps.com/carte.php?num_car=736&lang=en



<http://fr.mapsofworld.com/afrique/>

APPENDIX 5: LE SALAIRE, LESSON 1: THE « HOOK» (LOCATION OF SENEGAL)

Localise le Sénégal sur cette carte en le coloriant en vert. Identifie les pays limitrophes et l'océan qui le touche. Identifie aussi sa capitale.



<http://www.d-maps.com>

REPOSES



<http://www.d-maps.com>

APPENDIX 6: LE SALAIRE LESSON 2 : VOCABULARY

LE SALAIRE PAR BIRAGO DIOP

VOCABULAIRE

Avec ton groupe, lis la phrase. Fais une hypothèse sur le sens du mot souligné en utilisant les indices du contexte. Recherche la définition du mot dans le dictionnaire, écris-la dans tes propres mots et représente le mot avec un dessin.

1. Diassigue-le-caïman, (...), s'en retournait vers **le marigot**, (...) lorsqu'il entendit les femmes qui revenaient de puiser de l'eau, (...).

Hypothèse : _____

Définition : _____

Dessin :

2. Mariam va au marché tous les lundis. Elle transporte **une calebasse** sur sa tête pendant plusieurs kilomètres. Pourrais-tu faire ça ?

Hypothèse : _____

Définition : _____

Dessin :

3. Goné, l'enfant, alla chercher **une natte et des lianes**, il enroula le caïman dans la natte qu'il attachait avec **les lianes**, puis il la chargea sur sa tête, marcha jusqu'au soir et atteignit le fleuve.

Hypothèse : _____

Définition : _____

Dessin :

Hypothèse : _____

Définition : _____

Dessin :

4. Le fermier donne **du mil** à la vache Roussette tous les soirs.

Hypothèse : _____

Définition : _____

Dessin :

5. Michel traite son ami mexicain avec beaucoup de **bonté**. Il partage son goûter et l'aide à comprendre ses devoirs.

Hypothèse : _____

Définition : _____

Dessin :

6. Isabelle traite son chien avec **méchanceté**. Elle ne le promène jamais, oublie souvent de lui donner à manger et le lave rarement.

Hypothèse : _____

Définition : _____

Dessin :

7. L'éléphant et son bébé l'éléphanteau avancent dans **la brousse** à la recherche d'eau.

Hypothèse : _____

Définition : _____

Dessin :

8. A la ferme, **le palefrenier** brosse le cheval, lui donne à manger et le fait courir tous les matins.

Hypothèse : _____

Définition : _____

Dessin :

9. **Le corbeau** chante pour impressionner le renard.

Hypothèse : _____

Définition : _____

Dessin :

10. Emilie a aidé le monsieur **aveugle** à traverser la route.

Hypothèse : _____

Définition : _____

Dessin :

11. Comme il fallait rapporter ces branches pour faire un feu, nous les avons **ficelées** et nous les avons transportées sur notre tête.

Hypothèse : _____

Définition : _____

Dessin :

12. **Le forgeron** du village tape sur son enclume pour fabriquer une hache. Il doit avoir si chaud par cette chaleur.

Hypothèse : _____

Définition : _____

Dessin :

APPENDIX 7 : LE SALAIRE LESSON 3 : CLOSE READING

LE SALAIRE PAR BIRAGO DIOP

COMPREHENSION A LA LECTURE

1^{ère} partie du texte :

Avec un partenaire, discute des questions suivantes :

1. Résume le premier paragraphe.
2. Qui raconte l'histoire ? Est-ce que le narrateur raconte l'histoire à la 1^{ère} personne ou à la 3^{ème} personne ? Comment le sais-tu ?
3. Quel genre de personne est Goné ? Prouve ta réponse en faisant référence au texte.
4. Quel genre de personne est Diassigue ? Prouve ta réponse en faisant référence au texte.
5. Où se passe l'histoire ? Prouve ta réponse en faisant référence au texte.
6. **ATTENTION : Réponds à cette question PAR ECRIT et TOUT SEUL : Fais une prédiction et écris le paragraphe suivant.**

LE SALAIRE PAR BIRAGO DIOP

COMPREHENSION A LA LECTURE 2^{ème} partie du texte :

Groupe 1 : Nagg-La-Vache Réponds à ces questions par écrit avec ton groupe.	Groupe 2 : Fass-Le-Cheval Réponds à ces questions par écrit avec ton groupe.
<p>1. Qu'est que Nagg-La-Vache pense ? Est-ce qu'une bonne action doit être récompensée par une bonne ou une mauvaise action ?</p> <p>Pourquoi pense-t-elle cela ?</p> <p>2. Compare la façon dont Nagg-La-Vache était traitée quand elle était jeune et la façon dont elle est traitée maintenant qu'elle est vieille. Fais référence au texte pour prouver ta réponse.</p> <p>3. Pourquoi est-elle traitée différemment maintenant qu'elle est vieille ?</p> <p>4. Que peux-tu déduire de la phrase : « <i>Déhanchant sa fesse maigre et tranchante comme une lame de sabre, Nagg-La-Vache s'en alla, balançant sa vieille queue rongée aux tiques, vers l'herbe pauvre de la brousse.</i> ».</p>	<p>1. Qu'est que Fass-Le-Cheval pense ? Est-ce qu'une bonne action doit être récompensée par une bonne ou une mauvaise action ?</p> <p>Pourquoi pense-t-il cela ?</p> <p>2. Compare la façon dont Fass-Le-Cheval était traité quand il était jeune et la façon dont il est traité maintenant qu'il est vieux. Fais référence au texte pour prouver ta réponse.</p> <p>3. Pourquoi est-il traité différemment maintenant qu'il est vieux ?</p> <p>4. Que peux-tu déduire de la phrase : « <i>Ayant dit, Fass-Le-Cheval, balaya l'écume de l'eau, but longuement puis s'en alla, gêné par son entrave de son pas boitant et heurté.</i> ».</p>

LE SALAIRE PAR BIRAGO DIOP
COMPREHENSION A LA LECTURE

3^{ème} partie du texte.

Avec un partenaire, discute des questions suivantes :

1. Quels sont les traits de caractère de Leuk-Le-Lièvre ? Prouve ta réponse en faisant référence au texte.
2. Est-ce que tu penses que le titre de l'histoire est un bon titre ? Pourquoi ? Donne un nouveau titre pour ce conte. Explique ton choix.
3. Pourquoi Leuk-Le-Lièvre demande à Goné si Diassigue est son totem ?
4. Comment est-ce que Leuk renverse la situation ?
5. Quelle est la morale de cette histoire ? Quel est le genre de ce texte ? Pourquoi ?

APPENDIX 8 : LE SALAIRE LESSON 6 : THE TRIAL

ROLES A TIRER AU SORT POUR LE PROCES

LE JUGE Le juge est le chef du procès et dirige le débat. C'est lui qui dit à chaque personne quand c'est son tour de parler.

DIASSIGUE Le criminel peut témoigner dans son propre procès pour se défendre.

L'AVOCAT DE DIASSIGUE Il défend son client, Diassigue, avec passion en disant qu'il avait extrêmement faim et qu'il n'avait pas mangé depuis des jours et que c'est un animal carnivore.

GONE C'est la victime et il va raconter son histoire. Il peut être très dramatique et il peut même pleurer.

L'AVOCAT DE GONE Il défend Goné avec passion en disant que son client a été extrêmement gentil avec Diassigue.

NAGG-LA-VACHE Elle est appelée à la barre comme témoin et elle raconte son histoire.

FASS-LE-CHEVAL Il est appelé à la barre comme témoin et il raconte son histoire.

LEUK-LE-LIEVRE Il est appelé à la barre comme témoin et il raconte son histoire.

LE JURY Ecoute très attentivement le procès et prend la décision finale, le verdict.

APPENDIX 9 : LE LIEVRE ET LE BAOBAB LESSON 1 : «THE HOOK »

LE LIEVRE ET LE BAOBAB

LECON CULTURELLE

Pour le professeur : Découper les faits sur le baobab. Placez-les chacun dans une enveloppe et cachez-les dans la classe.

1. Le baobab vit dans les savanes d’Afrique et d’Inde surtout autour de l’équateur.

2. Le baobab peut atteindre 25 mètres (82 ft) de haut.

3. Le tronc du baobab est si grand en diamètre que parfois des gens peuvent vivre à l’intérieur !

4. Beaucoup de villages africains ont des baobabs et une petite citerne est installée dans le tronc creux pour donner de l’eau au village.

5. Toutes les parties du baobab sont utilisées.

6. L'écorce (the bark) du baobab est utilisée pour faire des nattes, des cordes, des filets de pêche, des sacs et des vêtements.

7. L'écorce (the bark) du baobab peut être mâchée pour soulager la soif.

8. Les feuilles du baobab sont utilisées comme médicaments.

9. Les feuilles du baobab peuvent être cuisinées comme légumes et données à manger au bétail.

10. Les fruits du baobab sont appelés « pain de singe ».

11. Le fruit du baobab est très riche en éléments nutritifs et en vitamines C.

12. Le tronc du baobab peut résister au feu.

13. La tradition africaine interdit que le baobab soit coupé.

APPENDIX 10 : LEGENDE DU BAOBAB



<http://design-newyork.com/blog/2009/04/28/trapezes-and-baobabs/>

Translation in French of the baobab legend by Paméla Shembo.

Lis cette légende africaine du baobab.

Le baobab était parmi les premiers arbres à apparaître sur terre. Ensuite vint le palmier mince et gracieux. Quand le baobab vit le palmier, il cria qu'il voulait être plus grand. Alors le magnifique flamboyant apparut avec ses fleurs rouges et le baobab devint jaloux et envia ses fleurs. Quand le baobab vit le figuier, il pria pour avoir des fruits aussi. Les dieux alors se fâchèrent sur l'arbre, ils le déracinèrent et le plantèrent à l'envers pour le faire taire.

Explique la morale en quelques mots

APPENDIX 11 : LE LIEVRE ET LE BAOBAB LESSON 2 : VOCABULARY

LE LIEVRE ET LE BAOBAB

LECON DE VOCABULAIRE

Pour le professeur : Découpez ces phrases , collez-les sur du papier de construction et placez-les tout autour de la classe. Ecrivez les mots de la banque de mots au tableau. Demandez aux élèves de compléter les phrases.

Un ossement, immense, ramper, l'ombre, ragaillardi, mordre, une hyène, trembler, un cadavre, jadis.

1. Fais très attention à ce chien, il pourrait te _____.

2. Et là il aperçoit tout au loin la silhouette d'un baobab, un arbre _____.

3. Il resta longtemps allongé là, profitant de la fraîcheur de l' _____ du baobab.

4. L'athlète, après avoir bien bu, se sentit _____ et continua sa course.

5. L' _____ est un animal charognard. Il mange des animaux morts.

6. L'enfant _____ de froid, donc je lui ai donné mon manteau.

7. _____, il y avait un roi et une reine qui avaient un fils qui était très courageux.

8. Les vautours sont aussi des charognards. Ils mangent les _____ d'animaux morts.

9. Le bébé de ma sœur _____ déjà, bientôt il marchera à quatre pattes.

10. Sur la route, nous avons vu les _____ d'un raton laveur qui a sans doute été écrasé par une voiture et puis dévoré par les vautours.

APPENDIX 12 : LE LIEVRE ET LE BAOBAB LESSON 2 : VOCABULARY

PUZZLE DE MOTS *Le LIEVRE ET LE BAOBAB*

Recherche les mots étudiés et prononce-les chaque fois que tu les trouves.

(<http://www.discoveryeducation.com/freepuzzlemaker/?CFID=355277&CFTOKEN=12766806>)

S D V Q O W D J O R I Q O G A
P R A M P E R V A D A C H U E
G E W I E E X B R N T Y O G U
J O S D T Y S A E V È G V E P
X G V N F Q L R Q N D U L Y G
P S D R E L B M E R T C L N Z
Y X H H I M G G S E N Q F T O
D G I A O A M R C O E Z X J B
W F G M J A D I S R M T X Z Y
M A S A U M N L D F E K M Q P
R K F O S M Q R F E S H D K A
U S T W O C O Z C Q S U T P E
P K P M T M Y K Y A O K G U M
H C H D D K B Y R J R A Y F K
I S X J I G C W Z E C X A T K

CADAVRE

JADIS

OSSEMENT

TREMBLER

HYÈNE

MORDRE

RAGAILLARDI

IMMENSE

OMBRE

RAMPER

Notes

¹ “Common Core State and NC Essential Standards,” Department of Public Instruction, State Board of Education, Public Schools of North Carolina, <http://www.dpi.state.nc.us/acre/standards/>

² Swain, Merrill. “Three Basic Questions about French Immersion: Research Findings.” *CPF Canadian Parents for French*, 1990, p.68-75.

³ “North Carolina World Language Essential Standards: Classical Languages, Dual & Heritage Languages, Modern Languages,” Department of Public Instruction, State Board of Education, Public Schools of North Carolina, <http://www.dpi.state.nc.us/docs/acre/standards/new-standards/foreign-language/world-language.pdf>

⁴ I have translated all the quotations in the text that were originally written in French by Godin, Anne. « Les Contes Illustrés Jeunesse d’Afrique Noire Dans le Paysage Editorial et Culturel Français », Institut Universitaire De Technologie, 2003-2005.

⁵ Ibid.

⁶ Ibid.

⁷ Ibid.

⁸ Ibid.

⁹ Krashen, Stephen D. *Principles and Practice in Second Language Acquisition*. Oxford: Pergamon, 1982.

¹⁰ Brown, Barbara. “Using Photos to Teach About Africa.” *BU African Studies Center* www.bu.edu/africa/outreach/resources, 2007.

¹¹ Burns Knight, Margy and Mark Melnicove. *Africa is not a country*. The Millbrook Press, Brookfield, Connecticut, 2000.

¹² *Encyclopædia Britannica Online*, s. v. "Negritude", <http://www.britannica.com/topic/Negritude>.

¹³ Barcroft, Joe. “Second Language Vocabulary Acquisition: A Lexical Input Processing Approach.” *Foreign Language Annals*, 37, 2004: 200-208.

¹⁴ Ibid.

¹⁵ Fisher, Douglas, and Nancy Frey. "Close Reading in Elementary Schools." *The Reading Teacher* vol. 66, issue 3, 179-188, 2012.

¹⁶ Peter, Magelah. “Totem” *The Encyclopedia of Earth*, 2007, retrieved from <http://www.eoearth.org/view/article/156667>

- ¹⁷ De Saint-Exupéry, Antoine. *Le Petit Prince*, Gallimard, 1997, 21-24.
- ¹⁸ Nirvana H., *The Baobab*, www.blueplanetbiomes.org.
- ¹⁹ *Baobab: Africa's Tree of Life*, Aduna, <http://aduna.com/pages/the-baobab-tree>.
- ²⁰ Nirvana H., *The Baobab*, www.blueplanetbiomes.org/baobab.htm.
- ²¹ Wisniewski, David. *Sundiata: Lion King of Mali*, Clarion Books, 1992.
- ²² Panzacchi, Cornelia. "The Livelihoods of Traditional Griots in Modern Senegal." *Africa* 64 (2):190-210.
- ²³ Godin, Anne. « Les Contes Illustrés Jeunesse d'Afrique Noire Dans le Paysage Editorial et Culturel Français », Institut Universitaire De Technologie, 2003-2005.
- ²⁴ Kinghorn, Harriet, and Mary Helen Delton, *Every Child Is A Storyteller A Handbook of Ideas*.

Materials for classroom use

1. Websites:

- www.wordle.net
Website that creates illustrations made out of words that students provide. The words that are provided more frequently appear bigger in the final product.
- http://www.studentsoftheworld.info/pagegeo_fr.php3?Pays=SEN
French website that gives information on any country, including its geography, climate, population and economy.
- <http://www.continent-africain.com/>
Website with information in French on the countries of the world.
- https://www.youtube.com/watch?v=yIQOYPg_vkY
This video is 1 minute 40 seconds long. Jali Bakary Konteh is a West African griot who plays the kora.
- <https://kahoot.it/#/>
Website that allows students to take quizzes or surveys online created by the teacher and gives immediate feedback.
- *Le Lièvre et le Baobab*. https://www.youtube.com/watch?v=DH_H_VlkVwQ
Youtube video of the story *Le Lièvre et le Baobab*. This version is slightly different from the French text used in the CU.

2. Supplies for the classroom:

Ipads or Chromebooks or access to a computer lab, paper, dictionaries in French like *Larousse*, markers, color pencils, Play Doh, chart paper, line paper or a notebook.

Reading list for students

- Diop, Birago. *Les Contes d'Amadou Koumba*. Paris : Présence Africaine, 1967.
Collection of African tales that Birago Diop, Senegalese author and poet, wrote or that the griot, Amadou Koumba, told him when he was a child. The folktale *Le Salaire* is one of the stories in this collection.
- Diop, Birago, *Tales of Amadou Koumba Translated by Dorothy Blair*, Oxford University Press, London, 1966.
Collection of African tales written by Birago Diop and translated to English by Dorothy Blair. The translation of the tale *Le Salaire (The Reward)* is one of them. In the foreword, Dorothy Blair talks about the importance of the griot in West Africa.
- Burns Knight, Margy and Mark Melnicove. *Africa is not a country*. The Millbrook Press, Brookfield, Connecticut, 2000.
This book gives glimpses of children's daily lives from 54 African countries.
- *Le Lièvre et le Baobab*. Reines et Heroïnes d'Afrique. Rha-Magazine: la Femme Noire et L'Histoire. <http://www.rha-magazine.com/#!le-livre-et-le-baobab/cp7>
French version of a folktale from Sahel.
- Wisniewski, David. *Sundiata: Lion King of Mali*, Clarion Books, 1992.
The book tells the story of Sundiata, the son of the king of Mali, who overcame many obstacles before claiming his throne. This book will help children understand the role of the griot.
- Cole, Jill E. "Motivating Students to Engage in Close Reading." *Illinois Reading Council Journal*, Vol. 42, issue 4, Fall 2014.
In this article, the author discusses how intrinsic motivation is a key part of student academic success. She presents a set of strategies to motivate students to engage in close reading.

Bibliography for teachers

- Bafile Cara. "Reader's Theater. Giving Students a Reason to Read Aloud." *Launching Young Readers! Reading Rockets*.
In this article, Cara Bafile explains what Reader's Theater is and what the benefits are.
- Barcroft, Joe. "Second Language Vocabulary Acquisition: A Lexical Input Processing Approach." *Foreign Language Annals*, 37, 2004: 200-208.
This article discusses the importance of teaching vocabulary when learning a second language. It also presents five principles for effective second language instruction based on research findings on lexical input processing
- Brown, Barbara. "Using Photos to Teach About Africa." *BU African Studies Center* www.bu.edu/africa/outreach/resources, 2007.
In this article, Barbara Brown gives recommendations on how to use pictures when teaching about Africa. She also recommends websites that are good resources to download pictures.
- Fisher, Douglas, and Nancy Frey. "Close Reading in Elementary Schools." *The Reading Teacher* vol. 66, issue 3, 179-188, 2012.
In this article, the authors explain the key features of close reading, an instructional practice mainly used in secondary and college levels, and how this technique can be implemented in elementary.

- Godin, Anne. *Les Contes Illustrés Jeunesse d’Afrique Noire Dans le Paysage Editorial et Culturel Français*, Institut Universitaire De Technologie, 2003-2005.
In this paper, Anne Godin talks about the function of the griot and the techniques he/she uses to tell stories in African societies.
- Krashen, Stephen D. *Principles and Practice in Second Language Acquisition*. Oxford: Pergamon, 1982.
In this book, the author recommends specific practices when teaching a second language.
- Lott, Joanna. “Keepers of History.” *Penstate News*, May 1st, 2002.
This article explains the role of the griot in the society and how the profession has evolved over time.
- Panzacchi, Cornelia. “The Livelihoods of Traditional Griots in Modern Senegal.” *Africa* 64 (2):190-210.
- Randolph, Brenda. “I Didn’t Know There Were Cities in Africa.” *Teaching Tolerance*. A project of the Southern Poverty Law Center 34, 2008.
In this article, Brenda Randolph gives recommendations on how to avoid stereotypes when talking about Africa in the classroom.
- Wainaina, Binyavanga. “How to Write about Africa”. *Granta: The Magazine of New Writing* 92 (2005).
In this article, Binyavanga Wainaina sarcastically lists the many stereotypes in many books about Africa.

Other websites related to the curriculum unit.

- <http://digidoll.library.wisc.edu/AfricaFocus/>
Large database pictures classified by African countries and topics with free downloading for the classroom.
- Peter, Magelah. “Totem” *The Encyclopedia of Earth*, 2007, retrieved from <http://www.eoearth.org/view/article/156667>
In this article, the author explains the importance of totems for some African and Native American societies.
- Nirvana H. “Baobab”, 2000, retrieved from www.blueplanetbiomes.org/baobab.htm.
This article gives a lot of information about the baobab.
- Hankey Andrew. “Adansonia Digitata”, 2004, retrieved from www.plantzafrica.com/plantab/adansondigit.htm
This article gives a lot of information and excellent pictures about the baobab.