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NEUROLINGUISTIC PROGRAMMING AS OBSERVATIONAL AND
MEDIATIONAL STRATEGIES IN TEACHING PRIMARY-LEVEL
ENGLISH AS A SECOND LANGUAGE

A Project
Presented to the
Faculty of
California State University,
San Bernardino

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
in
Education:
Teaching English to Speakers
of Other Languages

by
Amber Lee Hishmeh

June 2005

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Approved by:



Dr. Lynne Diaz-Rico, First Reader

May 25, 2005

Date



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ABSTRACT

This project presents five teaching methodologies that comprise innovative techniques for the primary classroom. One approach, Neurolinguistic Programming (NLP), and its uses will be explored in the English-as-a-second-language classroom. Additionally, the design for a teacher-training workshop is provided for instructors to learn to apply NLP in the classroom as well as incorporate storytelling, music, Total Physical Response, and Suggestopedia. The workshop will cover a definition of NLP along with background information. It will present educators with knowledge on how to use NLP with students as well as provide instructors with materials and references. The workshop will also present the importance of using NLP in the English-as-a-second language classroom. As the model in Chapter Three shows, NLP can be used as an observational tool and mediational strategy. As an observational tool NLP uses techniques such as eye-accessing cues, anchoring, and body language. As a mediational strategy, it also employs techniques such as coding strategies, reframing thoughts and resolving inner conflict. All of these techniques and their relation to NLP are explored in the project.

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CHAPTER ONE

INTRODUCTION

Background of the Project

The cultural and linguistic diversity of America's school population has increased dramatically during the past decade, and is expected to continue to do so. Southern California has been affected by a growing number of Spanish-speaking immigrants, migrating north into U.S. border towns and surrounding areas. From a cultural perspective, these immigrants and their children bring a rich cultural presence and add to the rich diversity of this state. However, the problem remains of addressing the educational needs of these children. Educators face the challenging task of helping these children learn English and succeed academically.

Additionally, even more pressure is put on educators with laws such as "No Child Left Behind" (2001) requiring that all English-as-second-language (ESL) students, including immigrant children and youth, develop English proficiency and meet the same academic content and achievement standards that are expected of native speakers of English. As an educator in the field of teaching English to speakers of other languages, I know this is

something that every educator has dreams of accomplishing. Most educators have students' best interests at heart when it comes to teaching and providing children with the tools they need to be successful. However, the truth of the matter is that every year the state withholds more and more money from successful bilingual programs for these children. In many of the school districts, no bilingual programs are offered. The Riverside Unified School District offers an early-exit bilingual program in which most ESL students have been unsuccessful.

Factors that Affect Second-Language Learning

Educators are faced not only with the complexities of school and education, but also with external factors, such as transient and migrant students. As an educator, it is very disheartening to see an English Learner have to move away after having made little progress. Another external factor is parents who speak little English, and are therefore not able to provide their children with primary-language instruction.

The biggest factor that faces teachers is inadequate pre-service training in ESL. In my experience, not one of my classes prepared me for English-as-a-second-language teaching. Additionally, not one was based specifically on any theories of second-language acquisition. Surprisingly,

the State of California does not require this of teachers, and therefore my teacher credential program did not provide this training. I felt like I was underprepared to meet the demands of these children. This changed for me when I made the decision to go to graduate school. I consider my graduate training to be one of the most valuable paths I have ever chosen.

Teaching Methods

Since my experience in graduate school, I have noticed that several colleagues I have worked with at the primary level lack the subject knowledge and teaching methodologies needed for successful English language development. As they teach, they present a dry textbook lesson, followed by a worksheet. These teachers are underprepared for the challenges of ESL.

For example in kindergarten most ESL students enter school with little fluency and are very scared to speak. It is the role of the teacher to put that child at ease and to help them learn English in a manner that mimics how they learned their native language. In addition, it is also the role of the teacher to present and teach language in a way that is fun and exciting, and that produces little or no anxiety. I am suggesting that Neurolinguistic Programming (NLP) be explored as one main technique for

language learning in the primary classroom. NLP provides a model for instructors to use as an observational tool and mediation strategy. The components of this model will include diagnostic and mediational tools that are rooted in NLP, along with ancillary mediational approaches. These approaches will include Total Physical Response, storytelling, music, and Suggestopedia.

Target Teaching Level

The majority of teachers who graduate from teaching programs apply to public districts and are hired to teach in a full-inclusion classroom. Almost all educators are faced with the problem of being underprepared. They are given a textbook from which to teach, and presented with standards that require them to successfully move students through the different phases of second-language acquisition. In addition, they are given strict regulations on when to teach English language development (ELD), as well as expected to have activities in place for the native speakers of English.

My present target teaching level is kindergarten, and at this level it is crucial that students receive a strong beginning to their schooling. Neurolinguistic Programming as a mediational device will be useful at this level. This will give instructors the insight they need to observe and

mediate the individual needs of the child. Providing this level of support at this early stage of education will help alleviate future educational difficulties.

The Purpose of the Project

The purpose of this project is to give primary teachers some effective strategies that can be used with kindergarten students that align with the way in which these students acquired their native language. These creative teaching methods and strategies are explored in a theoretical framework that provides teachers with a model to teach children English through mediational and observational strategies. This project also addresses the need for educators to incorporate Neurolinguistic Programming as a means for multisensory learning.

Content of the Project

This project explores five main strategies for brain-compatible learning. The project serves as a resource for kindergarten ESL educators to explore more creative multisensory teaching strategies.

This project consists of five chapters. Chapter One describes the challenges of teaching in a state with high immigration. Background information, content, and significance of the project are also explored in this

first chapter. Chapter Two presents a review of current research literature that addresses five important teaching methodologies and strategies: Neurolinguistic Programming, Suggestopedia, music, storytelling, and Total Physical Response-Storytelling. Chapter Three provides a theoretical framework based on Neurolinguistic Programming as a diagnostic and mediational tool, along with ancillary approaches. Chapter Four explains how the theoretical model can be incorporated into a workshop for teachers. Finally, the Appendix contains an NLP workshop to train teachers on how to use and apply NLP strategies in the classroom.

The Significance of the Project

The significance of the project is that it provides kindergarten educators with a combination of teaching methodologies. These methods are a step in the right direction for preparing teachers to understand how children acquire language and for allowing teachers to incorporate this into their teaching. This project combines storytelling, music, Total Physical Response, Suggestopedia, and Neurolinguistic Programming into a framework. These strategies are key in the kindergarten classroom in promoting low anxiety and helping keep

students' affective filter low to promote successful second-language learning.

CHAPTER TWO

REVIEW OF THE LITERATURE

Neurolinguistic Programming in the Foreign/Second Language Classroom

By using neurolinguistic programming (NLP) to understand the complexities of human thinking and communication, teachers in foreign/second-language classrooms gain new methods of teacher-student interaction for promoting language development and communication. This brief overview of NLP provides a definition, some history on the development of the field, a look at various accessing cues used for information retrieval, and some uses for this information in the foreign/second-language classroom. The NLP model also suggests innovative teaching strategies to apply to non-native speakers of English to enhance dialogue in the ESL classroom.

Background of Neurolinguistic Programming

Hager (1994) pointed out that NLP, developed by Richard Bandler and John Grinder in 1978, is a field that combines nonverbal feedback and language patterning in order to produce rapid behavior change. Rather than a fully formed theory, NLP resembles more a model with a set of useful procedures to enhance conversation, especially in the foreign-language classroom. Childers (1985)

explained that the NLP model promotes understanding of how people organize their experiences, make decisions, act creatively, and are motivated to learn. By understanding this model, teachers can increase their communication skills and use techniques and strategies that match their students' sensory modalities for learning.

Bandler and Grinder (1982) suggested that the main principle underlying NLP is that people experience the world differently because each person develops senses based on the world around them. This understanding of the world as it relates to personal experience is dependent upon sensory information that is first processed at the unconscious level, experienced internally, and then manifested in external behavior. The internal responses are communicated through language patterns, and by understanding these patterns people are then able to understand the internal and external worlds of others. The five primary ways of experiencing the world are visual seeing, hearing, feeling, smelling, and tasting. The NLP model only deals with the following: visual (seeing), auditory (hearing) and kinesthetic (feeling). As Knowles (1983) pointed out, each of these sensory channels corresponds to a physical location in the brain where experiences are sent, processed, and stored. The

experiences that are stored become an appearance of a model that is referred to as a representational system.

One effective application of NLP, according to Hager (1994), is in the classroom, as a diagnostic practice for discovering the default communication style of a given student. The model becomes a strong tool for teachers when the instructor knows which system is preferred by the student. After careful assessment, the teacher can apply useful techniques to help students, by teaching to their proper learning styles and matching the predicates, or typical word style, used in their communication styles.

Eye-Accessing Cues

A person's information-access system, which retrieves information in the brain, is identifiable through careful observation. Many scholars in the field of NLP believe that a good way to determine the individual sensory system of a student is to ask a series of prompts. For example, McCabe (1985) explained that the retrieval system in the brain is easy to identify through observing patterns of involuntary eye movement. The model is as follows: when retrieving a memory, a visual learner glances upward; an auditory learner glances from side to side as eyes remain level; and a kinesthetic learner glances down and to the right. Minor characteristics of the visual learner include

facial expressions and body interactions. Auditory learners tend to position themselves within a good hearing range from the communication partner. Kinesthetic learners rely on feeling to make sense out of what is taking place around them, and they place themselves in a close proximity to those with whom they are communicating so as to be able to touch them. Partridge (1985) suggested that once the proper VAK system (visual, auditory, kinesthetic) has been determined for a student, then the preferred language style will correspond. For example, if it were observed that a certain student was a visual learner, then the teacher would conclude that the student is using visual language and should be taught with visual teaching techniques.

Breathing Techniques

Breathing is another direct way of detecting and changing biological states to affect learning. The physical state of the body plays a big role in calming the body down. It is recommended that breathing techniques precede any other technique in NLP (O'Conner, 2001). According to Bandler and Grinder (1982), breathing changes constitute a powerful indicator of the accessing mechanism that the student is using. The visual learner's breath high and shallow in the chest; this helps to access visual

attention. A kinesthetic learner will have deep, full breathing in the stomach area, and the auditory learner will have even breathing in the whole chest, often accompanied by a prolonged exhale. Thus, for proper assessment of language in the VAK model, the instructor should rely on the analysis of the learner's breathing habits.

The Use of Predicates

The process of retrieving additional information about the learner is augmented through the use of predicates. A predicate is a word to describe the portion of experience that corresponds to the processes and relationships involved in that experience. For the purpose of NLP, predicates can be divided into the following categories: visual, auditory, and kinesthetic. The teacher's goal is to understand and identify the types of predicates that students are using to describe their world so as to place them in the proper VAK system. The types of predicates a visual learner will use are look, see, and picture. Kinesthetic learners will use words like feel, hold, and handle. Auditory learners, on the other hand, will use words like hear, say, and listen. Once eye-accessing cues and predicate use are determined in the student, then the teacher can be an effective communicator

and the student-teacher interaction will reach a deeper level.

Using Neurolinguistic Programming in the Foreign Second-Language Classroom

The most general way of teaching foreign-language students is by using drills, realia, and games (Sweeney, 1994). By using games and realia, the teacher can produce effective language learning with little learner stress (Rose, 1985). However, not all members of the class will respond to these particular teaching methods. Teachers that are interested in using the NLP model need to be aware of their own representational systems (which VAK system they most commonly employ), then be able to identify their student's VAK system by paying proper attention to eye-accessing cues, breathing, and predicate use. Torres and Katz (1983) believed that one of the best strategies is matching predicates, so that the teacher and the student are using the same representational system. They believe that this communication fosters a sense of trust and understanding, because they both are succeeding in a clear and direct line of communication. An example of a dialogue where the predicates are being matched is illustrated below.

Student (visual): "I just can't *see* myself doing any better."

Teacher (visual): "Well, I *noticed* recently that you *looked* confused."

It is assumed that not all teachers will immediately understand the NLP model; that is why attention has been paid to educating teachers about this model. McCabe (1985) suggested three strategies to incorporate into teacher training. First, teachers can practice talking, using the words preferred by students for each modality. Second, teachers can compose written sentences using the initial "V" for visual, "A" for auditory, and "K" for kinesthetic, and place these letters above the predicates to help identify their own modality preferences. Finally, teachers can tape-record conversations, take notes, and watch for ways to match the preferred mode of learners. Another important area in the application of NLP is the use of teaching strategies that can be effective in the foreign/second-language classroom.

Teaching Strategies in the Foreign/Second Language Classroom

Learning strategies that are based in NLP focus on visual, auditory, and kinesthetic activities. Visual memory is important for long-term activities such as

spelling, reading retention, and vocabulary. For the visual/auditory student, a reading-comprehension strategy would be to make a mental picture or concept of what is read. Sweeney (1994) believed that one NLP reading strategy is to train the brain to perform automatically when presented with any reading material. To do this, one would start by reading a sentence, pause to determine what it means, and then create a "picture" in visual space, moving the eyes upward simultaneously. This process should be practiced daily for fifteen minutes.

The use of visual anchors will help in reading retention; this strategy means an automatic response to a stimulus when it is applied. NLP calls anything that changes a physical state an anchor (Reese, 1985). One important thing to remember is for teachers to use material in which a child shows real interest. Reese (1985), in regard to spelling, noticed that bad spellers do not rely on any visual strategies to spell a word; this is due in part to how they process information. Based on this evidence, it is believed that most auditory learners tend to struggle with spelling. Therefore, teachers need to start with simpler words to build confidence and "chunk up" towards longer words.

The use of chunking plays a simple and powerful role in the NLP model. Chunking is believed to be a natural process based on the way the brain makes sense of information. Chunking is the process of breaking things into smaller pieces. The process of chunking teaches students how to manage their time effectively by giving themselves adequate breaks through stretching or walking, so that information can be stored in their long-term memory. These movements described above are used like a warm-up for the brain. The use of brain warm-ups like kinesthetic and breathing activities helps promote studying, test taking, and positive control of stressful situations. This is a way for the kinesthetic student to re-center and calm the body (Sweeney, 1994).

Other research suggested that material presented in the wrong modality gets in the way of student learning. Reese et al. (1985) asserted that a visual strategy for teaching spelling words would be to copy or have students work with colored paper. The use of colors is a form of anchoring, and it also appeals to the right side of the brain that is in charge of patterns, pictures, and visuals. Instead of reading a book to kinesthetic and auditory learners, Partridge (1985) suggested taking students on a "guided journey" where they concentrate on

movement, breathing, sound, and imagination. By using some of these learning strategies in a foreign/second-language classroom, student learning can be improved. Also, in NLP, concentration on improving the state of the learner is important. It is the job of the instructor not only to impart information, but also to help bring about a more positive state in the learner, perhaps working to alter the "state of consciousness" to a more positive one.

Reframing Your Thoughts

"Reframing your thoughts" is a term that comes from NLP and aims to change the "state of consciousness" in the student. Knight (2002) asserted that this notion, while grounded in psychology, proves to have huge benefits in education. Instructors can incorporate this method into their NLP techniques. It can be done in a dialogue between the student and teacher. The process seeks to change negative behavior into positive behavior. The teacher acts as counselor towards the student. Over time, the instructor can use this student-counselor interaction to bring about positive changes within the student. The instructor's goal should be to promote positive attributes such as an ability to access desirable feelings and states, an ability to replace unwanted feelings with

desirable ones, and an ability to gain control over emotions.

The instructor can start this process by asking the student about their dislikes toward school. An example of a student's response might be as follows: "I think school is boring. I don't like learning things that are hard for me to understand. I don't like to sit at my desk all the time." After listening to the student's response the instructor can ask questions regarding these dislikes. For example, "What is it exactly you do not like about school? You are very smart, why don't you like to learn about exciting things?" After the instructor elicits a response from the student, the instructor can begin changing the environment for the student. To make this easier, the instructor can use the student's particular VAK system when teaching a new concept. The instructor will also want to mix up the day, and be sure to include kinesthetic movement for that particular child. Through these steps, the dislikes that the student has about learning will be solved and a more positive and desirable conscious state about school would develop (Knight, 2002). Matching a student's VAK preferences with appropriate teaching is a very important element in NLP and one that should be established over time.

Implications for Educators

Educators should learn to bring about a more positive "state of consciousness" in the student to seek optimal benefits in the NLP classroom. Instructors also need to practice the strategies for matching VAK systems for student-teacher communication. However, as a community of educators, teachers should move beyond just understanding the information, and towards applying the NLP model in the classroom. Educators need to take advantage of the information available in this field and share their experiences with others. The first step is determining students' primary representational systems, and then to keep these in mind for future lesson plans. The lessons that are presented in the classroom need to be consistent with the students' representational systems (Partridge, 1985).

The most influential understanding in accordance with the NLP model is that instructors need to get involved in their students' lives in order to learn about their learning styles and develop individualized ways of enhancing these styles. This teaching awareness is the most challenging step; but if teachers can move beyond this step, neurolinguistic programming offers great potential as a language-teaching tool.

Suggestopedia

Suggestopedia is an effective way of teaching English in the second-language classroom, and this method is a holistic approach towards learning that combines cognitive, emotional, and social factors. Suggestopedia has been used as a way to create both an accelerated and relaxed environment in the language classroom. Its techniques incorporate accelerated learning techniques through the use of suggestion activities. A humanistic approach to learning, Suggestopedia is thought to increase student performance using beneficial, therapeutic ways to increase students' self-esteem so they will enjoy the learning process. A brief overview of Suggestopedia will be provided as well as an examination of the theoretical principles that are related to this technique. Lastly, accelerated learning techniques that were developed out of Suggestopedia will be addressed.

Background of Suggestopedia

Dr. George Lozanov, a Bulgarian medical doctor and psychotherapist, is responsible for the scientific studies that resulted in Suggestopedia (Bancroft, 1999). Lozanov believed that "supermemory" can be achieved by a suggestive setup, sending stimuli or signals directly towards the memory reserves of the unconscious to train

the brain to use more reserves, and to make the unconscious reserves more amenable to conscious expression. Schroeder and Schroeder (1979) stated that these types of programs are designed to help block fear, self blame, and negative self-images during learning. Schiffler (1992) stated that in this method, the teacher promotes learning through conscious or unconscious levels of communication. For Suggestopedia to work effectively, the student must be in a suggestible state "one of relaxed alertness" to enhance the effectiveness of suggestions from the teacher (Johnson & Marrow, 1981). Key elements in Suggestopedia are the theoretical principles that are used to produce a sense of motivation and relaxation in the students. Bancroft (1999) identified the five principles used in the Lozanov classroom as follows: authority, infantilization, double-planeness, intonation and rhythm, and concert pseudo-passiveness. Each of these principles will be discussed as follows.

Theoretical Elements in Suggestopedia

The theoretical elements are derived from the idea of unconscious mental activity. It is imperative that the learner be in a relaxed state of consciousness when questions are being delivered by a person of authority. Lozanov described authority as "the knowledge of one's

subject, a sense of responsibility, a feeling of patriotism, and devotion to a society, a sympathetic understanding of one's fellow humans" (Bancroft, 1999). When information is presented by a teacher or someone with authority, students become more "suggestible" towards the information given. Asher (1979) asserted that there should also be an emotional appeal to authority during the period of an aesthetic experience, because authority increases the student's motivation. Schiffler (1992) explained that there is an atmosphere of increased trust created in the classroom, and that the instructor needs to radiate understanding as the student reverts back to infantilization.

In Suggestopedia, infantilization means a "selective mental setup." Characteristics of a child are brought back to the learner such as spontaneity, confidence, and the ability to memorize. The memorization process is then believed to be an unconscious one that has no negative effects on the learner. For this to occur, there needs to be a positive environment that supports role-playing, singing, and games. Mateva (1997) believed that role-play in the context of the foreign-language classroom is connected with participation of the students in an unscripted, but often cued, dialogue in which they play

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the parts of other people. In the role-play situation, students are assigned a different name because if and when they make a mistake, it has a less inhibiting effect on performance. The role-play situation is self planned and self generated. Students are given the opportunity to choose the means and ends of communication in a series of interrelated situations, where they are able to reveal aspects of their lifestyles and relationship patterns.

The third technique in Suggestopedia is double planeness. This definition can apply to a student-teacher interaction as well as many other relationships. Blair (1982) emphasized the importance of the unconscious, which is generally nonverbal and communicates through facial expression, gesture, attitude, manner of speaking, and response to the total classroom environment. According to Lozanov's concept of double planeness, there is an enormous stream of diverse stimuli that emanates from the unconscious individual. Ultimately, this technique is used to promote authority, and to create a relaxed environment for the learner.

The fourth technique is voice intonation, in which particular accents correspond to the meaning of the spoken word. This technique is the most important with respect to increase in memory. Schiffler (1992) stated that in

Suggestopedia, the expression of speech affects the recipient through sensory content. When words are pronounced with a soft and solemn commanding tone, they exhibit a suggestive effect. Intonation achieves its maximum effect when the program to be memorized is presented in a rhythmic manner, with appropriate pauses between words and phrases.

The fifth technique, rhythm, is based on the belief that statements repeated rhythmically will have a greater suggestive effect than non-rhythmic statements. Rhythm gives the presentation a greater variability and maintains memorization at the optimal level. The various forms of rhythm have a penetrating, suggestive effect on the body.

The final principle of Suggestopedia is "pseudopassivity." The term implies that the learner is in a deeply relaxed state. The more relaxed the person, the more suggestible he or she becomes. Schiffler (1992) described the setting in which the appropriate music is played in the background, and the connection of authority, infantilization, intonation, and rhythm transforms the student into a state of pseudopassivity. Lozanov describes this as the concert setting, where breathing and techniques are accompanied with Baroque music. Quast (1999) examined the use of baroque music as a background

stimulus during various learning situations. By using trophotropic techniques, in which the teacher's voice follows the rhythm of the music, the music creates a gentle flow that relaxes and calms the students. Lozanov found that music activates the right side of the brain, causing the left side to be stimulated as well. The production of sound and visual stimuli is thought to send the information into the memory in a positive and enjoyable manner. Quast (1999) also pointed out that music has a very "therapeutic" effect that leads to the reduction of anxiety, aggression, and stress. These principles help set the tone and environment for the foreign/second-language classroom. With these principles in place, the following will describe various accelerated learning techniques that have been developed through the theory of Suggestopedia.

Accelerated Learning Techniques

Accelerated learning techniques are used as superlearning tools to help create "hypermnnesia," which are unusually exact or vivid memories that occur in a learning system. These tools have been expanded upon by Lozanov and his followers to develop techniques that facilitate quick learning with successful results. In the following section some of these techniques will be

discussed. An important part of Suggestopedia is rhythm and breathing.

Schroeder and Schroeder (1979) pointed out that rhythm and breathing seem to be at the heart of supermemory. It was found that when people breathed in synchronization with rhythmically recited material, learning was very successful. In the superlearning context, breathing is done in rhythm with the pulse. According to Lozanov (1978), in this relaxed state, mental and physical stress is alleviated and the student's powers of concentration are increased, allowing large amounts of language material to be absorbed in the classroom without conscious memorization. For this to take place several things need to occur in the environment. There needs to be a quiet surrounding, a mental device (sound or phrase), a passive attitude, and a comfortable position. The student will need to acquire the yoga mediation process of having eyes closed, muscles relaxed, and concentration fixed on breathing. These relaxation techniques will promote optimum success in the English-as-a-second-language classroom.

Schumaker (1991) asserted that students who are shy and unsure of themselves can be given opportunities through a superlearning technique called role-play. The

students in this context take part in occasional, externally devised, motivational situations, which engage them in interactional forms of speech. Mateva (1997) suggested that at the beginning of a course the teacher devise a situational framework wherein learners select a role, such as a name and profession, in accordance with their interests, and then sustain this role throughout the entire experience. This type of situation produces many acts of speech. In the early stages of learning, students are taught to take long and short speech turns; the ability to take long turns is important for effective information transfer. In order to achieve the desired results, teachers need to encourage a positive attitude when speakers attempt to express personal meaning through their new language. Teachers should never interrupt students or correct their mistakes when talking. Rather, teachers should employ echoing techniques to supply the correct utterance. Lastly, Savery (1973) extended this approach by using role-play as a dramatic activity. She believes that this type of activity helps more students relax and concentrate on meaningful communication in a given context.

Schumaker (1991) asserted that music played in the classroom facilitates a relaxed environment. Zemke (1995)

produced one of the best examples of an active concert, having Baroque music played as children enter a classroom and sit in comfortable seats. In the first session, the instructor assures the students that the tasks asked of them will be easy, relaxing, and enjoyable. The teacher then asks each student to read a certain segment of the text, calling on different students in turn. The idea behind this method is repetition without boredom. The music playing in the background then becomes livelier. Students are asked to breathe more deeply, while the teacher reads through different passages using different tones of voice. The students concentrate on the teacher and take in the words of the text. The learning is enhanced when the conscious and unconscious minds are unified. Zemke (1995) reaffirmed this point when he said that musical accompaniment helps lower the affective filter of the student.

Wagner and Tilney (1983) suggested that music is important to accelerated learning because it promotes the information-storage processes. Because the right hemisphere specializes in the processing of consonant music and the left in processing verbal stimuli, these pieces of information are interconnected in the memory, resulting in better information recall. Bonny and Savery

(1973) pointed out that music can also assist any sort of visualization activity, because it promotes vivid imagery, moods, and visual fantasy. Many different musical activities are related to altered states of consciousness. Accelerated learning taps into students' knowledge and experiences, while helping them become self-directed learners. Of course, there are many other factors that play a role in accelerated learning.

Additional Elements of Accelerated Learning. Other factors that affect the learning environment are lighting, temperature, acoustics, seating arrangements, and visual aids that enhance learning. King (1997) noted that a "joyful classroom atmosphere that encourages and produces internal chemical responses in students can help them solve problems in their own learning environment." Other elements such as music, imagination games, and verbal suggestions create a positive learning environment that keeps energy levels up and attention focused. Teachers need to become aware that students' emotional levels have a powerful affect on learning.

Lozanov (1978) suggested that teachers need to observe in the organization of instruction to promote the development of Suggestopedia. This method proves to be a

very promising strategy for teachers in the foreign/second-language classroom.

Music in the English as-a-Second-Language Classroom

Music in the context of second-language learning is often used to create higher interest and to promote motivation in ESL/EFL students. Music is relaxing and lowers anxiety levels in the classroom. In fact, musical activities can replace traditional grammar-based activities by providing more opportunities to enjoy learning. Many studies have been done in relation to music and learning retention, showing that music facilitates language learning in a wide variety of contexts (Abbott, 2002). Songs also can present an excellent tool for emphasizing rhythm, structures, and sounds of English. Music provides individuals with a way of communicating ideas and feelings openly in any situation. This paper addresses the way the brain processes music and the positive effect music has on language learning in the ESL/EFL classroom.

Music, Physiology, and the Classroom

Many important effects of music on second-language learning were discovered by the pioneer of brain-based learning, Dr. Gregov Lozanov. In fact, Lozanov was

responsible for the term Suggestopedia, an innovative theory of learning behavior that uses classical music from the Baroque era to enhance learning. It was found that certain movements in Baroque compositions have a tempo of about 60 beats a minute, similar to the pace of a human heart at rest. It is thought that listening to music such as this reduces the heart rate and blood pressure, thereby eliminating anxiety. It was also discovered that slow-tempo classical music had positive effects on children's "on-task" behavior and results in enhanced learning. Forrai (1985/1988) pointed out that one effect of music is to help children become more emotionally balanced and to develop desirable feelings and moods. Gustard (1983) examined the positive effects of music on learning and found music to be a motivational aid to teaching because it enhances critical thinking, cognition, affective skills, perception, interpretation, subjective expression, and understanding of fluency in speech. To understand the significance of music and its effects on the brain one must understand how the brain processes information.

Music and Brain Function

Campbell (1983) asserted that the brain is not totally symmetrical; many specialized functions are

centered primarily in the one hemisphere. The left hemisphere has the ability to process speech, language, and logic. The right hemisphere controls spatial activities. Each hemisphere specializes in certain tasks, while they constantly communicate with each other. Richards (1993) explained that the left brain breaks information into small, manageable pieces. It orders and categorizes material. In music it attends to notation and lyrics. It helps language processing by ordering and mediating sounds and words. The right brain uses visual imagery and metaphors rather than words and numbers. This difference illustrates the way information is received in the brain. It also suggests that research on lateralization and specialization of the hemispheres has important implications for teaching.

Gardner (1983) believed that there was a specific musical intelligence that could be enhanced by listening to natural speech. He initiated research that later evolved into theories of multiple intelligence, asserting that musical thinking, for instance, involves its own rules and constraints. Gardner also asserted that human beings learn through music by listening to others speak, by singing, by playing instruments, by listening to records, and by watching movement. This points to another

important implication of teaching a language through music: the role that hearing and listening play in the perception of music. This can be used to accelerate learning within the classroom.

The Effect of Music on Learning

Music affects feelings, and feelings affect learning. The right kind of music tends to have a relaxing and stimulating effect on the brain. Lozanov believed that music, when properly used, could help people bring into play more of their total capabilities and to engage the power of their minds more effectively for learning. Rauscher (1993) believed that music enhances learning in the following ways: by warming and energizing the learning environment, by relaxing and opening the mind for learning, by creating positive feelings, by promoting multi-sensory learning, and by accelerating the learning process. Music also plays an important role in culture and communication.

Abbott (2002) suggested that cultures have musical traditions because of the enjoyment people receive from creating rhythms and expressing feelings, ideas, and cultural values through lyrics. Music can easily facilitate song, and song can lead to play, happiness, and relaxation for the student. In summary, music has the

ability to facilitate ESL/EFL learning in the classroom, developing language abilities in listening, speaking, reading, and writing.

The Benefits of Music Listening

Abbott (2002) asserted that music increases retention. She argued this by explaining that people can still remember the lines to their favorite song from high school even after a long period of time. It is also believed that patterns produced through rhyme are known to aid in memory and enhance language learning. Activities with music lyrics such as dictation or cloze exercises are commonly used as listening activities to promote memory retention.

Music is a powerful medium through which listening skills can be taught (Saunders, 1977). Music incorporates intonation, tempo, accent, and rhythm. The counterparts in speech are inflection rate, stress, and speech rhythm. Saunders presented a hierarchy of these elements relevant to music teaching. The first is awareness of stimuli. The listener must be aware that the music is a stimulus. The second process is localization: the listener can identify the location of the musical source. Following these are the factors of attention, discrimination among sounds, suprasegmental discrimination, auditory memory, auditory

segmental memory (remembering the order of instruments heard), and auditory synthesis (making critical judgments based on the music heard). These factors need not all be in place for music to have a beneficial affect on learning, but these factors represent a possible hierarchy of musical knowledge within the student. Music gives students a chance to listen, think, react, see, and touch.

Promoting Children's Music-Related Learning

Teachers can help to recognize and apply musical organization through rhythmic experiences. Wright (1991) believed that asking children to identify familiar songs and rhymes aided in structuring student's attention. Because song lyrics are often repetitive, they can aid in acquiring syntax, lexical items, and segmentals. Additionally, this form of instruction can lend itself to chunking, which then can facilitate improved conversation.

Echo-clapping is another method that promotes children's musical knowledge. Students start with short phrases and then continue with longer phrases and clap syllables word by word. A variation of this is called the two-part rhythm, where phrases of a familiar song are used to create contrasting parts. For example, one group of students might chant and clap their hands to a song, while another group of students sings and claps to the same song

at a different time. This helps children build melody as well as rhythmic coordination. Another similar game is called "question and answer," where the instructor claps to the student and says, for example, "Baa baa black sheep, have you any wool?" and the student claps and sings, "Yes sir yes sir three bags full."

Regular exposure to rhythmic experiences can help children learn to interact rhythmically with others and maintain a sense of beat (Wright, 1991). Gardener (1983) suggested that early musical exposure helps strengthen musical intelligence, thus promoting learning in the classroom.

The Use of Music for Classroom Management and Learning

Music can be used to calm the listener and also to drown out classroom noise that might distract the learner. Lundsteen (1971) pointed out that students resent high noise levels as intrusions into their physical and mental privacy. Noise can influence both the effectiveness and dignity of teaching. It has been shown that loud noise disrupts students and limits concentration while inhibiting performance. Music has been used as an auditory background, establishing a positive psychological climate for learning. Studies have been done that suggest that

when music was played in the background of classrooms, noise levels lowered, and the behavior of loud students was ameliorated.

Meier (2000) asserted that there are many uses for music as a tool for learning in the classroom. He noted that playing music while students arrive to class can have a welcoming effect, warm the environment, create interest, and calm the mind. Wright (1991) explained that music played during breaks helps maintain a pleasant learning environment by keeping the students relaxed.

One strategy that can create a relaxed environment is called a mental-imagery scenario. Music is played in the background during problem solving, skill rehearsal, idea generation, and attitude setting; this is where special meditative music can enhance the mood.

Another learning strategy called "concert preview and review" consists of presenting the material to be learned, such as a spelling test, to the accompaniment of music. The review takes place when the music is played through the use of overheads, slides, posters, and computer-generated shows, while the same music used in the preview is played again.

Likewise, instructors can play music in the background during presentations, dramatic readings, and

classroom demonstrations. Many instructors teach thematically and play theme-related music that can be used to set the mood and complement learning. A final learning strategy benefited by music is rote memorization, whereby the learners remember key ideas, terms, and concepts to a song. Instructors can benefit from music during various group learning exercises such as group dialog, cooperative learning, peer tutoring, and idea generation.

Music and Language Learning

Lloyd (1990) pointed out that there are many practical purposes for music in regard to language learning. He suggested that singing and rhythm enhance the development of auditory skills. Music and chants also help with the integration of letter sounds, because students can recall the information through a familiar chant. Singing has been shown to help in the pronunciation of words by using the songs as scaffolding devices for memory. Mills (1991) recognized that rhythm helps increase memory and that choral reading helps children develop fluency and rhythm in reading while providing some students with a degree of safety. Rhythmic chanting in unison to poems, action rhythms and spelling words helps develop auditory-sequence abilities. To promote this type

of activity, children can say each word and chant each letter, or chant in syllabic patterns.

Movement in Music

A child's response to music is tied to an emotional and physical self. As mentioned before, the ear, the muscles, and the brain are inherently related through their functions as receivers and conveyers of musical sound. Musical sound often expresses itself in the child through movement. Meyer (1961) asserted that movement is important to a child's musical experience. He believed that children use movement for two main purposes: to satisfy an urge to explore the way their bodies move through space, and to communicate their feelings about the music they hear. Dehaan (1963) pointed out that the teacher's role in inspiring expressive musical movement can be to use descriptive words and pictures to stimulate the children's imagination.

Summary

Suggestopedia is responsible for popularizing the use of music in regard to the enhancement of learning. Practitioners have used Baroque music for learning, because this was the kind of music Lozanov used in his research. In addition, other kinds of music have been suggested such as New Age and jazz. The benefits of music

in regard to learning are extremely important. Music can produce relaxation and modify behavior. Music also aids in anxiety relief, motivation, cooperation, and learning in the classroom. In the context of the ESL classroom, singing and rhythmic patterns can help develop and strengthen auditory skills in the learner. Furthermore, music can be used in any classroom and with any student to promote engagement in successful learning.

The Benefits of Storytelling and Total-Physical-Response-Storytelling in English-as-a-Second-Language Instruction

Storytelling is defined most as using oral language in a social context to relate something heard, read, witnessed, or experienced. Storytelling is also commonly referred to as the oral interpretation of traditional, literary, or personal experience (Sitarz, 1997). Storytelling is used frequently in second-language learning to promote a more creative interchange between the teller and the listener. It is important to understand the main goals of storytelling, including communicating about people, ideas, and feelings. The goal of storytelling is not to focus on memorizing a plot, but on improvising, exploring, experimenting, and engaging in the story (Barton, 2000). The storyteller also must rely on

words, voice, body, and personality to convey a mood (Mallan, 1992).

Storytelling in the field of English as a second language is important because the storyteller has freedom of language and movement to add to the personal nature of storytelling. In working with children, storytelling has proved effective because of children's vivid sense of imagination and the sharing of their imagination with their counterparts. Storytelling has proved to be an effective method in the ESL class for the ways in which it evokes participation in language, vocabulary, and imagery, all parts of successful storytelling.

One important component that needs to be considered in storytelling is the stimulation of imagination, an important stage in the development of high-level thinking skills (Mallan, 1992). Storytelling provides children with opportunities to develop listening comprehension skills by giving them high exposure to many different kinds of stories. One of the most important goals in English-as-a-second-language instruction is to teach children how to become successful storytellers while developing their confidence as communicators.

Benefits of Storytelling

According to Brand and Donato (2001), storytelling serves the following purposes: (1) catharsis, (2) comprehension of story line, (3) expressive and receptive language development, and (4) aesthetic enjoyment. The first benefit is catharsis, which is successfully achieved using character imagery, role-play, and chant storytelling methods. Catharsis occurs when children are so involved in their own "role" that their heightened emotional state leads to a greater sense of enjoyment. To foster this development, encouraging children to reflect on events that occur in their own lives helps them attain a sense of wholeness as they look more objectively at themselves and their situations.

The second benefit of storytelling is increased comprehension skills. Comprehension is enhanced in children when they are able to act or do a retelling of the story they have recently heard. As Diaz-Rico (2004) suggested, children absorb meaning by investing their attention and interest in the plot and change of pitch, use of facial expressions, eye contact gesture, and body language. Using these strategies, comprehension and meaning also happen when children use symbols or abstract thinking during the role-play. A story retelling lends

itself to this kind of role-play, where children act out a familiar story.

The third benefit is the expressive/receptive language that occurs as a result of storytelling, the most important component of this activity. Brand and Donato (2001) suggested that children's expressive language (language they use aloud) is enhanced when they hear stories and learn words and language patterns. These stories increase their ability to understand the language they hear, which in turn increases both the quality and quantity of their own language proficiency.

Lastly, children love to fantasize; thus, when storytelling is done in a captivating manner, children benefit from the many linguistic, sensory, and artistic experiences of storytelling. Storytelling can also be used as a powerful tool to teach common themes to young children. The experience of storytelling, whether fantasy or fiction, can open children's minds to an exciting world.

Approaches to Storytelling

According to Brand & Donato (2001) there are eleven main approaches to storytelling: (1) group role-play, (2) traditional, (3) group telling, (4) adapted pantomime, (5) character imagery, (6) draw talk, (7) puppetry,

(8) chant, (9) felt board, (10) balloon, and (11) musical. Of these, the four most common approaches to storytelling for young ESL students are the traditional method, pantomimes, puppetry, and felt boards.

The traditional method of storytelling is the oldest method, which relies on character, sequence, climax, and conclusion. Morgan and Rinvoluceri (1983) suggested that the storyteller should model steps to encourage the listeners to share their thoughts afterward. This is an important component because foreign-language students have their own special aims in listening; they might allow meaning to pass them by because they are engaged with the structures or rhythm of speech used by the storyteller. For this reason, it is good to use props in storytelling, such as felt boards, balloons, and puppetry.

Similarly, McCaslin (2000) believed that the most successful storytelling is created through pantomime. Young children accept the act of pantomime as a natural means of expression. The act of pantomime can also be used as a warm-up for many other kinds of dramatics. It gives ESL/EFL students a way to participate in the story in a relaxed environment.

Another prop that improves storytelling with young children is puppetry. "Puppets and masks offer an avenue

of expression as the operator acts out the thoughts and feelings of the characters" (McCaslin, 2000). A common classroom practice called a story retelling happens when the instructor reads a story, and then, along with the students, summarizes the main parts. After the summary, children choose a puppet template and are instructed to act out their part from the story.

Additionally, primary-grade instructors may encourage student involvement by creating the backdrop to familiar stories or creating a safe space for the storyteller, such as a special chair with dim lights and a relaxed atmosphere. Diaz-Rico (2004) indicated that storytelling can be told by sitting or standing with a dramatic flair, or in a tight circle with the class drawn closely together. These things help to nurture a positive learning environment for communication activities when the learner is in a relaxed state.

Joining of Story and Drama

As Barton revealed, many times creative drama in the classroom is combined with story retelling. The instructor can use the story to provide the stimulus for drama, and the story can make the drama come to life (Barton, 1990). Drama becomes a tool for the exploration of ideas, relationships, and the language of the story. With young

children it is important to remember that they do not have to memorize a script when telling a story. However, they will need to learn how to recall small pieces of information about the story that summarize the most important parts for the child. In fact, McCaslin (2000) defined dramatic play as the free play of very young children, in which they explore their universe. The two main functions of creative drama for the purposes of storytelling are concentration and organization. In relation to concentration, students need to be taught the importance of having an idea, holding onto it, and knowing what to do with it. Additionally, organization is important because storytellers need to learn that there is a certain sequence in stories such as the beginning, middle, and end.

An effective way to sequence a story is by means of storytelling amplified through drama. Drama is very important as a means for successful storytelling. Through drama, children get to move, play, and dance in seemingly natural ways. As mentioned earlier, half the success of storytelling happens when the teller is in a relaxed state. Movement helps the bodywork through relaxation. Howard Gardner looked at musical-rhythmic intelligence and suggested that it was the earliest of all forms of

intelligence to evoke emotion in the small child, which has a great effect on communication (Brand & Donato, 2001). Diaz-Rico asserted that "Drama is a language laboratory for oral communication skills, enabling students to acquire speaker-listener experiences and increase ability to decode and encode ideas" (Diaz-Rico, 2004, p. 210). There are certain techniques that children enjoy which are valuable for gaining and holding their attention; dramatic storytelling is a good place to begin (Moore, 1972).

Communication Activities

Communication activities give students the opportunity to improve their accuracy in speech. Such activities give them a chance to use English more creatively and to extend their range of expression. Communication activities are useful in the second-language classroom because instructors can easily control the different levels, ranging from closely controlled to more open-ended questions. Activities such as these keep students motivated throughout the lesson.

As Chuang reports in Green's book, Storytelling and Technique, good storytelling techniques have certain characteristics. These are as follows: (1) a clearly defined single theme; (2) a well developed plot; (3) vivid

word pictures, pleasing sounds, and rhythm that represents different styles; (4) believable characters that represent qualities such as goodness, evil and beauty; (5) faithfulness to source material; (6) dramatic appeal; (7) appropriateness for the listeners. These are found in a variety of genres including heroic tales, science fiction, biography, or history. All of these genres require clear and careful preparation in terms of structure, key words, and ideas.

Communication activities should be done before the storytelling occurs in the classroom. The first step in communication activities involves relaxing the students, while they imagine the person who will tell the story. The second step is for the students to visualize what that special person is doing or saying. These activities are designed to relax children and provide them with fun activities that focus on everyone's contributing to oral sharing before the storyteller is chosen. These types of activities provide a rich storytelling experience for all young children.

Language Exercises

For purposes of language teaching and learning in the classroom, it is imperative that children learn how to communicate through many different means. For every story

told, there are numerous activities in which teachers and students can be involved. Beaty (1994) believed that telling and reading stories stimulates children's language skills. After the storytelling is finished, instructors can direct their students to sing, whisper, shout, or dance what they just experienced in the story. Students can take part in naming the characters and events, and predicting what happens next. Some students can take this farther by contributing to someone else's story and adding a different ending or making up a second version to the story. To involve the less-verbal child in the classroom, instructors may want to have them tell the story to a doll or draw a picture about it and explain it to the teacher. The benefit of storytelling is that it can lend itself to almost any kind of creative activities in the second-language classroom.

Storytelling Across the Curriculum

Mallan (1992) asserted that language curricula should involve children's using language in a variety of interesting and challenging activities that serve important purposes for them. Children learn best by doing, and doing involves learning about language. Storytelling is an active approach to language learning. Through storytelling, students gain confidence in communicating to

peers and teachers combining literary and personal experiences.

Another major objective of oral language is to learn the conventions of speech such as intonation, pitch, stress, and articulation. According to Mason (1996), there are many listening objectives available and much room to use storytelling to promote discussion. English learners can listen for detail of language and content, and also for the overall meaning (Mallan, 1992). One of the most important skills involved in listening is for the students to learn to discriminate what they hear, according to the strengths and weaknesses of a range of storytelling styles. Storytelling strengthens reading and writing. In writing, students learn to incorporate patterns of language of other stories in their own stories. Furthermore storytelling, if done correctly, can spark an interest in reading different literary genres.

Storytelling is a powerful tool that can develop many skills that students need. Stories provide children with a sense of imagination, and storytelling gives them power to engage in creative and imaginative learning. The oral sharing of stories in the English-as-a-second-language classroom enhances speaking and writing skills. Storytelling is seen as something in which almost every

child wants to take part. Additionally, there are different kinds of storytelling to fit all the needs of the different learners in a class. Another similar method to storytelling is called Total Physical Response-Storytelling (TPR-S). TPR needs to properly be discussed as to understand the benefits that come from this teaching strategy. Then TPR-S will be discussed as a means to utilize and expand acquired vocabulary by contextualizing it in high interest stories.

Total Physical Response

Total Physical Response (TPR) is a learning model methodology originated by James Asher (1979/1998), which is a stress-free approach to second-language acquisition. TPR instructors are required to physically and verbally model commands for students, who are encouraged to respond through actions. The basic characteristics of this approach are based on the belief that all people are biologically wired to acquire a language in a particular sequence. Asher (1979/1998) believed that schemata is visible in infants' acquiring their first language; he calls these schemata "language body conversations," when the baby responds to different commands by means of the use of its body. Asher (1979) asserted that the young child continues to internalize the sounds and patterns of

the first language with comprehension preceding production. When the child has internalized enough of the new language code, syntactic speech will occur.

TPR is an invaluable methodology because its principles are derived from Krashen's Natural Approach, in which he focuses on the critical period and comprehensible input. Cantoni (1999) pointed out that during TPR the teacher provides comprehensible input by introducing vocabulary within the framework of the lessons taught, vocabulary that is cognitively available from the learner's preexisting knowledge. Brown (2002) asserted that language teachers rely on TPR as the most effective method for long-term vocabulary retention.

The Principles of Total Physical Response

Asher (2001) asserted that Total Physical Response is seen in the interaction of infants and adults. The adult talks to the infant and the infant answers with a physical response. For example, the adult would say, "Look at me." The baby then would turn in the direction of the caretaker's face; this interaction would be called a "language body conversation." According to Winitz (1981), Asher theorized that speech cannot be directly taught to the student, just as a parent cannot teach their infant to talk. The child will be ready to talk after hundreds of

hours of comprehensive input. After the infant's understanding of the target language matures, speech will occur (Winitz, 1981). From birth to age two, this language-body conversation continues, but the infant's speech is limited to several utterances. The infant continues to display a continual understanding of complex sentences by physically responding to complex directions from the adult (Asher, 2001).

Comprehension Literacy

The first achievement in language acquisition is comprehension literacy. Comprehension literacy is when the child shows comprehension through body movements. Asher referred to this kind of comprehension as an intricate linguistic map internalized by the child before the child is ready to talk. When the child does talk, speech will be fragmented and distorted, and will not reflect a fluent understanding of the target language. Asher (1979) believed that throughout the child's development, production lags far behind comprehension. It is a "biological wiring," that is, set up so that talk will not be triggered until the infant has internalized enough details to form their own linguistic map (Asher, 1979).

Total Physical Response aligns with the way children develop their own language-body conversations and speech.

TPR is practiced through the use of body movements for several hours before students are asked to speak, allowing them to comprehend and build a linguistic map from right-brain movement to left-brain speech.

Application of Learning Model

Cantoni (1998) noted that TPR was a great departure from the audiolingual practices of asking students to repeat the utterances of their teachers. Instead, TPR can be applied to any level and any language, and does not force students to speak until they are ready. Kottler (2002) noted that TPR is best applied by modeling simply stated directions and using controlled vocabulary to build language, while students respond with appropriate actions. Brown (2000) noted that instructors should create a stress-free environment where learners do not feel self-conscious.

Asher (1979) asserted that this approach can apply to teaching in any language. In getting started with this approach, kindergarten to sixth-grade instructors should limit TPR to thirty minutes at a time. The vocabulary should also be limited to three vocabulary words a day. Herrell (2004) suggested that instructors give commands and wait for volunteers. He suggested that in the TPR

classroom, instructors should never call on students who are not ready to speak.

Vocabulary frequently related to the classroom works best for language learning, such as "desk," "door," and "pencil" (Kottler, 2002). Children will need this vocabulary in the initial stages of learning, and will respond well to commands that display this vocabulary. Instructors need to use their judgement in finding particular vocabulary needs in the classroom. Omari (2001) said that in kindergarten she sent home cassettes with her students, so that they could practice acting out the tapes with a parent at home. Herrell (2004) indicated that teachers should introduce games for additional practice. Once students get a feel for TPR they can give commands to their classmates.

The ideal group size for TPR instruction is from 20 to 25 students. The room atmosphere should have realia and themed prompts for TPR. For example, if the instructor is teaching a house theme, then one section of the classroom should have a poster of a bedroom, while the other side shows a kitchen, and so forth. The instructor then can have the students move through actions they might do in these settings, such as taking a shower, brushing teeth, and making the bed.

Another goal of TPR is to get everyone actively involved. Students are invited to sit or stand during different parts of the lesson (Asher, 1979). In the TPR classroom, most students in the normal range of ability are very successful. The success of TPR is that it has no age barriers and is stress free. It is said to be "brain compatible," which means that it follows the structure of how children learn a language. That is, it begins with "language body conversations" activated by the right side of the brain, and follows with speech production on the left side of the brain.

Asher (2005) recommended that TPR be used after students have made the transition to speaking, reading, and writing. Asher asserted that any new vocabulary item should be introduced by TPR and then reinforced in conversation and storytelling. TPR storytelling is different from regular storytelling because it is built on the beliefs and methods of TPR. As such, it is an innovative way to learn the target language.

Total Physical Response-Storytelling

Total Physical Response Storytelling (TPR-S), developed in the 1980's and 1990's by Blaine Ray, provides storytelling as a vehicle for acquiring vocabulary by contextualizing the vocabulary in high-interest stories.

TPR-S uses an effective tool for making a smooth transition from understanding a target language to speaking, reading, and writing the language. Students are invited to hear, see, act out, retell, revise, and rewrite stories in creative and original ways. Marsh (2004) indicated that TPR-S provides students with a consistent and comprehensible exposure to grammatically correct language. Ray and Seeley (2004) asserted that through TPR-S, students are allowed to proceed with natural-language acquisition, and fluency is promoted. This method, like regular TPR, is stress free and invites participation and increased motivation.

The Three Steps of Total Physical Response-Storytelling

Todd McKay, an expert in the field of elementary and middle school TPR-S, uses all the components of TPR. The difference between the three-step TPS-S model and regular TPR is that after students have internalized the batch of vocabulary and grammar in the target language, those vocabulary words can be used to tell a short story (McKay, 2000). Ray (2004) listed a three-step method for teaching storytelling: pre-teaching vocabulary, reading the story to the students, and students' reading for themselves.

The first step is vocabulary. The instructor writes down the word, gives the meaning in English, and displays it on the board. Another step is necessary for elementary-school students: they will need to see these words gestured or pantomimed. McKay (2004) suggested that the instructor needs to personalize the vocabulary by asking questions, or showing interest in follow-up questions. It is important to check for understanding after vocabulary has been introduced. It is up to the instructor to clear up any misunderstandings that occur in the student's first language.

The second step is for the instructor to read the story to the class. The first thing the instructor would need to do is choose an actor or actress from the class to dramatize the story. The actor's job is to perform the vocabulary word after each statement is read to the class. The instructor's job is to always ask questions that are low-level, open-ended, and creative. Ray (2004) indicated that some questioning should be bizarre, exaggerated, or personalized; he refers to these as BEP questions. Students should answer with an "oh" or an "ah" to check for comprehensible input. Lastly, the instructor will retell the story without the classroom actors, and rely on the vocabulary that has been previously introduced.

The last and final step in TPR-S is the reading component. Students are asked to translate the story while other students follow along. McKay (2004) asserted that translation into their native language is needed to explain grammar, because grammar is tied to meaning rather than a grammar rule. The very last process is to form a discussion for the reading, and relate it to the students' lives. Another example of this kind of conversation would be a discussion that capitalizes on the cultural information in the story; such discussions make the story meaningful to the students. An essential part of TPR-S, is a Personalized Mini-Situation (PMS) where the story focuses on key vocabulary from the story. A PMS story is an effective learning tool because it imposes no memorization or grammar rules for the students' to learn in a fun and personalized way.

Personalized Mini-Situation

Ray (2004) asserted that the heart of TPR-S is the personalized mini-situation, in which the student's learn the vocabulary and internalize the grammar. A Personalized Mini-Situation (PMS) story focuses on three words or key phrases that students need to be able to understand. The instructors will need to use these words 30-100 times in an half an hour's time. Mini-situations are more

interesting if they center on the lives of the students.

An example of a mini-situation is as follows:

Ben is sad. Ben is sad because he doesn't have Duke. Duke is a very large dog. Ben sees Duke and yells "hooray." Ben grabs Duke. Duke barks and wags his tail. Ben is happy because he has Duke.

Stories like the one above are effective, because the story is personalized: there is a boy named Ben, and he has dog named Duke. The student and students are receiving comprehensible input, because the stories are about their lives. Another requirement for mini-stories is that they should be exaggerated. This helps students because they hear and see language being used in new and interesting contexts. In any case, at the mini-story stage the language needs to be repetitive and varied.

The benefits of TPR-S are that it eliminates memorization, lengthy vocabulary lists, and complex grammar rules. Grammar and vocabulary are instead taught in an exciting forum where everyone has his or her own role. At the elementary level, this is an exceptional tool because children can play games and act out their parts in a stress-free environment. Additionally, this model follows all of the core TPR principles, including respect

for the silent stage, the need for comprehensible input,
and the emphasis on body movement before speech.

CHAPTER THREE
THEORETICAL FRAMEWORK

Neurolinguistic Programming as Observational
and Mediational Tools

An effective mode of instruction would be to combine Neurolinguistic Programming (NLP) in a model with other mediational approaches. Feuerstein (1980) described a Mediated Learning Experience (MLE) as an experience wherein "a human mediator is interposed between the stimulus and organism," and in which "the child acquires appropriate behaviors, learning sets, and operational structures" (p. 16). Feuerstein's observation that through MLE, "a great variety of orientations and strategies" become "crystallized" in the student is especially relevant in this project, where NLP is conceived as one type of MLE.

Neurolinguistic Programming (NLP) can be applied as a observational tool and mediational strategy that the instructor will follow in order to discover the correct method of instruction for a particular child. Through its emphasis on student thinking, language, and learning, NLP can be used to better understand the English learner. Further, through the application of NLP, educators can apply diagnostic tools to improve and extend second-

language learning. Four mediational tools are included in the NLP model. These four mediational tools were explored in Chapter Two, Review of the Literature.

Mediational Tools Ancillary to Neurolinguistic Programming that Accelerate Learning

The four mediational approaches that were chosen are related to NLP because of the multisensory element in each teaching methodology. Furthermore, these approaches are the most effective methodologies that teach to the Visual, auditory, and kinesthetic system of the learner. The four mediational approaches are storytelling, music, Total Physical Response, and principles of Suggestopedia. A brief discussion of each mediational approach will follow as well as its relevancy in the NLP model.

Storytelling. As a mediational approach, storytelling aligns with the VAK learning style of the student. The visual learner can rely on storytelling because of visual cues that decipher the detail and meaning of a lesson. Storytelling also provides other visual cues, such as group role-play, pantomime, imagery, and puppetry. In the primary English-as-a-second language classroom, it is important that instructors give students the opportunity to tell a story through these multisensory activities.

Music. A student with an auditory learning style responds strongly to music. Music has been proven to relax and lower students' anxiety levels. Music also provides language support in the primary classroom. Lyrical songs are also an excellent tool to teach English, because it emphasizes rhythm, structures, and sounds of English. Additionally, in the primary English-as-a-second language classroom, music is used to teach vocabulary and phrases through the use of chants and familiar tunes.

Total Physical Response. TPR appeals to students with kinesthetic learning styles. Students who learn kinesthetically learn best by movement and play. In TPR the child is not forced to speak until ready and interacts with the teacher through observation and movement. These mediational approaches are the most effective in teaching primary ESL.

Suggestopedia. As a mediational approach, Suggestopedia can increase a student's "state of consciousness" by providing instructors with a way to relax the student and alter the learner's state to a more positive one. Using three principles: Authority, double-planeness, and concert pseudo-passiveness. The first principle in Suggestopedia, authority, means that the child and the instructor have to build a trusting

relationship over time. This trust-based relationship will facilitate a more effective suggestible state. The second principle, double-planeness, deals with positive characteristics that the instructor needs to facilitate during a student-teacher interaction; these are facial expressions, gestures, attitudes, and positive environment. The last principle is concert pseudo-passiveness, in which music is introduced in the background of instruction. The instructor will need to teach breathing techniques to the student to alter the state of the learner. Additionally, Baroque music is played in the background of instruction, and the instructor's dialogue matches the rhythm of the music to create a gentle flow that relaxes and calms the student. These mediational approaches are a big component of the NLP tool along with the additional NLP techniques used as a diagnostic tool.

Neurolinguistic Programming as a Observational/ Diagnostic Tool

This chapter will discuss the model of NLP as being a tool of both mediation and of observation (see Table 1). The mediation tools related to NLP that are discussed in this chapter are coding strategies and the processes of "reframing thoughts" and "resolving inner conflict."

Table 1. A Model of Neurolinguistic Programming as an Observational and Mediational Tool

Neurolinguistic Programming as English as a Second Language			
<u>Student Traits</u>	<u>Diagnostic Tool</u>	<u>Mediational Tool</u>	<u>Additional Approaches</u>
VAK System:			
Visual	Eye-Accessing Cues	Coding strategy	Storytelling
Auditory			Music
Kinesthetic			Total Physical Response
States of Consciousness:			Suggestopedia
Emotional State	Anchoring	Reframing Thoughts	<ul style="list-style-type: none"> • Authority • Double planeness
Attention State	Body language	Resolving Inner Conflict	<ul style="list-style-type: none"> • Concert & pseudo-passiveness

Additionally, this chapter considers the following observational tools: eye-accessing cues, anchoring, and body language. All of these will be discussed as follows:

One of the first stages of NLP is to learn the particular VAK system of the student: A visual, auditory, or kinesthetic. Knight (2002) asserted that eyes give powerful cues to the way in we think, arguing that the way

in which students use their eyes indicates the kind of thinking that they are doing.

Eye-Accessing Cues. As a review, the first step in determining a student's VAK system is for the instructor to observe the particular eye-accessing cues of the student. For example, visual learners keep their eyes up and to the left. This helps them remember images they have seen before. An auditory learner, on the other hand, looks from side to side in order to recall hearing a specific piece of information. Lastly, a kinesthetic learner glances down and to the right in an effort to recall information by accessing external feelings and emotions. Once a student's VAK system is determined, the instructor can apply the correct mediation approaches to best help the needs of the ESL learner.

Anchoring. After the instructor has gained insight into the student's VAK system, the next diagnostic tool is anchoring. Not only is anchoring used to change the student's state of consciousness, but it is also used to enable instructors to teach students to control their different states of consciousness. Knight (2002) defined anchoring as an approach for enabling instructors to access a student's personal resources when needed. In

particular, anchoring is a way of managing and encouraging positive emotional states.

The first step of anchoring is to replace unwanted feelings within the child. This will require that instructors first learn what a student dislikes about school, about particular subjects, or about cultural issues more generally. Primary-level instructors will want to access the states that are crucial to the overall success of the child and, in particular, their success in language development. For example, instructors will want to get students to like school, to participate in instruction, and to pay attention in class.

The second part of anchoring is teaching the child how to access positive emotional states independently. Access cues such as sounds, images, smells, tastes, or those related to touch, can be used to trigger these positive emotional states. For example, if a teacher wanted to encourage verbal participation, this might be done in small steps. The first step might be having the student talk with a peer; the next step involves the teacher's providing verbal praise. Another step might be to have the student share an exciting item from home, and to follow up the sharing with more verbal praise. By this time, the child has been given many opportunities to

participate in a positive environment, and the student's state of consciousness has been altered regarding verbal class participation. In this new positive emotional state, students may begin volunteering to participate on their own.

Neurolinguistic Programming Body Language.

Instructors of NLP need to remember that observation of the student is imperative in promoting successful learning. In terms of student attention, instructors need to observe body language in order to detect what the student is thinking and how they are doing. In fact, according to Knight, non-verbal influences make up about fifty-five percent of communication (Knight, 2002).

Through the effective reading of body language, instructors can learn when to transition from a lesson and when to continue holding onto student attention. If a student's intonation, tone, and response seem to slow down, this could signal a failure to understand the concept being presented. Likewise, when breathing, eye movement, and body language are infrequent, the child most likely is off-task and not paying attention.

Through the use of eye-accessing cues, anchoring, and body language, NLP can help instructors learn about their

students. Once these diagnostic tools have been used, the next step is to use NLP as a mediation tool.

Neurolinguistic Programming as a Mediation Tool

After instructors have learned the student's VAK system by using observational eye-accessing cues as a diagnostic tool, the second step is to find the necessary mediational tool. Instructors of NLP know that all students use a variety of strategies in their daily lives. In NLP, a strategy is a sequence of thoughts and behaviors based on a set of beliefs and a sense of self (Knight, 2002). It is the instructor's job to find out what works best for the student and to employ those strategies.

Coding Strategies. One set of NLP strategies that works for all different VAK systems are those related to coding. Instructors can use coding strategies as a way to help students learn more successfully. The following is a situation in which a coding strategy would work. Take, for example, student A, who is a visual learner. The student might say the following: "I can't see the word (see) in my head." Matching the student's VAK system, the instructor would say, "Okay, close your eyes. What alpha friend can you imagine that makes the /s/ sound?" To this, the student might respond, "Oh I see. It's /s/. Sammy seal." As this example shows, instructors can use coding

strategies to foster effective communication between the learner and the teacher.

Reframing Your Thoughts. The next mediational tool in NLP is called "Reframing Your Thoughts." This tool is used in NLP to change the state of consciousness in the student. Reframing Your Thoughts can be done in a dialogue between student and teacher. The process seeks to change negative behavior into positive behavior. In this process of mediation, the instructor acts more like a counselor than a teacher. Over time, the instructor can use this student-counselor interaction to bring about positive changes within the student. Helping the student to reframe thoughts yields many positive behaviors in the student, including the ability to access desirable feelings and states, the ability to replace unwanted feelings with desirable ones, and the ability to gain control over emotions. This is a slow process, but one that should be established in the child.

Resolving Inner Conflict. The next state of consciousness NLP seeks to communicate is attention. As earlier discussed, one way to observe student attention is by reading body language. The mediational tool that best helps with attention is called "resolving inner conflict." NLP suggests that the symptoms of inner conflict sap

attention and energy. The first step in resolving a student's inner conflict is for the instructor to interpret what the student's symptoms are communicating to the self and to others; the next step is to help the child resolve the particular issue. Children with inner conflicts often become very unsettled, making their lack of attention in class profound. Once a student's inner conflicts are identified, instructors can begin making the child feel better. The resolution of inner conflict is a powerful technique that should be implemented in the classroom.

Summary

NLP provides an exciting model for reprogramming a student's state of consciousness and learning modalities. In addition, NLP can serve as a diagnostic and mediational tool for the English learner. Moreover, additional mediational approaches are available for teachers who would like to learn and apply a broader range of teaching methodologies.

CHAPTER FOUR

DESIGN OF TEACHER TRAINING WORKSHOP

The culmination of this project is the design of a teacher training workshop on Neurolinguistic Programming (NLP) for English-as-a-second language instructors (see appendix). The aim of this workshop is to educate instructors on NLP and its many possibilities in the kindergarten classroom. The training will provide NLP materials as well as sources where instructors can get information on additional resources. The workshop will present how to use NLP in the classroom in an innovative and exciting way. Instructors will learn how to observe their students' learning systems and present strategies to help students become more successful learners.

Furthermore, instructors will learn how to mediate the student's learning through a variety of approaches. The training will present interactive material in which instructors will participate. In addition, instructors will see examples of NLP definitions and strategies applied to real-life scenarios in the classroom.

The first part of the training workshop provides a definition of NLP as well as background of NLP and its founders. The second part of the training presents key

components of NLP that apply to education, such as VAK system, eye-accessing cues, breathing techniques, body language, predicates, anchoring, and chunking. All of these definitions will be taught interactively to the instructors. The third part of the workshop will provide instructors with examples of the use of NLP as both a tool of mediation and of observation.

Chapter Three provides a model that incorporates key components of NLP in a theoretical framework. This model is shown in Figure 1. The model presents ways of observing students' VAK systems and altering students' particular "states of consciousness", and diagnostic tools such as eye-accessing cues, anchoring, and body language. Once instructors have diagnosed student's particular VAK system and state of consciousness, instructors can begin acting as mediators. The model provides instructors with NLP mediational strategies, such as coding strategies and ways of reframing thoughts and resolving inner conflicts. In addition, the framework provides additional approaches for teaching to the VAK system of the learner. These approaches are all defined in Chapter Two: storytelling, music, Total Physical Response, and Suggestopedia.

After introducing instructors to the NLP model, the workshop demonstrates the importance of using NLP in the

English-as-a-second language classroom. In this section, three main reasons for the use of NLP are covered. Instructors learn that English learners, especially at the primary level, have a lot of fear about learning a second language, and at the start of the year they have a high affective filter. Through NLP, instructors learn how to lower the affective filter using conversations about what students dislike about school. In this way instructors can mediate these dislikes and turn a student's negative school experience into a more positive one. Additionally, by matching the VAK system of their students, instructors can facilitate learning by teaching in a way that allows the students' brain to process information more efficiently.

The second importance of NLP made clear in the workshop is that it teaches instructors how to observe and mediate, techniques which can be innovative and exciting. Using NLP as a mediational model provides the learner with every chance to succeed. Lastly, NLP helps children process information by giving them strategies that make sense in terms of how the brain processes information.

The last part of the workshop provides NLP materials, such as predicate practice, which can be used for learning to match the VAK system of the learner. An anecdotal

record sheet for instructors to discover the VAK system of their students is also provided. The training workshop also provides chunking organizers that instructors can duplicate and use to present organized information at the primary level. Additionally, NLP references include the two most important resources for NLP and education, sources that present additional strategies for further investigation.

In summary, this training workshop will provide instructors with a working knowledge of NLP, so they learn strategies for applying NLP in the primary English-as-a-Second Language classroom. Figure 1 is provided to facilitate the organization of the workshop.

<u>Part 1</u>	<u>Part 2</u>	<u>Part 3</u>	<u>Part 4</u>	<u>Part 5</u>
Present a definition NLP as well as Background Information	Present Definition of NLP terms that apply to education	Present educators with knowledge on how to use NLP with students (NLP as a Diagnostic Tool and Mediation Strategy)	Present the importance of using NLP in the English-as-a-second language classroom	Provide NLP materials and references

Figure 1. Content of Teacher Training Workshop

APPENDIX

NEUROLINGUISTIC PROGRAMMING AS AN OBSERVATIONAL

TOOL AND MEDIATIONAL STRATEGY: A TEACHER

TRAINING WORKSHOP

Slide 1

Neurolinguistic Programming: A Practical
Application in the English-as-a-Second
Language Classroom
Presented by: Amber Hishmeh
Kindergarten Teacher
Riverside Unified School District

Slide 2

Purpose of Presentation

- Present definition and background of Neurolinguistic Programming (NLP) and key terms.
- Describe how to use NLP with students (NLP as a observational tool and Mediatlional Strategy).
- Demonstrate the importance of using NLP in the English-as-a-Second Language Classroom.

Slide 3

Definition of Neurolinguistic Programming

- Knight (2002) defined NLP as “the study of what works in thinking, language, and behavior. It is a way of coding and reproducing excellence that enables you to consistently achieve results that you want both for yourself, and for your life”(p.1).

Slide 4

Definition of NLP (Con't.)

Think about this definition and apply it to your students (it is the instructor's job to teach the coding strategies to the students so that they can be successful in school).

- This is why instructors, "through observation and mediation," need to teach their students to be in control of their own performance.

Slide 5

Background of NLP

- In 1978, Richard Bandler and John Grinder developed NLP.
- Bandler and Grinder suggested that one underlying principle of NLP is that people experience the world differently. These differences occur because personal experience is dependent upon individual sensory information.
- Ways of experiencing the world are seeing, hearing, feeling, smelling, and tasting.

Slide 6

Background of NLP (Con't.)

- Each VAK system has a certain location in the brain where experiences are sent, processed, and stored. These stored experiences are referred to as representational systems.
- Through NLP observation the instructor will learn the type of representational system the student has and what types of mediation strategies to use.

Slide 7

Key Definitions of NLP

- Eye-Accessing Cues- are the movement of a person's eyes that indicate their learning system.
- The visual, kinesthetic, and auditory eye-accessing cues will be explored.

Slide 8

Visual Learner

- A visual learner has eyes up and to the left. This is where the student will look when remembering images they have seen before.

Slide 9

Auditory Learner

- An auditory learner has eyes to the side and left.
- This is where a student will look if they are remembering a familiar sound (i.e. a friend's voice, or a musical tune)

Slide 10

Kinesthetic Learner

- A kinesthetic learner keeps eyes down and to the right. This is where our eyes go when we are recalling a certain feeling or emotion (i. e. A hug from a parent).

Slide 11

Key Definitions of NLP

- Breathing Techniques- In NLP breathing is another way of directly detecting and changing a biological state in the body.
- The physical state of the body plays a big role in calming the body down.
- Changes in breathing are another powerful indicator for sensory detection.

Slide 12

VAK Breathing Techniques

- Visual learner-will have high and shallow breathing
- Kinesthetic learner-will have deep, full breathing in the stomach
- Auditory learner-will have breathing in the whole chest, often accompanied by a whole breath.

Slide 13

NLP Body Language

- Learning NLP body language can help instructors make easier transitions from lesson to lesson without losing student attention.
- 55% Percent of body language in non-verbal
- Reading body language is important because it reveals what the child might be thinking.

Slide 14

NLP Body Language

- Signs of boredom and loss of attention
- Breathing is low
- Infrequent body language and eye movement
- Limbs are loose

Slide 15

Key Definitions in NLP

- Predicates-a word used to describe the portion of experience that corresponds to the processes and relationships in that experience.
- The instructors process of retrieving additional information about the learner augmented through predicates.

Slide 16

Let's talk Predicates

Slide 17

Visual Predicates

The following are examples of visual predicates:

- I saw the animal at the park.
- This is the car I imagined I would have one day.
- ❖ Student is using the visual predicates, saw and imagined.

Slide 18

Auditory Predicates

- “Do you want to watch Star Trek”?, I hear you like science fiction movies.
- I like the sound of that music in the shopping center.
- ❖ Student is using hear and sound as auditory predicates.

Slide 19

Kinesthetic Learner

- I feel tired of sitting in this classroom.
- I have a good feeling class will be interesting today.
- ❖ Student is using tired and feeling as kinesthetic predicates.

Slide 20

Anchoring

- Anchoring is the process of making associations that work through conscious choices so that you can access your own chosen state.
- Instructors: It is your job to teach your students how to hold on to the states that are crucial for their success.
- Access the positive resources and physical states of your student.

Slide 21

How to Use Anchoring

- The instructors job is to look for behavior that is trying to communicate something
- For example, let's say you have a student who is scared of participating. We will start by listing the behavior: doesn't participate, seems scared when called on, doesn't make eye contact.

Slide 22

How to Use Anchoring

- It is the teacher's job to anchor the student into feeling more positive about participating. The instructor could do the following: Encourage student to present something small to the teacher, encourage student to be the leader in group work, give a lot of verbal praise, encourage student to share anything they want in class as a means of building positive feelings about participating in content discussion.

Slide 23

Chunking

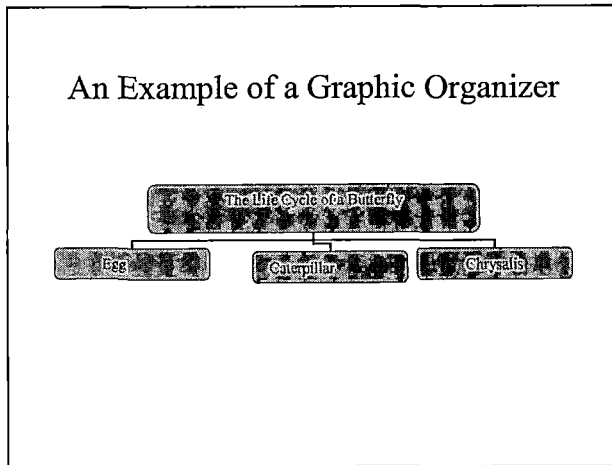
- Chunking- refers to the way in which the brain processes and makes sense of information (Sweeney, 1994).
- Chunking is the process of breaking pieces into smaller pieces.

Slide 24

Examples of Chunking

- Teachers can use graphic organizers like KWL charts and venn diagrams to chunk information in meaningful ways.
- On the following page you will see an example of a graphic organizer used for a Kindergarten class to help learn the corresponding vocabulary on a life cycle of a butterfly.

Slide 25



Slide 26

Reframing Your Thoughts

- In NLP instructors practice Reframing Your Thoughts. This is a teaching methodology, that works on changing the state of consciousness in the learner.
- The instructor stands in as a counselor for the student. The Student-counselor relationship should be built up over time, and the interaction should always be positive.
- The goal of the instructor is to replace negative feeling with more positive ones.

Slide 27

NLP as an Observational Tool

- The first step of “reprogramming” your student is to understand what kind of VAK system they have.
- To do so, use the following observational tools: eye-accessing cues, breathing techniques, and body language.
- Instructors should keep an anecdotal record log of student’s names and VAK systems that they are observing.

Slide 28

NLP as Mediation

- Once instructors identify a student's VAK system, they can begin the mediation process.
The instructor can use predicates to match the student's VAK. This leads to quicker processing of information. Chunking can appeal to the VAK systems because the information being learned is presented in an organized way.
- Additionally, instructors can use anchoring to change a negative behavior into a more positive one.

Slide 29

Mediation (Con't.)

- "Reframing your thoughts" and "Resolving inner conflict" both have a background in psychology. These processes are where the teacher acts as counselor to bring about positive change. This is where real "reprogramming" can begin.

Slide 30

Importance of NLP in the English-as-a-Second-Language Classroom

- The three main reasons for NLP in the English-as-a-second language classroom are as follows:
- English learners achieve greater success when their affective filter is low (Krashen, Natural Approach).

Slide 31

NLP in the English-as-a-Second-language classroom (Con't.)

- NLP has two components: to observe and mediate. NLP attempts to give the learner every chance at success by having the instructor match the certain VAK system of the learner.
- Lastly, NLP helps children process information by giving them strategies that make sense in terms of how the brain processes information.

Slide 32

Practice Your Predicates

- Underline the predicate and write down the VAK system for each sentence
- I feel very tired today.
- I can't stand to see that in the library.
- I can't concentrate because I hear other people talking.
- The sound of the bell makes me upset.

Slide 33

The following are teacher related handouts:

- Graphic organizers
- Anecdotal Record sheet for VAK
- Predicate Practice
- References
- Workshop Evaluation


Slide 34

Predicate Practice (Con't.)

- It hurts my feelings when I am chosen last for a team.
- I Like it when Mrs. Morgan plays music in our classroom.
- I dislike going to the library to hear stories.
- I can't visualize this three dimensional shape.


Slide 35

Sample Materials
Venn Diagram



Slide 36

Sample of Graphic Organizer



Slide 37

Sample of an Anecdotal Record for VAK

Names of student	Eyes-Access Cues	Predicate	Body Language	VAK
1. Example	Eyes up and to the left	Uses I see often in her syntax.	consistent	Visual
2.				
3.				
4.				

Slide 38

Workshop Evaluation

- How was the workshop for you? Please circle the answer that best meets your approval.
 excellent good fair poor
- Please circle the approaches you find relevant in your teaching?
eye-accessing cues matching predicates

Reframing Your Thoughts Chunking

Slide 39

Evaluation (Con't.)

- Please list any comments or suggestions you have regarding this workshop?
- Please list one thing that you will incorporate into your teaching that you have learned here today.

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