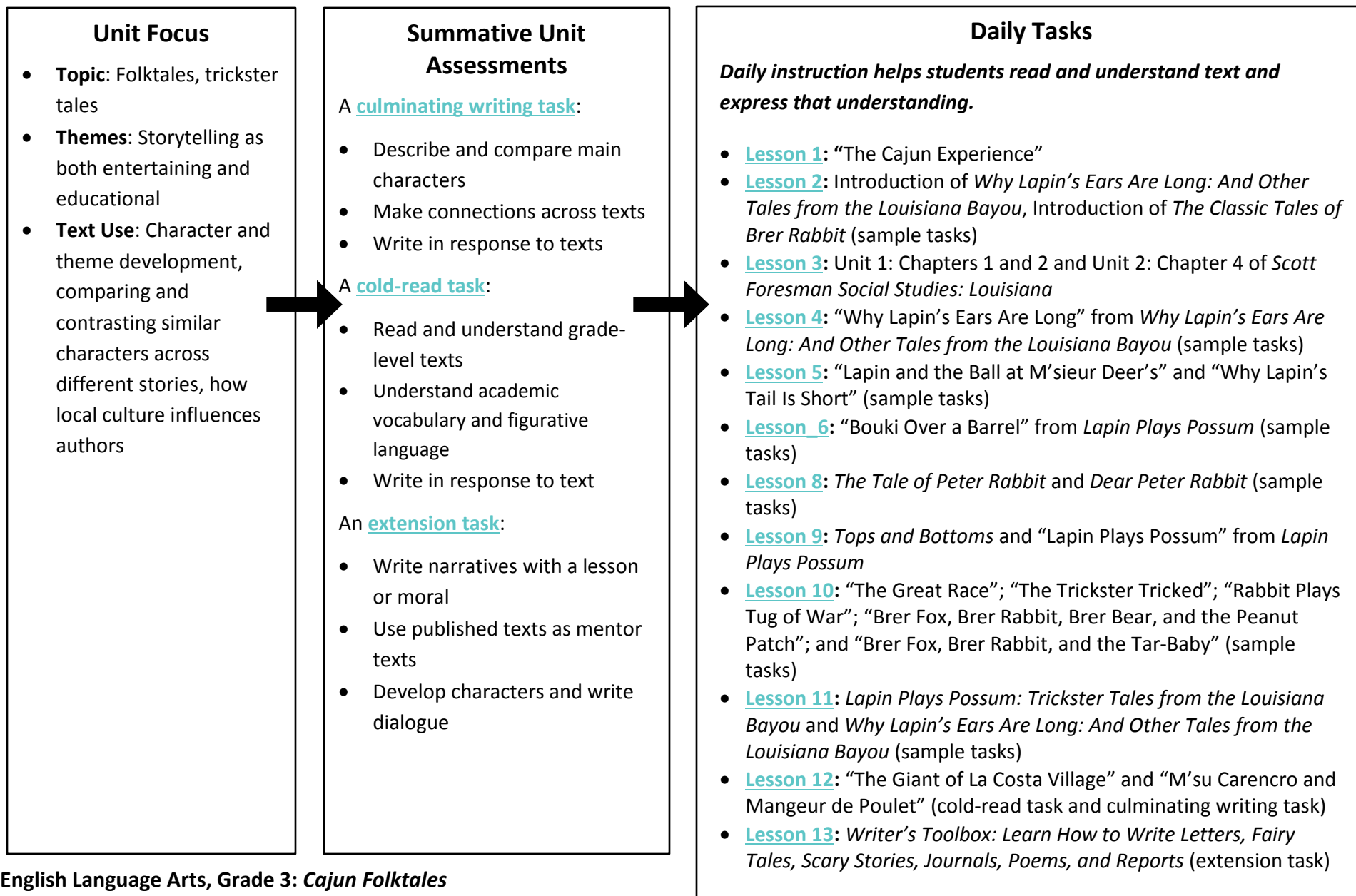


UNIT: Cajun Folktales

<p>ANCHOR TEXT <i>Lapin Plays Possum: Trickster Tales from the Louisiana Bayou</i>, Sharon Arms Doucet (a similar option, in case of availability issues, is Cajun Folktales, Celia Soper)</p> <p>RELATED TEXTS <u>Literary Texts (Fiction)</u></p> <ul style="list-style-type: none">• <i>Why Lapin’s Ears Are Long: And Other Tales from the Louisiana Bayou</i> by Sharon Arms Doucet• “Brer Fox, Brer Rabbit, Brer Bear, and the Peanut Patch”; “The Great Race”; “Brer Fox, Brer Rabbit, and the Tar Baby” from <i>The Classic Tales of Brer Rabbit</i>, Joel Chandler Harris (similar options in case of availability issues are available here¹)• <i>Dear Peter Rabbit</i>, Alma Flor Ada• The Tale of Peter Rabbit, Beatrix Potter• <i>Tops and Bottoms</i>, Janet Stevens• “The Giant of La Costa Village” from <i>Internet Story Club of America</i>, S. Noël Rideau• “M’su Carencro and Mangeur de Poulet,” J. J. Reneaux <p><u>Informational Texts (Nonfiction)</u></p> <ul style="list-style-type: none">• Introduction from <i>Why Lapin’s Ears Are Long</i>, Sharon Arms Doucet• Introduction from <i>The Classic Tales of Brer Rabbit</i>, Joel Chandler Harris• Chapters 1, 2, and 4 of <i>Scott Foresman Social Studies: Louisiana</i>• <i>Writer’s Toolbox: Learn How to Write Letters, Fairy Tales, Scary Stories, Journals, Poems, and Reports</i>, Nancy Loewen <p><u>Nonprint Texts (Fiction or Nonfiction)</u> (e.g., Media, Video, Film, Music, Art, Graphics)</p> <ul style="list-style-type: none">• The Cajun Experience, History.com	<p>UNIT FOCUS</p> <p>Through the study of “trickster” tales from various cultures, including the classic Cajun character “Lapin the Rabbit,” students learn how storytelling can be entertaining as well as educational. Students build an understanding of Louisiana history and culture as well as character and theme development. Students write stories modeled after the anchor and related texts using information gained about Louisiana. This unit connects to social studies.</p> <p>Text Use: Character and theme development, comparing and contrasting similar characters across different stories, how local culture influences authors</p> <p>Reading: RL.3.1, RL.3.2, RL.3.3, RL.3.4, RL.3.5, RL.3.6, RL.3.7, RL.3.9, RL.3.10, RI.3.1, RI.3.2, RI.3.4, RI.3.5, RI.3.7, RI.3.8, RI.3.10</p> <p>Reading Foundational Skills: RF.3.3a-c, RF.3.4a-c</p> <p>Writing: W.3.1a-d, W.3.2a-d, W.3.3a-d, W.3.4, W.3.5, W.3.6, W.3.8, W.3.10</p> <p>Speaking and Listening: SL.3.1a-d, SL.3.2, SL.3.3, SL.3.4, SL.3.5, SL.3.6</p> <p>Language: L.3.1a-i, L.3.2a-g, L.3.3a-b, L.3.4a-d, L.3.5a-c, L.3.6</p> <p>CONTENTS</p> <p>Page 128: Text Set and Unit Focus</p> <p>Page 129: <i>Lapin Plays Possum</i> Overview</p> <p>Pages 130-133: Summative Unit Assessments: Culminating Writing Task, Cold-Read Task, and Extension Task</p> <p>Page 134: ELA Instructional Framework</p> <p>Pages 135-154: Text Sequence and Use for Whole-Class Instruction</p>
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¹ <http://americanfolklore.net/folklore/tricksters/>

Cajun Folktales Unit Overview



SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK²

Throughout the tales we’ve read in this unit, a rabbit is a trickster. Based on the information you have learned from the folktales and your research on rabbits, do you think a rabbit is a good animal to play the role of trickster? Write an essay in which you share your opinion and provide reasons to support your opinion. Include an example from the stories about Lapin and your research on rabbits. (RL.3.1, RL.3.2, RL.3.3, RL.3.5, RL.3.6, RI.3.1, RI.3.6, RI.3.7, W.3.1a-d, W.3.8, W.3.10)

Teacher’s Note: The completed writing should use grade-appropriate words and phrases, including those that link opinions and reasons and signal spatial and temporal relationships. (W.3.1c, L.3.3a, L.3.6) It should also demonstrate command of proper grammar and usage, capitalization, punctuation, and spelling. (L.3.1b-i; L.3.2a, c-g) Use peer and teacher conferencing as well as small-group work that targets student weaknesses in writing to improve student writing ability. (W.3.4, W.3.5)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts? <ul style="list-style-type: none"> • Topic: Trickster tales, storytelling • Themes: Storytelling is both entertaining and educational • Text Use: Character and theme development, comparing and contrasting similar characters across different stories, how local culture influences authors 	What shows students have learned it? <p>This task assesses:</p> <ul style="list-style-type: none"> • Describing and comparing main characters • Making connections across texts • Writing in response to texts 	Which tasks help students learn it? <p>Read and understand text:</p> <ul style="list-style-type: none"> • Lesson 4 (sample tasks included) • Lesson 5 (sample tasks included) • Lesson 8 (sample tasks included) • Lesson 9 <p>Express understanding of text:</p> <ul style="list-style-type: none"> • Lesson 11 (sample tasks included) • Lesson 12 (use this task)

² Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

COLD-READ TASK³

Independently read “[The Giant of La Costa Village](#)” from *Internet Story Club of America* by S. Noël Rideau and listen to “[M’su Carencro and Mangeur de Poulet](#)” by J. J. Reneaux being read aloud. Then answer a combination of multiple-choice and constructed-response questions⁴ about the texts. Sample questions:

1. Which choice best describes the setting of the “The Giant of La Costa Village”? **(RL.3.1, RL.3.3)**
 - a) A bustling city perched on a rocky hillside
 - b) A small village close to the seashore
 - c) A small farm in the middle of a grassy plain
 - d) A giant’s castle sitting atop a mountain
2. Describe the giant’s strengths and weaknesses. **(RL.3.1, RL.3.3)**
3. Read this sentence from “The Giant of La Costa Village”: “In the distance, he looked like a mountain **drifting off into the horizon**.” What is the meaning of the phrase **drifting off into the horizon**? What other word in the passage supports the meaning of this phrase? **(RL.3.1, RL.3.4, L.3.4a, L.3.5a)**
4. How do the villagers solve the problem of the giant in “The Giant of La Costa Village”? Identify an example from the text to support your answer. **(RL.3.1, RL.3.2, RL.3.3, W.3.10)**
5. Compare and contrast Buzzard (M’su Carencro) and Chicken Hawk (Mangeur de Poulet) in “M’su Carencro and Mangeur de Poulet.” What does each character believe is the best way to live? **(RL.3.1, RL.3.3, W.3.10)**
6. In “M’su Carencro and Mangeur de Poulet,” how does Chicken Hawk respond to Buzzard? What are the results of his actions? **(RL.3.1, RL.3.2)**
7. Who gets what he wants in “M’su Carencro and Mangeur de Poulet”? What did the character do or not do to get what he wants? **(RL.3.1, RL.3.2, RL.3.3)**
8. Identify a lesson similar to both “The Giant of La Costa Village” and “M’su Carencro and Mangeur de Poulet.” **(RL.3.1, RL.3.2)**
 - a) Don’t ask for what you don’t want.
 - b) People who work together are happier.
 - c) Everyone is special. Don’t try to be more than you are.
 - d) People who are selfish and arrogant rarely get what they want.

³ **Cold-Read Assessment:** Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments>.

⁴ Ensure that students have access to the complete texts as they are testing.

9. Identify an example or detail from each text that supports the lesson you chose in question 8. (RL.3.1)
10. What elements make “M’su Carencro and Mangeur de Poulet” a Cajun folktale? (L.3.3b, L.3.5a)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	What shows students have learned it?	Which tasks help students learn it?
<ul style="list-style-type: none"> • Topic: Trickster tales, storytelling • Themes: Storytelling is both entertaining and educational • Text Use: Character and theme development, comparing and contrasting similar characters across different stories, how local culture influences authors 	<p>This task focuses on:</p> <ul style="list-style-type: none"> • Reading and understanding grade-level texts • Understanding academic vocabulary and figurative language • Writing in response to text 	<p>Read and understand text:</p> <ul style="list-style-type: none"> • Lesson 1 (sample tasks included) • Lesson 4 (sample tasks included) • Lesson 11 (sample tasks included) <p>Express understanding of text:</p> <ul style="list-style-type: none"> • Lesson 5 (sample tasks included) • Lesson 10 (sample tasks included)

EXTENSION TASK⁵

Work with a small group of peers to write your own folktale. Choose one of the following options:

1. Write your own trickster tale. Make sure to clearly convey the elements of a trickster tale. For example, one character should trick another character and the results must teach a lesson.
2. Rewrite a traditional folktale (e.g., *The Three Little Pigs*, *Little Red Riding Hood*, *Jack and the Beanstalk*, etc.) to incorporate aspects of Louisiana geography and culture.

Use the texts we've read in the unit and the *Writer's Toolbox: Learn How to Write Letters, Fairy Tales, Scary Stories, Journals, Poems, and Reports* by Nancy Loewen to support your writing. Establish a clear setting, characters, and situation, include dialogue and provide a conclusion that teaches a lesson or moral. **(W.3.3a-d, W.3.8, L.3.3b)**

Teacher's Note: Provide students with graphic organizers to map out their story sequence and/or identify the elements they need to include. As needed, model how to engage in the narrative writing process and using the texts in the unit as mentor texts.

The completed writing should use grade-appropriate words and phrases for effect, including those that signal spatial and temporal relationships. **(L.3.3a, L.3.6)** It should also demonstrate command of proper grammar and usage, capitalization, punctuation, and spelling. **(L.3.1b-i, L.3.2c-g)** Use peer and teacher conferencing as well as small-group work that targets student weaknesses in writing to improve student writing ability. **(W.3.4, W.3.5)**

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts? <ul style="list-style-type: none">• Topic: Trickster tales, storytelling• Themes: Storytelling is both entertaining and educational• Text Use: Character and theme development, comparing and contrasting similar characters across different stories, how local culture influences authors	What shows students have learned it? <p>This task focuses on:</p> <ul style="list-style-type: none">• Writing narratives with a lesson or moral• Using published texts as mentor texts• Developing characters and writing dialogue	Which tasks help students learn it? <p>Read and understand text:</p> <ul style="list-style-type: none">• Lesson 1• Lesson 3 <p>Express understanding of text:</p> <ul style="list-style-type: none">• Lesson 8 (sample tasks included)• Lesson 10 (sample tasks included)

⁵ **Extension Task:** Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click [here](#)⁶ to locate additional information about this interactive framework.

Whole-Class Instruction

This time is for grade-level instruction. Regardless of a student’s reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading

This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing

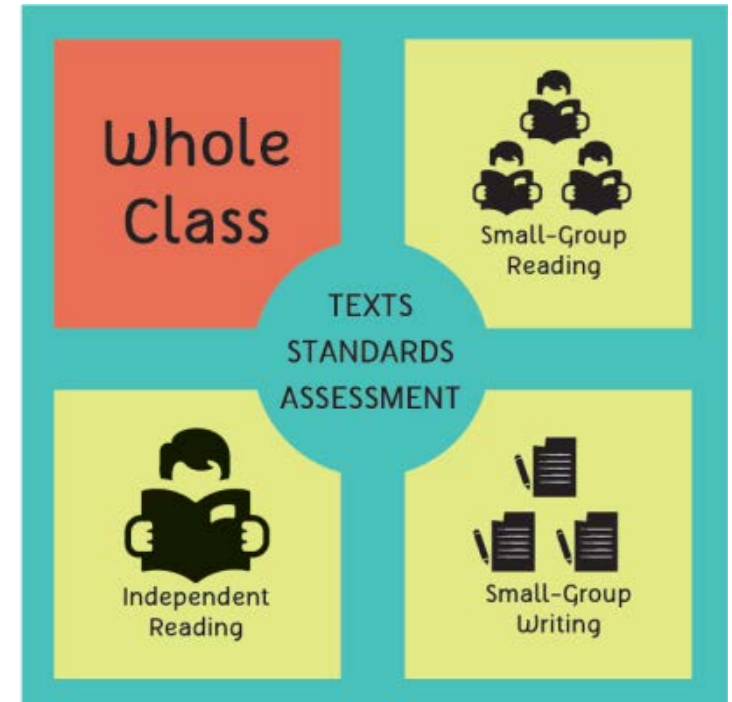
Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.



⁶ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources>

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

NOTE ABOUT THE LESSONS: Throughout this unit students will build knowledge about folktales and Louisiana geography and culture. Students will progressively build knowledge using the following tools throughout the unit.

- Louisiana Learning Log: Students create and maintain an [interactive notebook](#)⁷ that contains the following sections. Begin in Lesson 1.
 1. **Cajun Expressions:** Using [split-page note taking](#),⁸ students list memorable expressions from the texts of the unit and include their interpretations of the meaning (including the literal and figurative meanings when appropriate) and why they chose those expressions.
 2. **Tricky Vocabulary:** Students learn new vocabulary words in context, including words that are specific to Louisiana geography and culture. Students determine the meaning of the words, identify any real-life connections or relationships between words, and illustrate their meanings or use in the texts. Students focus on three types of words: (1) words and/or phrases that make the story seem more like spoken English rather than formal, written English; (2) unknown words with strong effects; (3) words with Louisiana connections.
 3. **Lapin Literacy:** While the main character in many of the folktales of the unit goes by a different name in the different texts (i.e., Lapin, Brer Rabbit, Peter Rabbit, etc.), the characters in each text possess similar characteristics. Students trace the thoughts, motivations, and actions of the main rabbit characters throughout the various texts and record the information through various graphic organizers in this section of the Louisiana Learning Log. This section supports students in comparing and contrasting the setting, plots, and themes of the various folktales.
 4. **My Thoughts:** Students write in response to text daily. This section of the Louisiana Learning Log is a place for students to practice their writing in response to various texts, including responding to short-answer questions and writing prompts.
 5. **I Love Louisiana:** Students learn about the geography and culture of Louisiana by reading Louisiana folktales and informational social studies texts. Students gather and record the information about Louisiana in this section of the Louisiana Learning Log.
- Class Lapin Traits Chart: Students create an agreed-upon list of character traits for Lapin. Students record and revise the list throughout the unit as a class. Begin in Lesson 4.

⁷ <http://prezi.com/lfduuej83ji6/interactive-student-notebook-intro-set-up-englishlanguage-arts/>

⁸ http://www.vrml.k12.la.us/graphorgan/18strat/strat/State_18/statehtm/splitpage_state.htm

TEXT SEQUENCE	TEXT USE
<p>LESSON 1:⁹</p> <p>The Cajun Experience, History.com</p>	<p>TEXT DESCRIPTION: This is an informational video about the history of the Cajun culture in Louisiana.</p> <p>TEXT FOCUS: This video can be used to develop student understanding of the Cajun culture in order to make better connections to the Cajun elements in the anchor text. (RI.3.1, RI.3.2, RI.3.4, RI.3.5, RI.3.7, RI.3.10) Information obtained from this video should be referenced throughout the unit. Work with students to set up their Louisiana Learning Logs. Have them respond to the following prompt in the My Thoughts section of their Louisiana Learning Log: What do you think of when you think of Louisiana?</p>
<p>LESSON 2:</p> <p>Introduction of <i>Why Lapin’s Ears Are Long: And Other Tales from the Louisiana Bayou</i>, Sharon Arms Doucet</p> <p>Introduction of <i>The Classic Tales of Brer Rabbit</i>, Joel Chandler Harris</p>	<p>TEXT DESCRIPTION: Both texts are a collection of stories about a rabbit who tricks other characters into doing things that help him. Each story teaches a lesson to the reader that is developed based on the actions and consequences of the various characters.</p> <p>TEXT FOCUS: In the beginning of this unit, use the various introductions from these texts to familiarize the students with the origins of both Lapin the Rabbit and Brer Rabbit. The familiarity of these characters and their tales provides students with the opportunity to compare settings, plots, and themes across different texts with similar characters later in the unit. (RI.3.9)</p> <p>MODEL TASKS</p> <p>LESSON OVERVIEW: Students will read and discuss the introductions from each text and discuss the meaning and make predictions about the folktales.</p> <p>READ AND UNDERSTAND THE TEXT:</p> <ul style="list-style-type: none"> • Project the introduction from <i>Why Lapin’s Ears Are Long</i> as students follow along. • Summarize the key points in the introduction and have students locate Lapin’s origins on a map. (RI.3.2) • Project the introduction from <i>The Classic Tales of Brer Rabbit</i> and have students read the introduction independently. (RI.3.10; RF.3.3c; RF.3.4a, c) • Then discuss the following as a class: <ul style="list-style-type: none"> ○ How have the folktales in each of the books been changed from the original versions? What does it mean to <i>modernize</i> and <i>embellish</i> a story? (RI.3.1, RI.3.4, L.3.4b) ○ The introductions mention <i>dialect</i> and language throughout. What can you expect to find in the folktales? (RI.3.4, L.3.3b) ○ Show students the glossaries in both texts. Ask them to review the words and the idea that there is a glossary in each text. Explain how this supports any predictions made. (RI.3.5)

⁹ **Note:** One lesson does not equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> ○ What ideas are common between the two introductions? List the common details. (RI.3.3, RI.3.9) ○ What information is unique to each introduction? (RI.3.1, RI.3.9) ○ What might the author mean when he says, “For these stories aren’t just about rabbits and foxes. These are stories about all of us”? <ul style="list-style-type: none"> ● Note for Independent Reading: Allow students to select a text that interests them either from a classroom or the school library. As this unit focuses on trickster tales and Cajun history, stock the classroom library with folktales or similar books at different reading levels for students. For example: <ul style="list-style-type: none"> ○ <i>Stinky Cheese Man and Other Fairly Stupid Tales</i> by Jon Scieszka ○ <i>Yours Truly, Goldilocks</i> by Alma Flor Ada ○ <i>The Jolly Postman</i> by Allan and Janet Ahlberg ○ <i>Newfangled Fairy Tales</i> by Bruce Lansky ○ <i>Little Red Riding Hood: A Newfangled Prairie Tale</i> by Lisa Campbell Ernst ○ <i>Cendrillon: A Cajun Cinderella</i> by Sheila Hébert-Collins ○ <i>Lu and the Swamp Ghost</i> by James Carville ○ <i>Feliciana Feydra LeRoux: A Cajun Tall Tale</i> by Tynia Thomassie ○ <i>Cajun Folktales</i> by J. J. Reneaux. <p>These books can be checked out at a school or local library and temporarily stored in the classroom library. Have students read the text when they finish classwork early or during small-group work. Have students track their reading on a log and respond in writing to teacher-provided, text-dependent prompts in their Louisiana Learning Log. (RL.3.10, W.3.10) Provide time for a book talk presentation to encourage other students to read the text. (SL.3.4, SL.3.6)</p>
<p>LESSON 3:</p> <p>Unit 1: Chapters 1 and 2, and Unit 2: Chapter 4 of <i>Scott Foresman Social Studies: Louisiana</i></p>	<p>TEXT NOTE: Teachers may use their Louisiana social studies textbook if they do not have access to the Scott Foresman version. Use the sections that are similar, based on the Text Description.</p> <p>TEXT DESCRIPTION: This is a social studies text for third grade. Unit 1: The Geography of Louisiana focuses on the actual land of Louisiana. In Chapter 1, “Locating Louisiana,” students will learn about Louisiana’s geographical location within our country, continent, and planet. Students will also learn that Louisiana is divided into three regions. In Chapter 2, “A Tour of Louisiana,” students will study the importance of the Mississippi River, popular landforms, and other types of bodies of water in Louisiana. Chapter 4 in Unit 2: “People and the Land” introduces students to Louisiana’s natural resources, native plants, and animals.</p>

TEXT SEQUENCE	TEXT USE
	<p>TEXT FOCUS: Students’ textbooks should be used to establish the connections between the history and resources of Louisiana and how they have a direct impact on the origin of Cajun folktales such as “Lapin Plays Possum.” There are many opportunities for higher order discussion questions about the <i>Lapin Folktales</i> with respect to the resources and geography of Louisiana. As the students read these sections of their Louisiana Social Studies textbook they should pay close attention to the main ideas of the passages (RI.3.2) to better synthesize the possible connections to the Cajun folktales. (RI.3.3) This text can also be used as a research source for the Extension Task.</p>
<p>LESSON 4:</p> <p>“Why Lapin’s Ears Are Long” from <i>Why Lapin’s Ears Are Long: And Other Tales from the Louisiana Bayou</i>, Sharon Arms Doucet</p>	<p>TEXT DESCRIPTION: This is a humorous story about Lapin the rabbit outsmarting his animal friends. Lapin decides that he would like to be bigger so he asks Madame Tortue to make a special <i>gris-gris</i> to make him larger. Madame Tortue sends Lapin on a series of impossible tasks confident that he will fail, only to be surprised each time when Lapin returns successful.</p> <p>TEXT FOCUS: The text provides opportunities for vocabulary study, especially with regard to cultural French terms that can be added to the “Cajun Expressions” sections of the Learning Log. It also offers explorations of how the structure of a sentence reflects the emphasis of ideas. This particular story can be used to enhance the students’ ability to determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language. When reading this text aloud, support students in using the illustrations to understand the meaning of unknown words and phrases. (RL.3.3, RL.3.4, RL.3.7, L.3.1a, L.3.4a) There are Louisiana history connections as well, in that Lapin visits several different settings and meets different characters as he travels to complete the tasks for Madame Tortue.</p> <p>MODEL TASKS</p> <p>LESSON OVERVIEW: Students will read the text multiple times, each time focusing on different aspects of the reading process to build from accuracy to fluency. Establish students’ understanding over multiple reads.</p> <p>READ AND UNDERSTAND THE TEXT:</p> <ul style="list-style-type: none"> • Read the story “Why Lapin’s Ears Are Long” aloud once, modeling reading with accuracy, appropriate rate, and expression. Then read the text aloud again. While reading, display or project pages of the text. Read aloud a page and then have students reread the page aloud, mirroring the same rate and expression. (RF.3.4b) Continue on this way until the entire text is read aloud a second time. • Divide the class into pairs. Provide pairs with index cards labeled with specific events from the text. Have them place the events in sequenced order. Then have each pair recount the story and discuss how each event in the text builds on the previous and leads to the next. (RL.3.1, RL.3.2, RL.3.5) Possible discussion questions: <ul style="list-style-type: none"> ○ On page 2, why does Lapin feel “about as low as a june bug under a log”? ○ What does Lapin want Madame Tortue to do for him? Does she want to help him?

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> ○ How is Lapin able to complete each task for Madame Tortue? How does Lapin manage to do everything she asked? ○ Who is most tricked in this tale? Why? ○ At the end of this tale, does Lapin get what he wanted? Why or why not? <ul style="list-style-type: none"> ● Work with students to set up the Tricky Vocabulary section of their Louisiana Learning Log. Provide students with a graphic organizer with three columns: <ul style="list-style-type: none"> ○ Column one—meaning: Ask students to write their own definition of the word based on context or known root words (e.g., <i>feverish</i> describes someone who has a fever). (L.3.4a-c) Have them verify or revise their initial definitions by checking the meaning in a dictionary. (L.3.4d) ○ Column two—connections: Ask students to identify any real-life connections they have with the words or relationships between the words (e.g., <i>cunning</i> is similar to <i>clever</i>; my little brother is <i>peculiar</i>). (L.3.5b) ○ Column three—illustration: Ask students to illustrate the word meanings and/or how they are used in the text. (SL.3.5) Focus students on locating three sets of words in “Why Lapin’s Ears Are Long”: <p>Have students select words from “Why Lapin’s Ears Are Long” (examples below) to record on the graphic organizer in the Tricky Vocabulary section of the Louisiana Learning Log. Throughout the unit, focus students on locating three kinds of words:</p> <ol style="list-style-type: none"> 1. Words and/or phrases that make the story seem more like spoken English than formal, written English (e.g., <i>hankering, plumb hypnotized, skedaddled, fixing to, y’all, ain’t, a ways</i>) (L.3.3b, L.3.5a) 2. Unknown words that stand out or have strong effects on readers (e.g., <i>tender, peculiar, cunning, sputtering, feverish, clever, elongated</i>) (RL.3.4, L.3.3a, L.3.5c) 3. Words with Louisiana connections (e.g., connections can be made through words like <i>gris-gris, crawfish, sassafras, and sauce piquante</i>) (RI.3.4, L.3.5b) ● Read aloud “Why Lapin’s Ears Are Long” a third time. Prior to reading, remind students that details are the specific parts of the text that help a reader imagine what’s happening. They are more than just the basic where, who, and what facts. Details bring the story to life because they often contain vivid and precise language that helps readers feel like they are in the story. Prompt students to listen for details during the read aloud that paint a vivid image in their minds. Establish a routine for signaling when a vivid detail is read. Stop reading and ask the student who made the signal to explain how the detail captured their imagination. Model this as necessary. For example, students might signal on various similes in the text, such as “as low as a june bug under a log,” “grinning like a door-to-door salesman,” and “teeth were flying out of his mouth like popcorn,” “fix her gaze” and “hotfooted.” (RL.3.4, L.3.1a, L.3.5a) Discuss how the meaning is more effective than the literal interpretation and how the vivid details help them develop mental images of the characters and setting. (RL.3.1, RL.3.3)

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> • Record the details and phrases on a class chart. Discuss how the language of these phrases is different from formal, written English. Why might the author use conversational language in folktales? (L.3.3b) • Have students identify the Louisiana settings mentioned in the story (i.e., bayou and Atchafalaya Swamp). Read information in their social studies textbook (pages 20 and 41 in Scott Foresman) to determine the difference between a swamp and a bayou. Ask students to compare the two bodies of water and record their comparisons on the Venn Diagram Flapbook.¹⁰ (RI.3.1, RI.3.8) Prompt students to glue their flapbook in the I Love Louisiana section of their Louisiana Learning Log. • Provide students with a five-column graphic organizer to keep throughout the unit in the Lapin Literacy section of their Louisiana Learning Log. This organizer will be used to compare the settings, plot, and themes of stories with similar characters. (RL.3.9) <ul style="list-style-type: none"> ○ Column one—main character’s name: Ask students to record the name of the rabbit and the title of the story, using proper capitalization. (L.3.2a) ○ Column two—setting details: Ask students to include details of the setting, including examples and details from the text about when and where the story takes place. ○ Column three—main events/summary: Ask students to provide a brief summary (one to two sentences) of the stories about the character. If there is more than one story, provide the story title. (RL.3.1, RL.3.2) ○ Column four—conflicts: Ask students to identify the character(s) that interacts with the main character the most, who the main character tricks, and a brief summary of the conflict. (RL.3.1, RL.3.2) ○ Column five—theme/moral: Ask students to determine a lesson learned as a result of the character’s actions and resulting consequences. • Begin the Class Lapin Traits Chart. Using the discussion strategy Keep It or Junk It,¹¹ have students create an agreed-upon list of character traits for Lapin. To use this strategy, have students work in pairs or small groups to create a numbered list of character traits (e.g., words or phrases, such as “He is the craftiest animal in the story”) and supporting details from the text. (RL.3.1, RL.3.3, L.3.1g) Then have the pairs lead a discussion in which they present their list and the class votes whether to “keep” or “junk” each item on the list. For each vote, students must provide their reasons. (SL.3.1a-d, SL.3.3) After each pair or group presents, develop a single class list of the character traits and supporting details for Lapin. Post the list for students to reference throughout the unit.

¹⁰ http://www.homeschoolshare.com/docs32466/lapbook_templates/venn.pdf

¹¹ <https://www.teachingchannel.org/videos/student-run-lesson>

TEXT SEQUENCE	TEXT USE										
	<p>EXPRESS UNDERSTANDING:</p> <ul style="list-style-type: none"> In the My Thoughts section of their Louisiana Learning Log, have the students write a constructed response in which they explain how the Louisiana setting (i.e., bayou and Atchafalaya swamp) is important to Lapin and his ability to complete the tasks set forth by Madame Tortue: How does Lapin use his knowledge of Louisiana and its resources to get what he wants? (RL.3.1, RL.3.3, RI.3.3) 										
<p>LESSON 5:</p> <p>“Lapin and the Ball at M’sieur Deer’s” and “Why Lapin’s Tail Is Short” from <u>Why Lapin’s Ears Are Long and Other Tales from the Louisiana Bayou</u> by Sharon Arms Doucet</p>	<p>TEXT DESCRIPTION: These stories are about the cunning, clever, and crafty character of Lapin the Rabbit.</p> <p>TEXT FOCUS: The students will use these two texts to practice recounting stories, including folktales, determining the central message and explaining how it is conveyed through the text. (RL.3.1, RL.3.2)</p> <p>MODEL TASKS</p> <p>LESSON OVERVIEW: Students will participate in multiple reads of the stories, focusing on sequencing events and summarizing the plots. Then engage in a discussion about the texts with the class.</p> <p>READ AND UNDERSTAND THE TEXT:</p> <ul style="list-style-type: none"> Read aloud “Lapin and the Ball at M’sieur Deer’s” and “Why Lapin’s Tail Is Short.” Display or project the text for students to follow along. Have students continue to select words to add to the Tricky Vocabulary section of their Louisiana Learning Log. Provide students with index cards labeled with specific events from each text. Have them place the events in sequenced order. Then ask students to recount the story to a partner and discuss how each event in the text builds on the previous and leads to the next and how the actions of Lapin contribute to the sequence of events. (RL.3.1, RL.3.2, RL.3.3, RL.3.5) As students discuss, ensure they use words and phrases that signal event order (e.g., <i>first, next, then, last, before, after</i>) and relationships between events (e.g., <i>because, as a result, in response to</i>, etc.). (L.3.6) Using a “Somebody-Wanted-But-So” Graphic Organizer, model how to summarize the story to the whole class. (RL.3.1, RL.3.2, RL.3.5) Ask for student input as you are modeling how to fill in the graphic organizer using a projector or a white board. See sample outcome below. <table border="1" data-bbox="554 1240 1866 1451"> <thead> <tr> <th data-bbox="554 1240 816 1295">Somebody</th> <th data-bbox="816 1240 1079 1295">Wanted</th> <th data-bbox="1079 1240 1341 1295">But</th> <th data-bbox="1341 1240 1604 1295">So</th> <th data-bbox="1604 1240 1866 1295">Then (optional)</th> </tr> </thead> <tbody> <tr> <td data-bbox="554 1295 816 1451">Lapin</td> <td data-bbox="816 1295 1079 1451">to marry Ma’amselle Bijou</td> <td data-bbox="1079 1295 1341 1451">Ma’amselle Bijou’s father, M’sieur Deer, would not let Lapin marry her.</td> <td data-bbox="1341 1295 1604 1451">Lapin comes up with a scheme to win Ma’amselle in a contest.</td> <td data-bbox="1604 1295 1866 1451">They got married and lived happily ever after.</td> </tr> </tbody> </table>	Somebody	Wanted	But	So	Then (optional)	Lapin	to marry Ma’amselle Bijou	Ma’amselle Bijou’s father, M’sieur Deer, would not let Lapin marry her.	Lapin comes up with a scheme to win Ma’amselle in a contest.	They got married and lived happily ever after.
Somebody	Wanted	But	So	Then (optional)							
Lapin	to marry Ma’amselle Bijou	Ma’amselle Bijou’s father, M’sieur Deer, would not let Lapin marry her.	Lapin comes up with a scheme to win Ma’amselle in a contest.	They got married and lived happily ever after.							

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> • After completing the model Somebody-Wanted-But-So organizer as a whole class, allow students to complete their own for “Why Lapin’s Tale Is Short” and place both in the Lapin Literacy section of the Louisiana Learning Log. (RL.3.1, RL.3.2, RL.3.5) • Have students share their summaries with the class. (RL.3.1, RL.3.2, RL.3.5, SL.3.1a) • Prompt students to add information about Lapin in “Lapin and the Ball at M’sieur Deer’s” and “Why Lapin’s Tail Is Short” to the rabbit graphic organizer in the Lapin Literacy section of their Louisiana Learning Log and add any additional character traits and supporting evidence to the Class Lapin Traits Chart. Both were begun in Lesson 4. (RL.3.9) • Then conduct a class discussion about “Lapin and the Ball at M’sieur Deer’s” and “Why Lapin’s Tail Is Short.” Ensure students use accountable talk¹² and refer to details and examples in the text. (RL.3.1, SL.3.1a-d, SL.3.4, SL.3.6) <ul style="list-style-type: none"> ○ How do Lapin’s actions contribute to the story, “Lapin and the Ball at M’sieur Deer’s”? (RL.3.3) How does each part of the story build on the next? (RL.3.5) ○ How are Lapin’s actions, behaviors, mood, etc., in “Lapin and the Ball at M’sieur Deer’s” similar to his actions, behaviors, mood, etc., in “Why Lapin’s Tail Is Short”? (RL.3.9) ○ How are Lapin’s actions, behaviors, mood, etc., in “Lapin and the Ball at M’sieur Deer’s” different from his actions, behaviors, mood, etc., in “Why Lapin’s Tail Is Short”? (RL.3.9) ○ Reread the last few pages of the selection, “Why Lapin’s Tail Is Short.” What happens at the end of the story? Why is this key detail important to the meaning of the story? (RL.3.1, RL.3.2, RL.3.10, SL.3.2) <p>EXPRESS UNDERSTANDING:</p> <ul style="list-style-type: none"> • Lastly, have students write a comparison and contrast essay in response to the following prompt: How are the setting, plot, and lessons of “Lapin and the Ball at M’sieur Deer’s” and “Why Lapin’s Tail Is Short” similar and different? • Determine the necessary support during the writing process (i.e., providing an answer frame¹³ to support organizing writing, modeling, showing models of strong and weak student work, providing descriptive feedback, etc.). Use the following process: <ul style="list-style-type: none"> ○ Students identify their writing task from the prompt provided. ○ Students complete an evidence chart as a prewriting activity. Remind students to use any relevant notes they have compiled. An evidence chart has two columns: (1) Evidence: detail or example, (2) Elaboration/explanation of how

¹² <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

¹³ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<p>this evidence supports the student’s opinion. (RL.3.1, W.3.2b)</p> <ul style="list-style-type: none"> ○ Once students have completed the evidence chart, prompt them to look back at the writing prompt to remind themselves what kind of response they are writing and to think about the evidence they found. ○ Student pairs review each other’s evidence chart and offer feedback. (W.3.5) ○ Students develop a main idea statement.¹⁴ This could be done independently or with a partner, a small group, or the entire class. As needed, model for students how to create a main idea statement. (W.3.2a) ○ Students complete a first draft. ○ Then the class forms a single circle. Each student in the circle must have a completed written response. Ask students to pass their written response two times to the left. Have students complete #1 below with the written response. Then have students pass the responses to the left one time. Have students complete #2 below with the new response. Repeat this process until all steps are complete. <ul style="list-style-type: none"> 1. Read the first paragraph. Identify and underline the main idea sentence. (RI.3.2) If there is no main idea sentence, write in the margin “Missing main idea sentence.” 2. Locate the underlined main idea sentence. Verify the correct sentence is underlined. Read the full essay. Next to each paragraph, write a one-sentence summary. Underneath each summary sentence, list at least one detail that supports the main idea sentence. (RI.3.2, RI.3.8) 3. Read the full essay. Put a star next to any details or examples used in the response. If it supports the main idea, put a plus sign next to the example. If it does not support the main idea, put a minus sign next to the example. (RI.3.1) 4. Ensure the sentences are complete and include proper subject-verb and pronoun-antecedent agreement. Highlight any possible errors in pink. (This may require a brief mini-lesson in which the teacher models how this can be done.) (L.3.1f, i) 5. Circle words that suggest order or make connections between ideas (e.g., <i>then, before, after, because, therefore, as a result, in response to</i>, etc.). If none of those words are used, make a suggestion for where they can be added. (RI.3.3, RI.3.4, L.3.3a, L.3.6) 6. Highlight any potential spelling or grammar mistakes in yellow, including incorrectly capitalizing the title of the story or incorrectly forming possessives. (This may require a brief mini-lesson on the grade-specific

¹⁴ Resources for developing thesis statements: <http://owl.english.purdue.edu/owl/resource/545/01/> or http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml.

TEXT SEQUENCE	TEXT USE										
	<p>expectations.) (L.3.1b-e, g; L.3.2a, d-g)</p> <p>7. Return the written response to the original owner and ask the owner to review the feedback. Have students rewrite their responses, revising sentences and strengthening their examples. (W.3.4, W.3.5)</p> <ul style="list-style-type: none"> ○ Students complete a final draft. 										
<p>LESSON 6:</p> <p>“Bouki Over a Barrel” from <i>Lapin Plays Possum: Trickster Tales from the Louisiana Bayou</i>, Sharon Arms Doucet and www.cotton.org</p>	<p>TEXT DESCRIPTION: In “Bouki Over a Barrel,” Lapin tricks Bouki into doing all the work while Lapin eats Bouki’s dinner.</p> <p>TEXT FOCUS: This story offers many opportunities to discuss character traits and their actions as well as to recount stories and determine a central message or moral. (RL.3.3) As students focus on reading purposefully to look for clues that describe the character Lapin, they begin to see how the actions of the characters contribute to the result of the story and the lessons to be learned. (RL.3.1, RL.3.2)</p> <p>MODEL TASKS</p> <p>LESSON OVERVIEW: Students listen to “Bouki Over a Barrel” read aloud. They summarize the story and then identify details and information about the characters. Then they continue adding information to the Louisiana Learning Log. The lesson concludes with students writing an opinion paragraph.</p> <p>READ AND UNDERSTAND THE TEXT:</p> <ul style="list-style-type: none"> • Read “Bouki Over a Barrel” aloud as students follow along. • Ask students to select words for the Tricky Vocabulary section of their Louisiana Learning Log. This was begun in Lesson 4. • Have students summarize the text using the Somebody-Wanted-But-So chart. (RL.3.2) Place the chart in the Lapin Literacy section of the Louisiana Learning Log underneath the other two charts. <table border="1" data-bbox="554 1062 1866 1167"> <thead> <tr> <th data-bbox="554 1062 814 1114">Somebody</th> <th data-bbox="814 1062 1077 1114">Wanted</th> <th data-bbox="1077 1062 1339 1114">But</th> <th data-bbox="1339 1062 1602 1114">So</th> <th data-bbox="1602 1062 1866 1114">Then (optional)</th> </tr> </thead> <tbody> <tr> <td data-bbox="554 1114 814 1167">Lapin</td> <td data-bbox="814 1114 1077 1167"></td> <td data-bbox="1077 1114 1339 1167"></td> <td data-bbox="1339 1114 1602 1167"></td> <td data-bbox="1602 1114 1866 1167"></td> </tr> </tbody> </table> <ul style="list-style-type: none"> • Have students share their Somebody-Wanted-But-So chart with a partner and make any necessary revisions. (SL.3.1a-d) • Create a two-column class chart to record the clues the author gives the reader about Lapin and what the examples reveal about Lapin’s thoughts, feelings, and actions. Use the left column to record the example and page number and the right column to record conclusions drawn about Lapin’s character. Read aloud until page 9 of “Bouki Over a Barrel.” Display or project the text, so students can follow along. Complete the class chart with students and then transfer the traits to the Class Lapin Traits Chart begun in Lesson 4. For example: 	Somebody	Wanted	But	So	Then (optional)	Lapin				
Somebody	Wanted	But	So	Then (optional)							
Lapin											

TEXT SEQUENCE	TEXT USE	
	<p style="text-align: center;">Text example</p>	<p style="text-align: center;">What does this tell me?</p>
	<p>“He could find more ways to get out of work than there are fleas on a possum.” Page 4</p>	<p><i>Lapin is lazy and will probably try and find a way to get out of doing work.</i></p>
	<p>“Knowing he could hoodwink Bouki quicker than he could sneeze...” Page 7</p>	<p><i>Lapin knows he is smarter than Bouki and will probably try and trick him.</i></p>
	<p>“Deal,” said Lapin, hiding a grin. Page 8</p>	<p><i>Lapin knows that 1/3 of Bouki’s crops is in fact larger than ¼.</i></p>
	<ul style="list-style-type: none"> • Divide the class into pairs. Finish reading aloud “Bouki Over a Barrel” a second time. While reading, stop periodically to have pairs discuss and record each major event on a sequence of events chart.¹⁵ For each event, describe what happens, including the characters’ thoughts, feelings, and actions and any examples from the text. (RL.3.2, RL.3.3) On the arrows, briefly explain how one or more of the characters’ actions leads to the next event. Include language such as <i>first, next, then, after, before, because, therefore, since, and as a result</i>. (L.3.6) • Prompt students to add information about Lapin in “Bouki Over a Barrel” to the rabbit graphic organizer in the Lapin Literacy section of their Louisiana Learning Log. Add any additional character traits and supporting evidence to the Class Lapin Traits Chart. Both were begun in Lesson 4. (RL.3.9) • Teacher Note: This is a good opportunity to make connections to social studies. Have students identify the Louisiana elements mentioned in the story (i.e., Mardi Gras, King cake, cotton crop) and record the details in the I Love Louisiana section of the Louisiana Learning Log. For social studies connections, ask students to learn more about why cotton is an important natural resource in Louisiana and essential to Louisiana’s economy. Have students use the website Cotton Counts¹⁶ to conduct a short research project to build knowledge about cotton and its importance in Louisiana. (W.3.7) Prompt students to use the website features and discuss how the illustrations and interactive features on the site contribute 	

¹⁵ <http://freeology.com/wp-content/files/blanktimelineblack.pdf>

¹⁶ <http://www.cotton.org/pubs/cottoncounts/story/index.cfm>

TEXT SEQUENCE	TEXT USE
	<p>to an understanding of the website text. (RI.3.5, RI.3.7) Have students compile shared information and work together using technology to create a brochure¹⁷ or poster that explains the value of cotton and clearly conveys the idea of its importance in Louisiana. (W.3.6) Students should include illustrations to aid in comprehension and develop the topic with facts, definitions, and details. (W.3.2a-d, SL.3.5) Additional questions to link to Cajun folktales:</p> <ul style="list-style-type: none"> ○ How do the natural resources of Louisiana play a role in the development of Cajun folktales? (RI.3.3) ○ How does the geography of Louisiana influence the characters’ actions in “Bouki Over a Barrel”? (RI.3.3) <p>EXPRESS UNDERSTANDING:</p> <ul style="list-style-type: none"> • Lastly, have the students respond to the following prompt independently: In “Bouki Over a Barrel” a central message might be, “Sometimes being smart is better than being rich.” Do you agree or disagree with this message? Why or why not? Provide examples from the text to support your response. (RL.3.1, RL.3.2, W.3.1a-d, W.3.10) Depending on student writing ability, determine the necessary support during the writing process (i.e., providing an answer frame¹⁸ to support them in organizing their writing, modeling, showing models of strong and weak student work, providing descriptive feedback, etc.).
<p>LESSON 8:</p> <p>The Tale of Peter Rabbit, Beatrix Potter</p> <p><i>Dear Peter Rabbit</i>, Alma Flor Ada</p>	<p>TEXT DESCRIPTION: In <i>The Tale of Peter Rabbit</i>, Peter has to escape Mr. McGregor’s garden after getting trapped. In <i>Dear Peter Rabbit</i>, Peter Rabbit’s friends, who just happen to be famous storybook characters, write letters to each other from the land of Make Believe. Peter has been invited to a housewarming party, but he is suffering from a cold after his narrow escape from Mr. McGregor’s garden.</p> <p>TEXT FOCUS: Reading <i>The Tale of Peter Rabbit</i> prior to/alongside reading <i>Dear Peter Rabbit</i> by Alma Flor Ada helps students gain a deeper understanding of the character of Peter Rabbit as seen through the eyes of his friends. (RL.3.9) Students can use the illustrations from this text to make predictions and discuss inferences as they work to describe different characters and their possible problems and relationships to each other. (RL.3.3, RL.3.7) This book can be used as a model for letter-writing skills but also for creative writing about imagined characters and understanding the concept of point of view. (RL.3.6)</p> <p>MODEL TASKS</p> <p>LESSON OVERVIEW: In this lesson students will look at another mischievous hare, Peter Rabbit. The students will also work together to write and produce class books based off the structure of <i>Dear Peter Rabbit</i>.</p>

¹⁷ <http://www.readwritethink.org/classroom-resources/student-interactives/printing-press-30036.html?tab=3#tabs>

¹⁸ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<p>READ AND UNDERSTAND THE TEXT:</p> <ul style="list-style-type: none"> • Divide the class into pairs. Have students read <i>The Tale of Peter Rabbit</i> independently. (RL.3.10) Ask them to refer to their partner for assistance when necessary. • Note for Small-Group Reading: Teachers may choose to engage struggling readers with additional readings of whole-class texts either before or after the texts are read as a whole class. This will provide extra time for students to process the information and be more prepared to participate in the whole-class discussion. For example, have students listen to recorded versions of the texts and read along¹⁹ in advance of reading them in class to support student reading fluency. (RF.3.4a-c) There is an audio version of <i>The Tale of Peter Rabbit</i> available with the printed text. • Create a collection of base words with suffixes that include high-frequency and vocabulary words. The words should be generated from the story (e.g., <i>squeezed, frightened, wriggled, intended, puzzled, implored, rushed, slipped, tired, happened, flopped, scuttered, wondered, peeped, climbed</i>). • Demonstrate how to divide the words into base words and suffixes. Discuss syllable patterns using the words. Then show how to use clues for syllable division when adding suffixes to base words. (RF.3.3a, b) • Create sentence strips with the sentences from the text that use the selected words. Cover the selected words with blank paper and ask students to identify and write the missing word. (L.3.2e, f) For example: <ul style="list-style-type: none"> ○ But presently, as nothing _____ (happened), he came out, and _____ (climbed) upon a wheelbarrow, and _____ (peeped) over. The first thing he saw was Mr. McGregor hoeing onions. • Access additional reading lessons²⁰ from LearnZillion for <i>The Tale of Peter Rabbit</i>. • Prompt students to add Peter Rabbit to their rabbit graphic organizer in the Lapin Literacy section of their Louisiana Learning Log. The organizer was begun in Lesson 4. • Assign different letters or characters from <i>Dear Peter Rabbit</i> to different students. Have them read the letters aloud to the class while displaying the illustrations. Ensure that students read with appropriate rate and fluency. (RF.3.4b, SL.3.4) While reading, have students identify parts of a friendly letter and discuss how each successive letter connects to and builds on the next. (RL.3.5)

¹⁹ http://www.fcrr.org/studentactivities/F_023c.pdf

²⁰ <http://learnzillion.com/lessonsets/520-close-reading-literature-the-tale-of-peter-rabbit>

TEXT SEQUENCE	TEXT USE
	<ul style="list-style-type: none"> • Note for Small-Group Reading: For students who struggle with fluency, have them practice in advance of reading the text aloud. A rubric for assessing fluency can be found here.²¹ Techniques for how to address fluency can be found within the ELA Instructional Framework.²² • After reading <i>Dear Peter Rabbit</i>, have students refer to the rabbit graphic organizer in the Lapin Literacy section of their Louisiana Learning Log. Prompt them to add or revise any details for Peter Rabbit based on what they learned from <i>Dear Peter Rabbit</i>. (RL.3.9) <p>EXPRESS UNDERSTANDING:</p> <ul style="list-style-type: none"> • Using the letters from <i>Dear Peter Rabbit</i> as a model, have students work in groups to write their own series of letters as characters from a Cajun folktale to Lapin the Rabbit. Ensure the letters develop imagined experiences about a common event or idea and contain key details from the Lapin stories. (RL.3.2, RL.3.3, RL.3.6) Prompt students to use their notes from their Louisiana Learning Log to remind them of different details from the various Lapin stories. Use the following process with students: <ul style="list-style-type: none"> ○ Ask students to work together to come up with a common event or idea that all letters will address. For instance, one group might write letters as different characters complaining about the tricks Lapin has played on them. ○ Prompt students to compare letters within the group to make sure they are all addressing the selected event without repeating or contradicting one another. ○ Have students work together in the group to share their written letter and have the group review the letter with a student-developed rubric to evaluate the letter’s organization and whether the letter demonstrates command of grade-appropriate words, phrases, and language standards. (W.3.3a-d; W.3.4; L.3.1b-i; L.3.2b, d-f; L3.3a) Have students create an illustration to accompany their letter to Lapin that contributes to the overall theme of the letter. (SL.3.5) ○ Allow the students to use technology to produce and publish their writing. (W.3.6) Combine the letters written by each group into a class book entitled, “Dear Lapin the Rabbit.” Place the finished publication in the classroom library for students to read and refer to throughout the unit. (RF.3.4a-c) • Additional writing lessons²³ from LearnZillion for <i>The Tale of Peter Rabbit</i>.

²¹ http://www.timrasinski.com/presentations/multidimensional_fluency_rubric_4_factors.pdf

²² <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/small-group-reading>

TEXT SEQUENCE	TEXT USE
<p>LESSON 9:</p> <p><i>Tops and Bottoms</i>, Janet Stevens (Audio recording of <i>Tops and Bottoms</i>) (Note: <i>Tops and Bottoms</i> is sometimes included in grade 3 basal textbooks.)</p> <p>“Lapin Plays Possum,” pages 24-31, from <i>Lapin Plays Possum: Trickster Tales from the Louisiana Bayou</i>, Sharon Arms Doucet</p>	<p>TEXT DESCRIPTION: Both folktales tell the story of the rabbit that outsmarts his “friend” by always finding a way to take the best part of the harvest and leave nothing but the useless remains for his “friend.”</p> <p>TEXT FOCUS: Even though the rabbit character in both stories is very similar, the characters of Bear and Bouki are very different as are the crops grown. Focus on how the author’s changes make “Lapin Plays Possum” a Cajun version of the same story. Have students continue to add to their Tricky Vocabulary section, rabbit character chart in the Lapin Literacy section, and the Class Lapin Traits Chart. Students can also write an essay comparing and contrasting the two tales, focusing on how the language, setting, and thoughts and actions of the secondary characters (i.e., Bouki versus Bear) create differences in the stories. (RL.3.9) Students should read <i>Tops and Bottoms</i> independently or as a paired reading exercise. (RL.3.10, RF.3.4a-c)</p> <p>Possible questions:</p> <ul style="list-style-type: none"> • In <i>Tops and Bottoms</i> the author writes that Hare and Mrs. Hare “cooked up a plan.” Explain the problem the Hares are trying to solve with their plan and the solution they propose. (RL.3.1, RL.3.2, RL.3.3) • How is Bouki’s motivation different from Bear’s? How does that change the actions of Hare or Lapin? (RL.3.2, RL.3.3) • Compare and contrast the crops that are being planted in each tale. What do the differences reveal about the setting? (RL.3.1, RL.3.3) • How are the rabbits in <i>Tops and Bottoms</i> and “Lapin Played Possum” alike? (RL.3.3) • How are the rabbits in <i>Tops and Bottoms</i> and “Lapin Played Possum” different? (RL.3.3)
<p>LESSON 10:</p> <p>“The Great Race” from <i>The Classic Tales of Brer Rabbit</i></p> <p>“The Trickster Tricked” retold by S. E. Schlosser</p> <p>“Rabbit Plays Tug of War” retold by S. E. Schlosser</p>	<p>TEXT DESCRIPTION: In these short stories, the mischievous rabbit’s behavior finally catches up to him. “The Great Race” and “The Trickster Tricked” are both versions of The Tortoise and the Hare in which the slow turtle actually beats the speedy, yet arrogant, rabbit in a race. In “Rabbit Plays Tug of War,” the rabbit learns his lesson after fooling two snakes. “Brer Fox, Brer Rabbit, and the Tar-Baby” tells the story about the time that Brer Fox finally gives the rabbit a dose of his own medicine. Finally, “Brer Fox, Brer Rabbit, Brer Bear, and the Peanut Patch” shows readers how close Brer Rabbit can come to getting into real trouble because of one of his tricks.</p> <p>TEXT FOCUS: These tales provide opportunities to discuss how a character’s negative actions contribute to a series of events. Students can ask questions that focus on recounting events of the selections, describe and analyze characters’ actions, and determine lessons learned from the text that are connected to the unit focus. Also, as these texts have similar characters, students can compare similar themes, settings, and plots of stories, while noting differences that can be attributed to culture. (RL.3.2, RL.3.3, RL.3.9)</p>

²³ <http://learnzillion.com/lessonsets/669-writing-opinion-essays-in-response-to-the-tale-of-peter-rabbit>

TEXT SEQUENCE	TEXT USE
<p>“Brer Fox, Brer Rabbit, Brer Bear, and the Peanut Patch” from <i>The Classic Tales of Brer Rabbit</i>, Joel Chandler Harris</p> <p>“Brer Fox, Brer Rabbit, and the Tar-Baby” from <i>The Classic Tales of Brer Rabbit</i>, Joel Chandler Harris</p>	<p>MODEL TASKS</p> <p>LESSON OVERVIEW: Small groups each read a different text. Each group creates a reader’s theater script based off a summary of their assigned story. Students perform the reader’s theater while others track the differences on a Somebody-Wanted-But-So chart.</p> <p>READ AND UNDERSTAND THE TEXT:</p> <ul style="list-style-type: none"> • Conduct a class discussion in which students identify common behaviors among the rabbit characters in the various folktales. Prompt students to refer to their rabbit graphic organizer in the Lapin Literacy section of the Louisiana Learning Log. (SL.3.4, SL.3.6) To promote active participation, have students use hand signals.²⁴ (RL.3.1, RL.3.2, SL.3.1a-d) • Divide the class into small groups with at least one expert student reader in each. Assign each group a different folktale. Have students read their folktale in the group, taking turns reading different sections of the story aloud. (RL.3.10, RF.3.4a-b) • In each group, have students complete the following tasks: <ul style="list-style-type: none"> ○ Add words to the Tricky Vocabulary section of the Louisiana Learning Log. ○ Add details from the tale to the rabbit graphic organizer in the Lapin Literacy section of the Louisiana Learning Log. ○ Write a summary of the tale. (RL.3.2) (Teacher Note: Circulate around the room making sure that students are including a central message and supporting details.) <p>EXPRESS UNDERSTANDING:</p> <ul style="list-style-type: none"> • After the groups have come up with an agreed-upon summary, explain to the students that they are going to create and perform their own version of a Cajun Trickster Tale based on their retelling. • Have the students brainstorm possible Louisiana elements they could change or add to their summary. For example, the setting of “Rabbit Plays Tug of War” could be Bayou Teche. Or, instead of the rabbit handing a grape vine, he could make a rope out of Spanish moss. Allow students to reference any informational texts about Louisiana during the brainstorming session including their third-grade Louisiana social studies text. (SL.3.1a) • Students work in groups to decide on the roles. Work with students to practice reading with expression and inflection²⁵ and performing²⁶ for peers. (RF.3.4b) Students also practice reading an excerpt from an already developed reader’s theater

²⁴ <https://www.teachingchannel.org/videos/teaching-strategy-active-listening>

²⁵ <http://web.archive.org/web/20060117000155/http://hometown.aol.com/rcswallow/VoiceInflection.html>

²⁶ <http://www.aaronshp.com/rt/Tips3.html>

TEXT SEQUENCE	TEXT USE
	<p>script.²⁷ (SL.3.4) Refer to different parts of the script using terms like <i>scene</i>, <i>character</i>, <i>dialogue</i>, and <i>stage directions</i>. (RL.3.5)</p> <ul style="list-style-type: none"> • Before the students begin writing, remind them they will be assessed on how well they were able to effectively engage in group discussions, recount folktales to determine the central message, use information gained from informational texts about a topic, read fluidly at an understandable pace, and produce writing in which development and organization are appropriate to the task and purpose. (RL.3.2, RI.3.7, W.3.4, SL.3.1b-d, SL.3.4) • Provide students with multiple opportunities for planning, revising, editing, and speaking practice over an extended period of time. (W.3.5, L.3.1b-i) • Teacher Note: Allow students to “perform” their tale through recording rather than live performance. For those choosing to do a live performance, encourage them to include props and/or visual displays to emphasize or enhance certain details of the tale. (SL.3.5) • As groups perform, ask the audience to record notes about each tale on the rabbit graphic organizer in the Lapin Literacy section of their Louisiana Learning Log. (W.3.8, SL.3.2, SL.3.3) • Then ask each group to lead a class discussion about the moral of the tale, including how the setting, plot, and morals are similar or different to other tales read in the unit. (RL.3.9, SL.3.1a-d, SL.3.4, SL.3.6) Prompt students to ask and answer questions and provide examples and details from the text when discussing the similarities and differences. Students should ask questions about the tale and the group’s presentation and script, including how they were able to add in Cajun elements.
<p>LESSON 11:</p> <p><i>Lapin Plays Possum: Trickster Tales from the Louisiana Bayou</i>, Sharon Arms Doucet</p> <p><i>Why Lapin’s Ears Are Long: And Other Tales from the Louisiana Bayou</i>, Sharon Arms Doucet</p>	<p>TEXT DESCRIPTION: Both stories feature the main character of Lapin the Rabbit and are written by the same author, Sharon Arms Doucet.</p> <p>TEXT FOCUS: Both of these texts have been read and analyzed throughout this unit. Rereading sections of these texts provides opportunities for comparing similar themes, settings, and plots between stories with similar characters. (RL.3.2, RL.3.3, RL.3.9) These stories can also be used in preparation from the culminating writing task.</p> <p>MODEL TASKS</p> <p>LESSON OVERVIEW: Students will compare the central message in both stories, then work independently to conduct a short research project about rabbits and write an opinion piece about why rabbits are always portrayed as “tricky” characters. How do the stories draw on real characteristics? How do they exaggerate characteristics? (RL.3.1, RL.3.2, W.3.7)</p>

²⁷ <http://www.teachingheart.net/readerstheater.htm>

TEXT SEQUENCE	TEXT USE
	<p>READ THE TEXT:</p> <ul style="list-style-type: none"> • Have student pairs review their rabbit graphic organizer from the Lapin Literacy section of their Louisiana Literacy Log. • Select three to five selections from any of the stories in both books for rereading and comparing and contrasting the settings, plots, and themes of the stories. Project or display the sections for students to partner read.²⁸ (RL.3.10; RF.3.4a, c) • As students read, have pairs locate details or examples from the passages to further support the similarities and differences between the settings, plots, and/or themes in the selected stories. Record those details or examples on the rabbit graphic organizer. • Have students review the Class Lapin Traits Chart begun in Lesson 4 and reread sections (i.e., pages 4, 21, 22, 27, and 35 of <i>Lapin Plays Possum</i> and pages 1 and 21 of <i>Why Lapin’s Ears Are Long</i>) of the texts. Record specific evidence from the text about Lapin on the class chart: What new ways is Lapin described in the story? What words are used (e.g., <i>trickster, prankster, scoundrel, rogue, crafty, cunning</i>)? What do these words mean? How are they used in the sentence? (For example, which words are adjectives and describe Lapin? Which words are nouns and are names for Lapin? What is their purpose in the sentence?) (RL.3.4; L.3.1a; L.3.4a, d) What do these words make you think of? How are these words related? (L.3.5b-c, L.3.6) <p>UNDERSTAND THE TEXT:</p> <ul style="list-style-type: none"> • Conduct a Socratic seminar²⁹ in which students explain, using details or examples from the reread passages, what they learned about the Louisiana settings, plots, and themes from reading the folktales about Lapin the Rabbit. (RL.3.2, RL.3.9) Then have students answer the following questions: Is Lapin a good trickster? What traits, actions, etc., helped or hurt Lapin in tricking other characters? (RL.3.3) <ul style="list-style-type: none"> ○ Allow students to prepare for the seminar by discussing their answers to the questions with a partner and gathering identifying details and examples from the texts from their rabbit graphic organizer. Have the pairs take notes on how they would answer the questions. (RL.3.1, W.3.8, SL.3.1a) ○ During the seminar, divide the class into two circles with one partner in the inner circle and one partner in the outer circle. (SL.3.1b) Have the inner circle discuss the questions for a certain time limit using accountable talk.³⁰ (RL.3.1, SL.3.1c-d, SL.3.4, SL.3.6) As the inner circle discusses, have the partner in the outer circle take notes from what the speakers are saying. (W.3.8, SL.3.3) Then have the pairs come back together to discuss how the seminar went and to

²⁸ http://www.fcrr.org/studentactivities/F_015c.pdf

²⁹ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

³⁰ <http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class>

TEXT SEQUENCE	TEXT USE
	<p>identify additional points they can make and locate examples or details they can provide, etc. Have the students swap positions and repeat the process.</p> <p>EXPRESS UNDERSTANDING:</p> <ul style="list-style-type: none"> • Have students work in groups to determine a central message or lesson from all the texts and explain how it is conveyed through how the characters’ actions affect the course of events. (RL.3.1, RL.3.2, RL.3.3, RL.3.5) Have students record their lesson and reasons on chart paper or using technology (including proper capitalization of chapter titles and use of possessives), and post the organizer for the class to view. (RL.3.9; W.3.6; L.3.2a, d) Then use the various responses to conduct a brief class discussion about the various messages and lessons determined from the text. (SL.3.6) How are trickster tales both entertaining and educational? The introduction of the Classic Tales of Brer Rabbit says, “For these stories aren’t just about rabbits and foxes. These are stories about all of us.” What does the author mean by this statement? (RI.3.1, RI.3.2) • Have students conduct a short research project about rabbits. (W.3.7) Provide students with a set of questions to answer about rabbits, such as: <ul style="list-style-type: none"> ○ What are the physical characteristics of rabbits? ○ Where do rabbits typically live? ○ What do rabbits generally eat? ○ What are some famous rabbit characters? Think about TV characters, stories, culture, holidays, etc. ○ How are rabbits viewed throughout the world? ○ What are some interesting facts about rabbits? • Ask students to use teacher-provided resources (print and digital) to locate various answers to the questions. Make sure students take notes. Model as needed. Possible digital sources for research: <ul style="list-style-type: none"> ○ http://www.buzzle.com/articles/rabbits-as-pets-pros-and-cons.html ○ http://www.verlannahill.com/BunnyFacts2.htm#who ○ http://www.onekind.org/be-inspired/animals a z/rabbit/ ○ http://www.hopperhome.com/rabbit fact sheet.htm • Following the research, ask students to sort their notes into two different categories: (1) Facts or Characteristics Represented in Rabbit Stories and (2) Facts or Characteristics Changed in Rabbit Stories (W.3.8) • Then have students answer the following in writing: How do the stories represent, exaggerate, or change the real

TEXT SEQUENCE	TEXT USE
	<p>characteristics of rabbits? (W.3.10) Record the sorted notes on a T-chart or similar graphic organizer. Record the written response in the My Thoughts section of the Louisiana Learning Log.</p>
<p>LESSON 12:</p> <p>“The Giant of La Costa Village” from Internet Story Club of America, S. Noël Rideau</p> <p>“M’su Carencro and Mangeur de Poulet,” J. J. Reneaux</p>	<p>TEXT DESCRIPTION: In “The Giant of La Costa Village,” a giant threatens to terrorize a kingdom unless they obey him and supply him with food. The villagers work together to outsmart the giant and send him sailing away. “M’su Carencro and Mangeur de Poulet” is a Cajun folktale about a buzzard who trusts in le Bon Dieu (“the good God”) and a chicken hawk who tries unsuccessfully to prove the buzzard should depend on himself rather than le Bon Dieu.</p> <p>TEXT FOCUS: “The Giant of La Costa Village” emphasizes the classic role of a folktale as a way to teach a lesson to the reader while getting the best of an antagonistic character. “M’su Carencro and Mangeur de Poulet” also teaches an educational and entertaining lesson.</p> <p>MODEL TASKS</p> <p>SAMPLE SUMMATIVE TASK: Cold-Read Task and Culminating Writing Task</p>
<p>LESSON 13:</p> <p>Folktales from the unit</p> <p><i>Writer’s Toolbox: Learn How to Write Letters, Fairy Tales, Scary Stories, Journals, Poems, and Reports,</i> Nancy Loewen</p>	<p>MODEL TASK</p> <p>SAMPLE SUMMATIVE TASK: Extension Task</p>