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Total Physical Response Storytelling And The Teaching Of Grammar Rules In Second Language Instruction

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TOTAL PHYSICAL RESPONSE STORYTELLING
AND THE TEACHING OF GRAMMAR RULES IN
SECOND LANGUAGE INSTRUCTION

by

Angela M. Dettenrieder

A Research Project Presented in Partial Fulfillment
of the Requirements for the Degree
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ABSTRACT

This project examines methodologies of second language instruction such as The Natural Approach, Total Physical Response, Total Physical Response Storytelling, The Grammar Translation Approach, and Communicative Language teaching. Research is presented on brain research and how it relates to second language acquisition. The author of the project presents a detailed explanation of Total Physical Response Storytelling, and explains why it is an effective method of second language instruction when combined with the teaching of grammar rules.

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Chapter 1

INTRODUCTION

There are numerous and varied methods of second language instruction. Teachers in this field of expertise may be affluent in one or many. The opinions of the teachers, about which method is the best, are varied as well. By an examination of these instructional methods, as well as experimentation with the various methods, an instructor can develop a deeper understanding of the various strategies. With this information, an opinion can be developed.

In general, people have the intrinsic ability to learn a foreign language (Werstler, 2002). By the time most children reach the age of 6, they have mastered the fundamental components of learning their native language. A child who is raised in a multilingual household possesses the ability to acquire multiple languages. Based upon this information, Werstler questioned why it is so difficult for students to learn a foreign language. Jensen and Freeman Dhority (1998, as cited in Werstler, 2002) reported that 95% of adults with a college education have studied a second language, but less than 5 % reported that they feel comfortable in their use of it. Werstler proposed that the reason for this is due to the way that, generally, foreign languages are taught. This author proposes that there is a need to determine which method, or combination of methods, are the most effective.

Statement of the Problem

The ability to acquire a second language is of great interest to many researchers (Werstler, 2002, Asher, 1982, Galloway, 1993, Ray, 2005, Huang, 1998, Gattegno, 1972, Krashen, 1981, Lozanov, 1978). There have been many studies implemented to demonstrate the effectiveness of various methods of second language instruction. However, second language acquisition is still controversial in terms of how a language is learned. If students have access to effective language instruction, shouldn't they be able to acquire a second language? The controversy lies in what type of foreign language instruction is the most effective when it comes to learning a second language. As expected, there are many who have different opinions (Dolle & Willems, 1984, Larsen-Freeman, 2000, Lozanov, 1978, Mora, 2002, Werstler, 2002).

Purpose of the Project

The purpose of this project was to determine if the Total Physical Response Storytelling (TPRS; Ray, 2000 as cited in Werstler, 2002) method of second language instruction combined with the teaching of grammar rules is an effective method to teach a second language. The focus was on how students succeed in a second language course. Additionally, there was an emphasis on how students learn a second language with the TPRS approach combined with the teaching of grammar rules, compared to other methods. It is this author's opinion that nearly all students, who receive this form of second language instruction, have the ability to learn many aspects of the target language. This study was developed for the use of present and future second language instructors. The quest to combine the implementation of grammar rules and TPRS in a foreign

language classroom, as well as demonstrate the efficacy of such a method, was the goal of this project.

Chapter Summary

It is this author's opinion that Second Language instructors are better able to impart a greater knowledge of a target language, its rules, and the language in general to their students if they have an understanding of the wide variety of methodologies that are available for teaching a foreign language. With this understanding, an instructor can determine the best method of teaching a foreign language. This researcher is of the opinion that a combination of TPRS (Ray, 2000, as cited in Werstler, 2002) and the teaching of grammar rules is the most effective way to teach a foreign language.

In Chapter 2, the Review of Literature, the researcher presented the background material to support this position. In Chapter 3, Methods, the procedures were detailed for the development of a teaching unit for an inservice for teachers based upon the use of TPRS (Ray, 2000, as cited in Werstler, 2002) combined with grammar rules. This section provided other instructors a step by step model that can be applied in the classroom.

Chapter 2

REVIEW OF LITERATURE

Almost all humans have the natural capability to learn a language (Werster, 2002). Why then, is it that when most students graduate from high school, they still know only their native language? While some students have acquired some basics of a foreign language throughout their schooling years, very few have actually *mastered* the language, in spite of up to 4 years of study of the language in the classroom. Educators must ask themselves why. The purpose of this project will be to develop an in-service for foreign language teachers that is focused on the: (a) history of various methodologies of foreign language teaching, (b) brain research on how the human brain learns a language, and (c) an example class of Total Physical Response Storytelling (TPRS; Ray, 2000, as cited in Werstler, 2002) combined with grammar rules.

It is this author's opinion that there are two reasons for the aforementioned situation. The first is that in order for complete comprehension of a language to occur, there must be consistent immersion in the environment of the target language. Second, this author believes that there is a need to teach grammar rules to students. Overall, the manner, in which a student is taught a foreign language, plays an extremely important role in second language acquisition.

Researchers such as Terrel (1981), Higgs and Ciffort (1983), Smith (1981) and Rutherford (1987, all cited in Yan-Ping (1989) have varying opinions about the various methods of foreign language teaching. To illustrate, according to Yan-Ping, part of the

conflict of opinion among researchers is whether there is any need to teach grammar. In his study, Yan-Ping cited Terrel (1981), Higgs and Ciffort (1983) and Krashen (1981, 1982) who contended that grammatical teaching is unnecessary. Conversely, Yan-ping cited Smith (1981) and Rutherford (1987) who maintained that teaching grammar is an integral part of second language acquisition.

An Overview of Methodologies of Second Language Instruction

It was during the 20th C. that the instruction of language became a profession (Rodgers, 2001). Soon to follow was the emergence of various methodologies of language instruction. According to Rodgers, the term, methodology, links theory and practice, that is, “Theory statements would include theories of what language is and how language is learned, or, more specifically, theories of second language acquisition (SLA)” (p. 1). Within methodology, there is a precise distinction between methods and approaches. In language instruction, a method is an establishment of teaching practices founded upon a certain theory of language. A language teaching philosophy, or approach, can be construed and employed in a multitude of ways in the classroom. As one might imagine, a healthy debate persists today among teachers and applied linguists who herald their method as the most suitable and effective approach. As Rodgers (2001) observed, the time between the 1950s and the 1980s has often been referred to as the Age of Methods due to the number of prescriptions for language teaching that were introduced. During this time, methods such as Situational Language Teaching (Hornby, 1950, as cited in Huang, 1998) emerged in the United Kingdom. Meanwhile, in the United States, Audio Lingualism (Brooks, 1964, as cited in Huang) was used. The successors to these

early methods were Gattegno's (1972), The Silent Way and Lozanov's (1978) Suggestopedia. In the late 1970s, however, a number of these previous methods were replaced by interactive views of teaching a second language. Such examples included Asher's (1982) Total Physical Response (TPR) and Wilken's (1972, as cited in Huang, 1998) Communicative Method. In regard to methods such as Asher's TPR and Krashen and Terrell's (1983), the Natural Approach (as cited in Rodgers, 2001), Rodgers reported that second language acquisition with adults must model itself on the first language acquisition of children. In direct contrast, the proponents of Gattegno's Silent Way and Lozanov's Suggestopedia methodologies, claimed that adults and children have different brains and, therefore, learn very differently.

Furthermore, the argument continues as to whether perception or production is best in the early stages of second language acquisition (Rodgers, 2001). Some methods support the theory that students should be able to communicate in a second language and actively use the language on first contact such as the Audio-Lingual Method (Brooks, 1964 as cited in Huang, 1998), the Silent Way (Gattegno, 1972), and Community Language Teaching (Power, 2004). In comparison, in other schools of thought, it is suggested that a long period of reception, such as listening and reading, before speaking, should precede any effort to reproduce the language (e.g., the Natural Approach, TPR, and TPRS; Ray, 2000 as cited in Werstler, 2002).

The Brain and Language

As Genessee (2002) maintained, there has been extensive interest from researchers and educators about the connection between learning a language and the

human brain. Specifically, there is a direct correlation between the memory part of the brain and language learning. By understanding how the brain and memory function in the acquisition of a language, educators can better understand how to teach a language.

In the exploration of this subject, it is imperative to ask the following question: What exactly is the definition of language? With respect to the study of linguistics, Caplan (1995) pointed out that language is more or less a particular type of code. This code consists of actions, expressions, sentences, and words that interact together to determine the meaning and context of a language. Humans use this code to communicate through both the native and second languages. The part of the brain that processes language, activates these linguistic representations when one listens, speaks, reads, or writes. To be expected, this entire process takes place in a rapid manner.

With the aid of new technology in the 21st C., researchers can gain a better understanding of how memory works (Werstler, 2002). This understanding stems from the ability of researchers to view, via technological equipment, where the brain is activated when it recalls something.

There are two types of memory: natural and memorization (Caine, 1994). Specifically, natural memory is related to locale memory, and memorization is related to taxon memory. Caine held that there is a notable difference between natural memory and memorization. Each of these has a different way to process new information. To illustrate, there are some types of information that require great effort for humans to remember or memorize. This is taxon memory. In contrast, natural memory or locale memory allows humans to recall information with relative ease or no effort at all.

Taxon memory is the type of memory that holds information that is the most difficult to retrieve (Caine, 1994). In order to retrieve information from the taxons, this information must be rehearsed. This type of information consists of phone numbers, definitions, and rules, to name a few. Further, taxons are resistant to change and do not readily transfer information. In addition, taxon memory permits humans to remember facts for a test, but does little to enhance the comprehension of these facts. It was Caine's contention that this type of learning has been the basis for classical conditioning. Caine argued that classical conditioning has been the basis for the educational system.

In direct contrast to taxon memory, locale memory is the form of memorization that allows one to remember details without conscious effort (Caine, 1994). It is this form that is directly related to survival and everyday events. The locale memory is what records daily events in the lives of humans. It is believed that the capacity for this type of memory is not bound by limitation.

The Natural Approach

The Natural Approach was developed by Krashen and Terrel in 1983. It is similar in theory to other communicative approaches such as Asher's (1982) Total Physical Response (TPR) and Lozanov's (1978) Suggestopedia. Each of these approaches is based upon the theory that language acquisition occurs only when students understand the meaning behind what they hear or speak. The success of these techniques has been far greater than grammar based methods. The aforementioned applications do not necessitate monotonous, repetitious drilling of rules and grammar.

In their work on the Natural Approach, Krashen and Terrel (1983) found that authentic language acquisition takes time. The acquisition of a new language first begins with reception of the language and is then followed by expression of the language.

Similar to Asher's (1982) TPR method, Krashen and Terrel supported the notion that second language acquisition must model itself on first language acquisition as children.

Krashen (1982) proposed that there are five hypotheses of second language acquisition.

1. The first of these, the Acquisition Learning Distinction Hypothesis, Krashen described as a distinction between acquisition and learning. He contended that, when one acquires a language, he or she has a feeling of what is right or wrong with a language. When one has learned the language, they have consciously learned the grammar rules. For example, if a teacher corrects a student's grammar, the student may be consciously learning. However, there is no subconscious acquisition that occurs. Finally, while some linguists believe that, in adulthood, a person's ability to acquire a second language diminishes, the acquisition learning distinction rejects this philosophy.

2. According to the second hypothesis, the Natural Order Hypothesis, in second language acquisition, the rules and grammar of a language are acquired in a predictable order. According to Krashen and Terrel, this theory does not claim that all grammatical structures are acquired in the same order, but that some are acquired earlier, and others are acquired later.

3. In the third hypothesis of second language acquisition, known as the Monitor Hypothesis, it is maintained that conscious learning has little to do with second

language performance. This hypothesis is based on the assumption that conscious learning serves only as an editor of one's speech and pertains little to second language performance. Production occurs when one has acquired some of the language in a natural, communicative setting. The monitor is used to *self-repair* only after the language has been created. What is more, this hypothesis alludes to the idea that the rules, which one learns about a foreign language, are not accountable for fluency in another language.

4. Three central components comprise the fourth hypothesis, which is referred to as the Input Hypothesis. First, is that "We acquire language by understanding input that is [a] little beyond our current level of competence" (p. 32). Second, listening and reading are important components of acquisition, and speaking will ensue naturally. Third, this hypothesis suggests that, contrary to what is practiced in foreign language classrooms, acquisition of sentence structure will follow meaning. This is considered by many to be the most influential hypothesis because it endeavors to explicate the ensuing question of how one acquires a language.

5. The final hypothesis, closely tied to the fourth, is aptly titled, the Affective Filter hypothesis. Several techniques such as Lozanov's (1978) Suggestopedia, and Ray's (2000, as cited in Werstler, 2002) TPRS have been influenced by this hypothesis. In this hypothesis, it is claimed that, while comprehensible input is a central factor in language acquisition, this alone is not enough. There are other factors that have a great influence on second language acquisition. For instance, if a student is relaxed, motivated, and confident, he or she is more likely to acquire a language. That is to say, if the affective

filter is low, students have a greater chance of learning. If the affective filter is high, and students have anxiety or fears, then the chances for success are lessened.

In summation, Krashen's (1982) Natural Approach is based upon the premise of how one should acquire a language, that is, naturally. The theory behind the Natural Approach is that communication is the main function, and that humans use language as a means to communicate. In essence, learning is a conscious effort, and acquisition is an unconscious effort. Therefore, one learns best by learning a language naturally, through communication, without a conscious effort.

Communicative Language Teaching

The Communicative Language Teaching (CLT) approach, originated in the late 1960s as educators and linguists began to reject the audio/lingual and grammar/translation methods of second language instruction (Galloway, 1993). "It's origins are many, insofar as one teaching methodology tends to influence the next" (p. 1). The view, that students do not learn an entire, pragmatic language, emanated from the lack of students being able to communicate authentically with each other. "They did not know how to communicate using appropriate social language, gestures, or expressions; in brief, they were at a loss to communicate in the culture of the language studied" (p. 1). This was a fundamental component to foreign language acquisition that, traditionally, had been omitted from former instructional methods.

Rather than master the structure of a language, in CLT, realistic situations are employed that necessitate communication (Galloway, 1993). This is a process whereby the learner is encouraged to focus on his or her knowledge of the function of language

and fosters communication in an authentic way. The overarching premise of CLT is that people do not utilize a language to communicate. Instead, they communicate, and a language is utilized in the process. As the premise of this concept expanded, the idea of CLT as a method shifted to the view that it was an approach. The primary objective of this philosophy was to make communication the focus.

According to Nunan (1991, as cited in Vilela, n.d.), there are five features that characterize CLT.

1. An emphasis on learning to communicate through interaction of the target language.
2. The introduction of authentic texts into the learning situation.
3. The provision of opportunities for learners to focus, not only on the language but also on the learning process.
4. An enhancement of the learner's own personal experiences as important contributing elements to classroom learning.
5. An attempt to link classroom language learning with language activation outside the classroom. (p. 1)

Again, to underscore the principle tenet of CLT, learners acquire a language through their use of it to communicate. As such, authentic and meaningful communication should be the goal of classroom activities.

The CLT approach provides opportunities in the classroom for students to engage and communicate in situations that imitate real life (Galloway, 1993). "Communicative language teaching makes use of real-life situations that necessitate communication" (p. 2). It is very unlike the audio/lingual Method (Brooks, 1964, as cited in Huang, 1998) of teaching, in that, instead of repetition and drills, students are unaware of the outcome. This is due to varied student and teacher responses. These authentic situations continually change and increase the motivation of students.

Galloway (1993) suggested that language is an interpersonal activity. Therefore, language has a relationship with society. The context, situation, and social roles, all play an integral role in language itself. For these reasons, the CLT instructional approach plays an important role in language acquisition.

Due to the heavy emphasis of listening with the CLT approach, students make an active effort to try to understand each other (Gerngross & Puchta, 1984, as cited in Galloway, 1993). Therefore, the many communicative exercises used to motivate students require them to listen and report about information that they have heard. However, this can be a difficult objective to achieve since students are accustomed to listening to the teacher and not to each other. For this method of learning to be effective, the listening skills of both the teacher and student are requisite.

With CLT, the roles of the teacher and student change (Larsen-Freeman, 1986). Generally, teachers will talk less and listen more. While the teacher establishes the exercises, the students do most of the talking. Further, the teacher plays the role of monitor. It is not uncommon for students to leave their seats frequently. In addition, students have an obligation to participate. The more they participate, the more that they become comfortable in the use of the language. With the CLT approach, students are responsible for the management of their own learning.

To conclude, the goal of CLT learning is communicative competence (Richards, 1983). It teaches the language needed for students to express themselves. The emphasis is on the process of communication, such as the use of language in various situations and the interdependence between the two.

Total Physical Response

The Total Physical Response (TPR) is a technique that was developed in the 1970s by Asher, and it is based upon a model of how children acquire their first language (Asher, 1984). Asher based much of his approach on Krashen's (1982) Language Acquisition hypothesis. According to Asher, young children understand far more than they are able to speak. While young children may have a very limited vocabulary, they will execute commands from their parents. Asher maintained that it is only through the same process that an infant acquires his or her first language, that a second language may be acquired.

Asher (1982) contended that a notable amount of what parents speak to their children is in the form of commands. Infants are responsive to this and are able to communicate through their actions long before they are able to produce speech. In other words, the absence of speech is natural. Therefore, the TPR method of second language instruction entails the use of the imperative combined with the synchronization of both language and body movement through action responses. In this regard, Asher maintained that listening will always precede speaking and, therefore, this is how a language should be taught. Asher raised the point that, typically, babies do not memorize lists, so why should adult learners?

Asher (2000) believes that the comprehension of the spoken language should be developed before speech, through the movements of the student's body. Asher argued that one should never force students to speak. In the same manner that a young child can comprehend far more than he or she can verbalize, a student who attempts to acquire a

second language should be supported in endeavors to heighten listening skills before being required to speak. According to Asher, “It is no accident that listening precedes speaking. “It may be that listening comprehension maps the blueprint for speaking” (pp. 2-3). Use of TPR can be likened to a body/language conversation. This conversation may be one sided in the verbal sense, with one speaker and a listener. Despite this fact, during such conversations, the *nonspeaker* imprints a linguistic map of how the language works. Silently, a student can internalize the patterns and sounds of the second language.

Asher (2000) explained that TPR begins as the teacher says a command and performs the action. Second, the teachers says the command as both the teacher and students perform the action. Next, the teacher says the command but only the students perform the action. Finally, the teacher tells one student at a time to do the command and then the roles of the teacher and student are reversed. The teacher either expands the commands or produces new sentences.

With the use of TPR, an instructor can activate a student’s kinesthetic sensory system as the student is instructed to do a series of tasks (Asher, 2000). This can be likened to tying one’s shoes or driving a car, as this type of kinesthetic learning involves long term retention and recall. The right brain communicates through physical gestures, and the left brain communicates through talking. According to Asher, language acquisition should begin with the right brain. This does not support instruction that involves imitation and repetition techniques that access only the left side of the brain. This type of left brain activity offers only short term results. However, the right brain, internalizes activity.

Finally, Asher (2000) believes in making language learning experiences for students intimate and personal. He used the analogy of an actor in a play. If an actor just reads the lines, he or she is not believable. However, through movements, gestures, and facial expressions, the actor becomes believable and a reality for the audience. “This heightened sense of believability is an essential element of many right hemisphere instructional strategies, most notably Suggestology and TPR Storytelling” (Werstler, 2002, p. 16).

Asher (2000) asserted that there are three elements that exemplify the success of TPR. First, TPR is designed to develop a feeling of success in all students. Second, he maintained that this method of learning a second language is effective for all age groups. Last, in his estimation, TPR makes learning stress free and enjoyable. In sum, the proponents of the TPR methodology argue that, when the language has been decoded, speaking will appear spontaneously. While it may not be perfect, gradually, the speech will improve and increase.

Total Physical Response Storytelling

Ray (2000, as cited in Werstler, 2002) developed another strategy for foreign language instruction, Total Physical Response Storytelling (TPRS), which was founded on the principles of Asher’s (1982) TPR and Krashen’s (1982) Natural Approach. Ray agreed with Asher and Krashen in that languages should be acquired without conscious effort and naturally. Much like TPR, TPRS is focused on building the confidence of the student as well as activation of the kinesthetic sensory. Ray believes learning is a relationship between the mind and body.

Ray (2000, as cited in Werstler, 2002) discovered that, with TPR alone, students hit a TPR wall. Due to this fact, Ray was unsure of what to do to move from the imperative to narrative and descriptive modes of speech. He found that a change from commands to the third person singular permitted him to tell stories, which resulted in a long term memory technique. Ray discovered that, when students acted out the roles of characters in a story, it became a highly effective physical element that became a signature of TPRS. Combined with Asher's TPR and Krashen's language acquisition strategies, TPRS allows teachers to teach grammar, reading, and writing along with vocabulary.

The objective of TPRS is to encourage students to acquire a second language in the same way that they acquired their first language combines scientific research that involves second language acquisition with what really happens in the second language classroom. Unlike many other methods of language instruction, "Communication and acquisition are key elements, while studying and learning are minimized" (Werstler, 2002, p. 3). This takes place through the senses and comprehensible input. With TPRS, there is little focus on study and memorization. Instead, the main focus of this technique is on the acquisition and communication of the language.

In this way, Ray (2000, as cited in Werstler, 2002) developed a method that is based on stories for language instruction. The idea of storytelling can be a powerful tool because it enables students to remember events and later retell it in their own words. Use of the story creates a mental scene that enhances the aural, visual, and sensory associations for the student. This form of instruction accesses the student's right brain

and kinesthetic sensory. Werstler referred to this as *muscle learning*. Werstler suggested that, “Perhaps most importantly, the telling of stories creates personal, entertaining experiences for the learner which leads to greater internalization of the language. After all, most of language *is* storytelling” (p. 3)

The TPRS process begins with the introduction of vocabulary and complex structures (Gross, 2003). Only after students have acquired vocabulary, upon which they can build, will the storytelling phase begin. Then, the teacher *asks* the story and uses a technique called circling. It is here, in Step 2, where the teacher asks the students to become actors who will then dramatize a story. These first steps are followed up with reading. There is overlap with this method and that of the five hypotheses of Krashen’s (1982) Natural Approach, in that, students need to acquire a language involuntarily and without effort.

Next, miniature story lines are presented, that incorporate one to four new phrases or vocabulary items (Gross, 2003). After 10-15 new phrases or words have been memorized, the teacher presents a small story that incorporates all of these words. Generally, these stories are exaggerated and bizarre, with the use of students as the subjects. The use of creativity in questions invites *fun* details to be added, which is a good way to personalize the details. The students are encouraged to make their responses Bizarre, Exaggerated, and Personalized (BEP). If the students answer with a normal response, the teachers respond as though their response were ridiculous. If the responses are absurd, the teacher responds enthusiastically.

Next, with a series of ministories, a larger, main story is created (Gross, 2003).

This main story uses all of the vocabulary and phrases that have been acquired through the minisituations and ministories. When the teacher presents the story, the students act it out. Finally, some students will retell the story to the class in their own words. Then, a new story is created by the class, with the aid of the teacher. Various parts of the story are recycled many times. The story is then retold by the teacher without the student actors. This is done with even more questions and embellishments.

In Step 3, literacy occurs. It is Ray's (2005) belief that a TPRS program is not complete without a very heavy emphasis on reading. Reading passages are translated either by one person or the entire class. The entire story needs to be understood by all of the class. The use of translation is used to explain grammar, so that grammar is tied to meaning instead of a grammar rule. The reading in the language needs to be discussed. The situation, characters, and plot should be related to the students.

As illustrated above, Ray (2005) asserted that personalization is an essential skill that should be utilized with TPRS. Students will be more involved in the lesson if they can relate to the material and are interested in the material. What propels this program to build good relationships with students is through the personalization of stories.

Advocates of TPRS propose that students do not learn grammar by the practice of rules.

This method of foreign language instruction has shed a new light on language acquisition (Gross, 2003). The desire to learn a second language combined with new possibilities of doing so, has increased. Gross stated, "Although nationwide, fewer than 10% of our high school students proceed to the highest levels of foreign language offered in our schools and even fewer proceed to college foreign language studies, we have seen

enrollment in our programs increase by as much as 400% after TPRS programs were introduced” (p. 1).

The Grammar/Translation Approach

The Grammar/Translation Approach (GTA) was developed by Meidinger, in the 1840s, and has been used in years past to teach Greek and Latin (Huang, 1998). The GTA is a method that is in direct contrast to the aforementioned styles of second language instruction. This approach is based upon the belief that a second language learner can acquire another language by translation, back and forth, from the native language to the target language and vice versa. Primarily, the GTA uses the student’s native language (Mora, 2002), with little use of the target language spoken. The target language vocabulary is taught in the form of lists. Grammar rules are explained extensively, and from the beginning of the course, students are required to read arduous texts. Mora explained, “Little attention is paid to the content of the texts, which are treated as exercises in a grammatical analysis” (p. 1).

When this approach was initiated around the turn of the 20th C., opportunities for real second language acquisition were limited (Mora, 2002). This method of foreign language instruction was founded upon the belief that language consisted of isolated words. It was presumed that these words could be translated, word for word. Afterward, the words could be used to make sentences according to grammatical rules.

What educators found problematic about this approach was that it led to frustration and boredom (Mora, 2002). This was due to the fact that, while there is a deep

understanding of how the language is constructed, there is little emphasis placed on how the language is used in standard discourse.

Chapter Summary

The methods for teaching a second language are numerous and varied. A summary of five of the foreign language methodologies of teaching a foreign language was presented in this chapter. It is apparent that there are divergent views on exactly which methodology is the most efficient in foreign language instruction. The five methodologies presented by this researcher were chosen due to the similarities of the first four presented and the stark differences between them and the GTA (Meidinger, 1840s as cited in Huang, 1998). While it is apparent that some have proven to be more effective than others, it is this researcher's opinion that the success of a method relies upon a combination of the teacher and the method itself. Further, this author suggests that perhaps a combination of methods would be the most effective. In Chapter 3, the development of the project, the goals, and the procedures will be explained. As Freeman (1997) asserted, "The point is, languages change, and any textbook rule should be seen as subject to change and non-categorical" (p. 5).

Chapter 3

METHOD

The purpose of this project was to develop a workshop inservice for foreign language teachers of all grade levels. One of the main objectives of this project was to present a summary of the various methodologies of foreign language instruction to foreign language teachers. Additionally, a summary of brain research and how it relates to Second Language Acquisition (SLA) was presented as well. The focus was on Total Physical Response Storytelling (TPRS; Ray, 2000, as cited in Werstler, 2002) combined with the teaching of grammar rules, which this researcher believes to be the most effective method of foreign language instruction.

Target Audience

The individuals who would be interested this workshop inservice would be both elementary and secondary level foreign language teachers. After this workshop, the instructors would be able apply what they have learned to their instruction in the classroom.

Procedures

The instructors, who attend the workshop, would be able to implement the combination of TPRS and grammar rules under the guidance of this author and the facilitator of the workshop. A PowerPoint presentation was provided first, followed by an implementation of a TPRS class. Handouts were provided as well as sample tests and

lessons. After the session, the teachers took the information that they have acquired as well as the skills of TPRS to their classroom to use them if desired.

Goals of the Applied Project

There were three main purposes of this project. The first was to present a brief summary of the information about the various methodologies used to teach foreign language and brain research in relation to SLA. The teachers' task was to analyze and discuss these findings at an inservice workshop.

The second purpose was to present information, specifically, on TPRS. The teachers were with detailed directions on how to teach a TPRS class. Handouts were included.

Finally, during the inservice, the teachers participated in TPRS and experienced, first hand, what students experience during a TPRS session. The language taught was chosen by the facilitator who would implement the project.

Peer Assessment

This author invited three experienced second language teachers to review Chapter 4. They provided informal feedback about additions or deletions to the chapter. These changes are reported in Chapter 5.

Chapter Summary

This researcher selected various pieces of research and lessons that pertain to TPRS and the teaching of grammar rules. These materials would be distributed to each participant for further use in their own classroom.

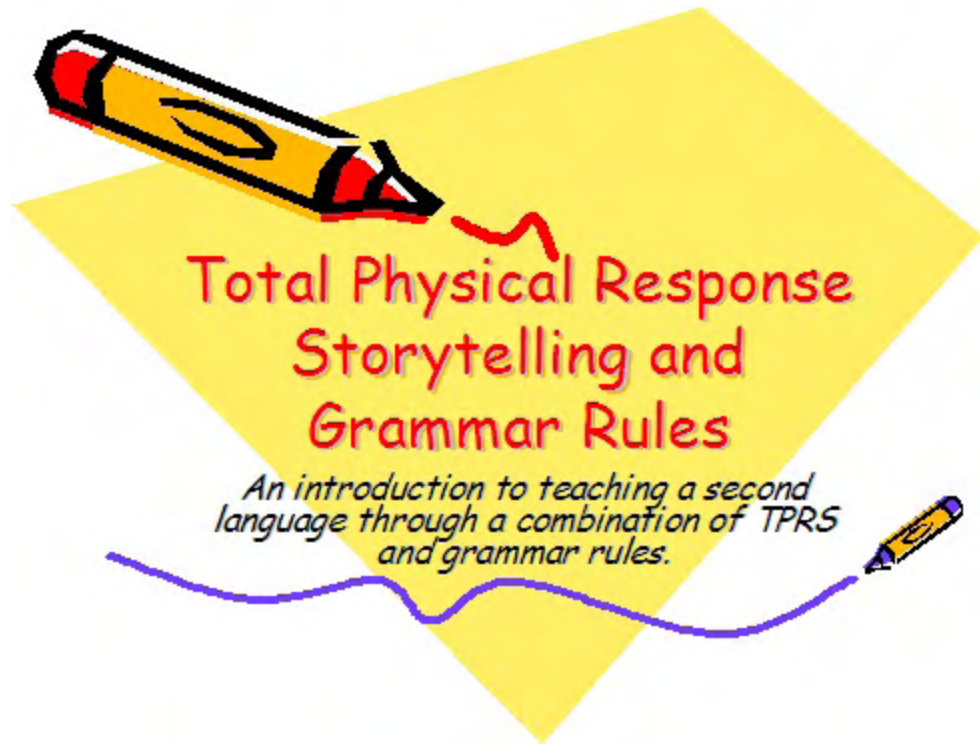
A PowerPoint presentation that details brain research, TPRS and the importance of teaching grammar rules is a portion of Chapter 4. Further, Chapter 4 consists of a step by step example of a TPRS class, combined with the teaching of grammar rules. Discussion of the results of the creation of the workshop, along with limitations to the project and recommendations for future application, are presented in Chapter 5.

Chapter 4

RESEARCH PROJECT

The author of this project contends that a combination of grammar rules and Total Physical Response Storytelling (TPRS) is the best method to teach a foreign language. While TPRS is an excellent method to use for foreign language instruction, there is not enough emphasis on writing in the target language. This author contends that in order to be an effective writer in a target language, one should be aware of grammar rules. In this chapter, a PowerPoint presentation will be presented for the use of an inservice for foreign language instructors. This presentation will explain the basic elements of TPRS and why it is necessary to combine it with the instruction of grammar rules.

Following Chapter 5, appendices will be provided. These appendices will consist of information to be handed out at an inservice to teachers about TPRS, as well as an example of a lesson plan of TPRS and grammar rules that will be implemented during the inservice.



Hello and thank you for being here today. My name is Angela Dettenrieder. I am a Master's Degree student through Regis University, studying the methodologies of foreign language teaching.



Created by

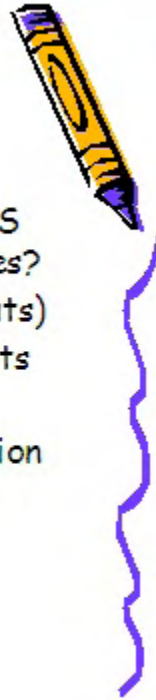
Angela M. Dettenrieder



I have been a Spanish teacher for the past 6 years and have been very interested in the ongoing debates about how students acquire a second language. Through extensive research I have performed, as well as previous workshops on TPRS I have attended, I am of the opinion that Total Physical Response Storytelling combined with the teaching of Grammar rules is the most effective method for Second Language instruction. This presentation will explain why.

Agenda

- Language and the Brain
- What is TPR?
- What is TPRS?
- How can I teach a language through TPRS?
- Why combine TPRS with Grammar rules?
- TPRS tips (handouts)
- Concluding thoughts
- References
- TPRS Demonstration

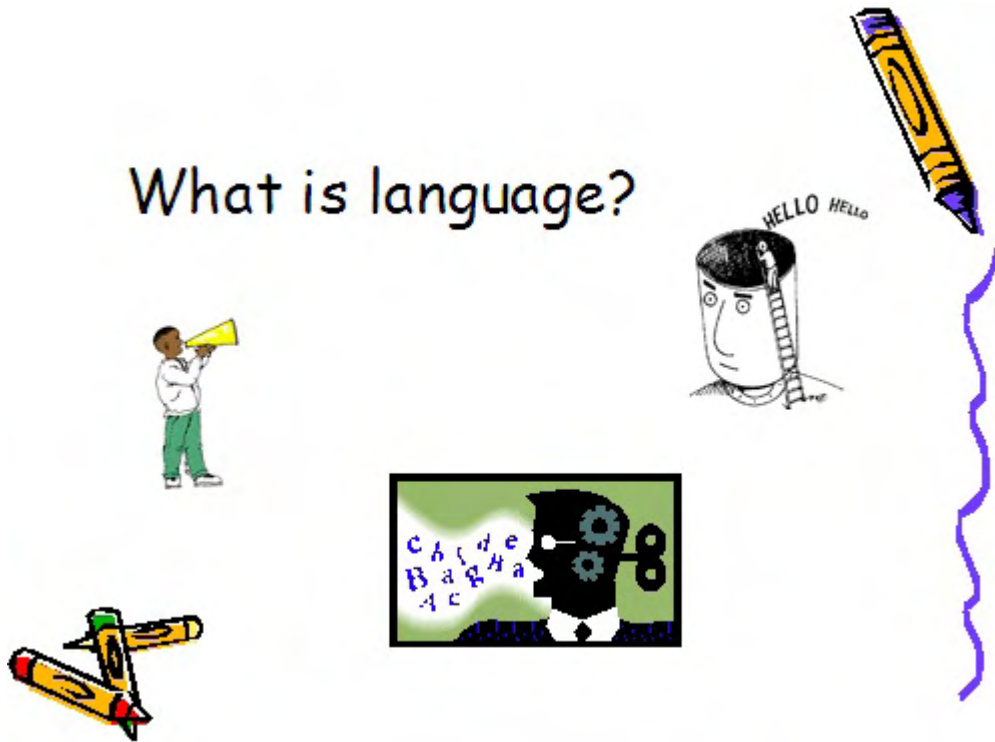


Here is an overview of what I have planned for our time together.



I would like to present to you some information about the human brain and how it relates to learning a language. By understanding how the brain and memory function in the acquisition of a language, educators can better understand how to teach a language.

What is language?



What exactly is language? Why does it exist? How would you describe language?



Language is a code



According to Caplan, language is a code. This code consists of actions, expressions, sentences, and words that interact together to determine the meaning and context of a language. When a language has been decoded, comprehension will occur.

Code as a means to communicate

- Actions
- Expressions
- Sentences and words



How is language learning related to the human brain?

- *There is a direct correlation between the memory part of the brain and language learning*



There are two types of memory:

1. Natural
2. Memorization

** Each has its own way of processing information*



There is a notable difference between natural memory and memorization. Each of these processes information differently.

Natural Memory

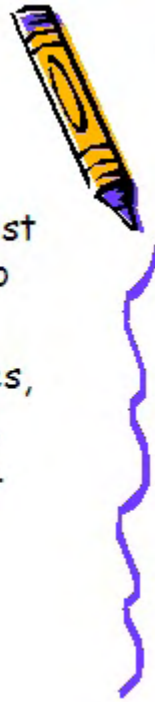
- Related to *locale memory*
- Is not bound by limitation
- Is directly related to survival and everyday events
- Allows one to remember details without conscious effort



Natural memory, or locale memory, is the form of memorization that allows one to remember details that do not require conscious effort. This type of memory is what records daily events in the lives of humans.

Memorization

- Related to *taxon memory*
- Requires great effort
- Resistant to change
- Information must be rehearsed to retrieve
- Consists of rules, phone numbers, definitions, etc.



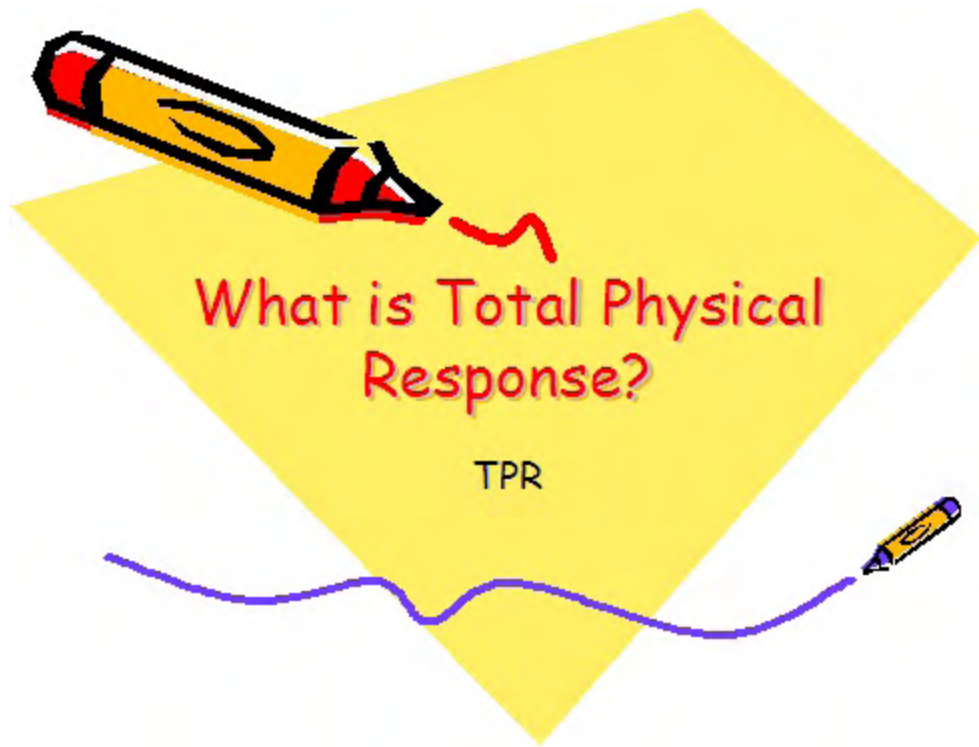
Taxon memory is the type of memory that holds information that is the most difficult to retrieve. In order to retrieve information from the taxons, this information must be rehearsed. This type of information consists of rules, phone numbers and definitions, to name a few.

Conclusion of language and the brain

- Understanding the connection
- Making a decision



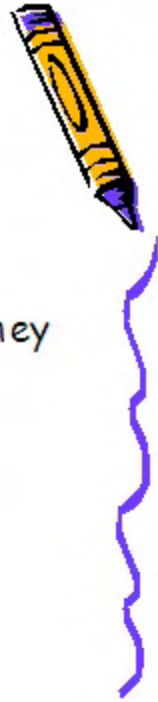
As language educators, if we develop a better understanding of how the brain functions in relation to language learning, we can better make decisions about how to teach our students a second language.



In order to understand the premise of Total Physical Response Storytelling (TPRS), we must first take a look at James Asher's Total Physical Response (TPR). TPR is based upon the premise that students acquire a second language as they acquired their first language.

TPR

- Based upon how children acquire their first language
- Children understand language before they can speak it
- Children can communicate in actions before producing speech



According to Asher, children understand a language long before they can speak it. This is indicative in the way that infants are responsive to commands and can communicate through actions long before they are able to produce speech.



Babies don't learn by
memorizing lists



Asher maintained that older students should not have to either.

Synchronization

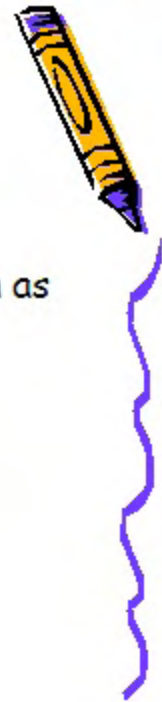
- Body movements and the imperative



TPR combines body movements with speaking the language. These body movements are executed after a command. Therefore, the TPR method of second language instruction entails the use of the imperative combined with the synchronization of both the language and body movement through action responses.

How does it work?

1. Teacher performs action/command
2. Teacher and students perform action as teacher gives command
3. Students perform action as teacher gives command
4. Roles reverse



TPR will begin as the teacher says a command and performs the action. Then, the teacher will say the command as both the teacher and the students perform the action. Next, the teacher says the command but only the students perform the action. Finally, the teacher tells one student at a time to do the command and then the roles of the teacher and student are reversed. The teacher will either expand the command or produce new ones.

A body language conversation?



TPR can be likened to a body/language conversation. This conversation may be one sided in the verbal sense, with one speaker and a listener. The nonspeaker imprints a linguistic map of how the language works. Students may silently internalize the patterns and sounds of the second language.

The kinesthetic sensory system

- Activated by the instructor
- Long term retention and recall
- Local memory



The instructor activates the kinesthetic sensory system of the students by instructing them to do a series of tasks. This can be likened to driving a car, or tying one's shoes as this type of kinesthetic learning involves long term retention and recall, or local memory.

Physical Gestures and Talking

- Right Brain: physical gestures



- Left Brain: talking



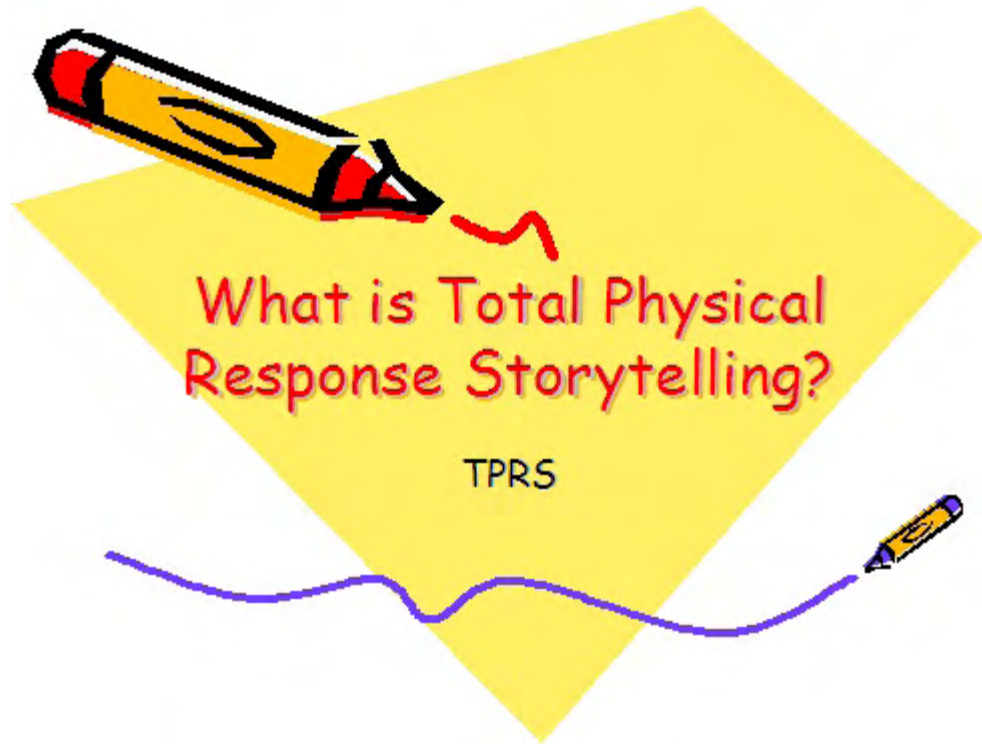
The right brain communicates through physical gestures, and the left brain communicates through talking. Asher contends that language acquisition should begin with the right brain.

Believability

- *Movements*
- *Gestures*
- *Facial Expressions*



Asher contends that through movements, facial expressions, and gestures, TPR can become believable, and this is essential in right brain activities.



Total Physical Response Storytelling (Hereinafter referred to TPRS) was developed by Blaine Ray in the 1990's. However, in order to understand the premise of TPRS, we must first take a look at TPR. It is based upon James Asher's Total Physical Response (Hereinafter referred to as TPR). TPR is based upon the premise that students acquire a second language as they acquired their first language.

What then, is TPRS?

- Blaine Ray, 1990's
- Founded upon Asher's TPR and Krashen's Natural Approach



Blaine Ray, a Spanish teacher from California, was concerned about the lack of interest his students had in learning a language from a textbook. He decided to start implementing TPR in his classroom. TPRS is a combination of Asher's TPR and Krashen's language acquisition strategies, that allow teachers to teach grammar, reading and writing along with vocabulary.



TPR Wall?

- Moving from the imperative to narrative descriptive modes of speech



Ray discovered after using TPR, that students hit a TPR wall. That is, their acquisition of the language dwindled after a certain stage of TPR. He was unsure of how to move from the imperative to narrative descriptive modes of speech.

Change

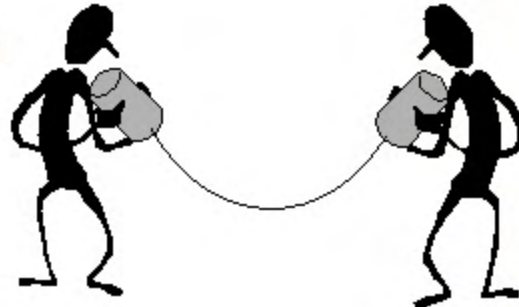
- Changed commands to third person singular that allowed for storytelling
- Students acted out stories
- Physical element became signature that accounts for vocabulary retention



Ray discovered that by changing commands to the third person singular, he was able to tell stories. By doing so, retention of vocabulary occurred. When students acted out the roles of characters, a highly effective physical element occurred that became the signature of TPRS.

There is little focus on study and memorization

- Acquisition
- Communication



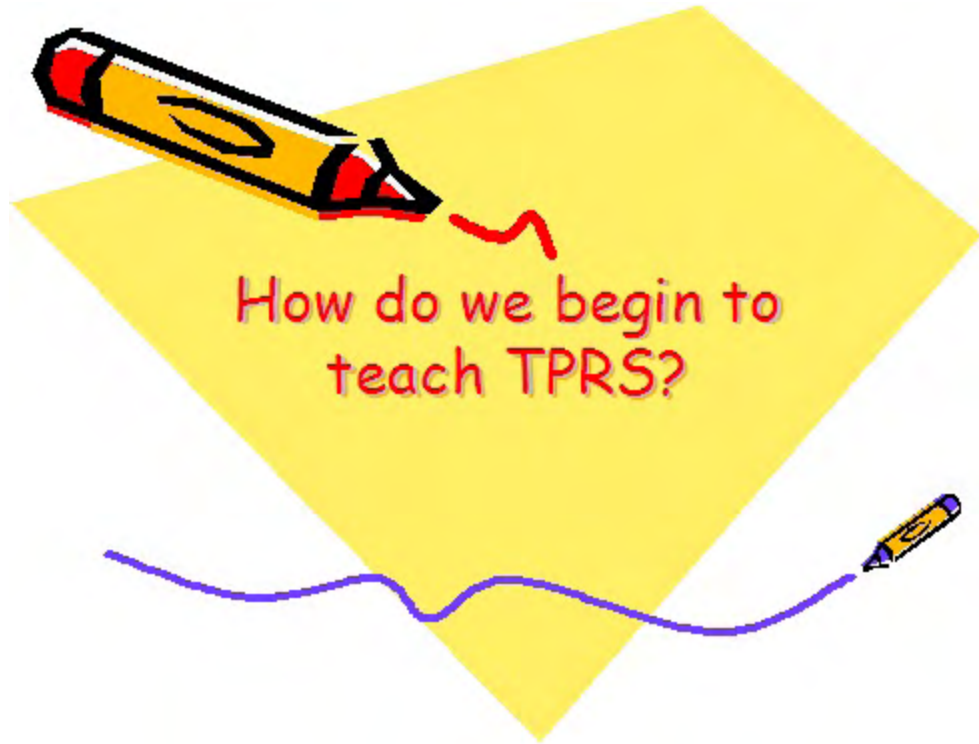
Unlike many other methods of language instruction, there is little focus on study and memorization. Instead, the focus is on acquisition and communication of the language.

Storytelling

- A powerful tool that activates student's right brain and kinesthetic sensory
- Enables students to remember events and later retell it in their own words
- Creates a mental scene that enhances aural, visual and sensory associations for the student



This form of instruction activates the student's right brain and kinesthetic sensory. This telling of stories creates personal and entertaining experiences for the learner. This allows for greater internalization of the language. Isn't language storytelling?



Step 1: Vocabulary

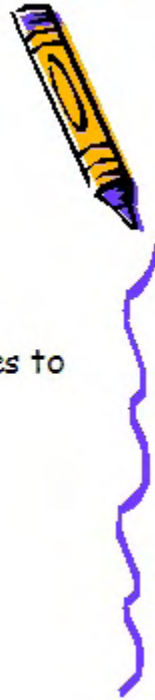
- Introduce vocabulary and complex structures
- After vocabulary acquisition, begin storytelling



Storytelling begins with the introduction of vocabulary and complex structures. It is only after students have acquired vocabulary, that the storytelling phase will begin.

Step 2: Story

- Circling-ask the story
 - Example: "Does the boy go to the moon?"
 - "No, the boy doesn't go to the moon. He goes to Jupiter".
 - Return to original statement.
- Students as actors



Circling is a technique that the teacher uses to *ask* a story. It is during this step, that the teacher asks the students to become actors who will dramatize the story.

BEP

- Bizarre
- Exaggerated
- Personalized



Responses from the students are encouraged to be bizarre, exaggerated and personalized. If the students answer with a normal response, the teacher responds as though their response were ridiculous. If the responses are absurd, the teacher responds enthusiastically.

Mini story

- Present mini story lines
- Present a small story that incorporates words memorized



Next, miniature story lines are presented, that incorporate one to four new phrases or vocabulary items. After 10-15 words are memorized, the teacher presents a small story that incorporates all of these words.

Create a larger story

- With the series, create a larger story
- Students act out the story
- Retell the story
- Create a new story



After a series of ministories, a larger, main story is created. As the teacher presents the story, the students act it out. Some students should be encouraged to retell the story in their own words to the class. Then, the class gets to create a story, under the direction of the teacher.

Recycle



- Various parts of the story should be recycled many times
- Retell the story without the students as actors



Recycling is important for retention. As the teacher retells the story without the actors, there should be more questions and embellishments.

Step 3: Literacy

- There must be a heavy emphasis on reading
- Translation of reading should occur
- Discussion of the reading should take place



It is in Step 3 that literacy occurs. Ray believes that reading is a large part of literacy. Reading passages are translated either by one person or the entire class. The translation is used to explain grammar, so that grammar is tied to meaning instead of a grammar rule.

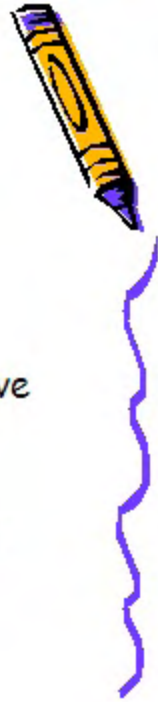
What is read? Something using the vocabulary for the previous stories? (Just stories in general, that are language level appropriate).



TPR and TPRS proponents believe that language should not be tied to grammar rules. The author of this project does not agree.

Grammar rules are paramount

- They are crucial for second language instruction
- We learned grammar rules for our native language
- We refer to the rules we have learned



Contrary to what TPRS proponents contend, the author of this project firmly believes that the teaching of grammar rules is paramount in foreign language instruction. Beginning with our education, we learned grammar rules for our own native language. Why would we not then, teach grammar rules of a second language? How many of you remember the “I before “E” except after “C” rule? How many of you still use this?

Grammar Rules (cont'd)

- Aid in the process of self-correction
- Grammar rules are something one can always refer back to
- A person educated on grammar rules is more educated in that language



With the knowledge of grammar rules, a second language learner can self correct. This is something that one can always refer back to. More importantly, a person educated about grammar rules, is more educated in the target language.

Grammar Rules and TPRS

- Teach the grammar rules, before the target TPRS lesson
- The grammar rules should relate to the TPRS session



In the opinion of the author of this project, grammar rules should be taught before every TPRS lesson. The grammar rules should relate to the TPRS session.

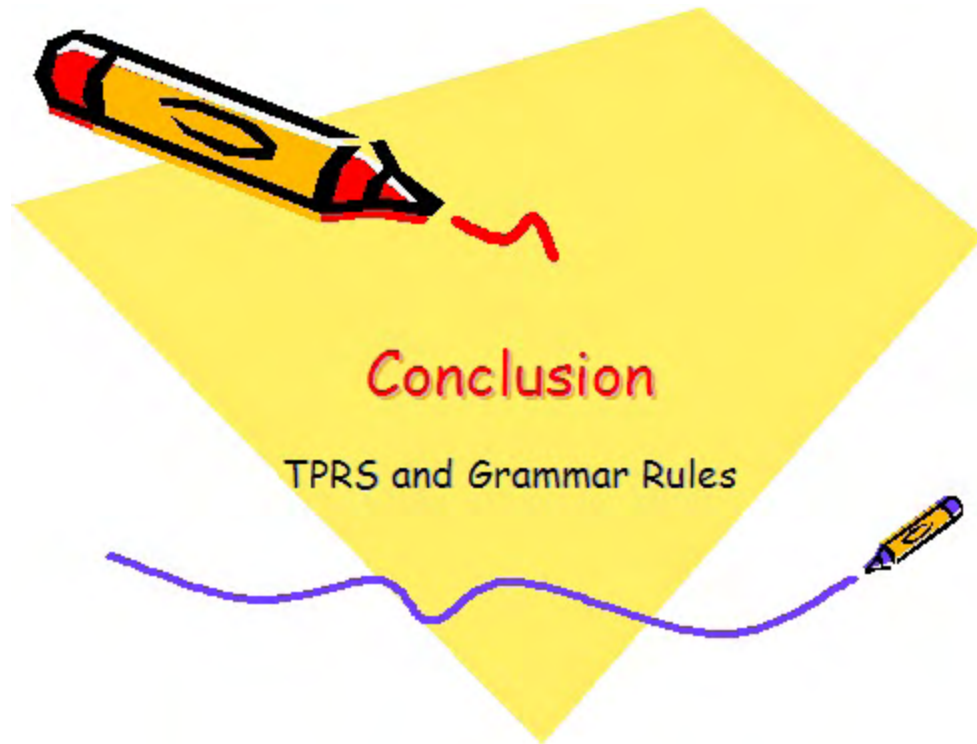
Does he have a pink spaceship?



- Teach students how to conjugate "to have" in all forms
- Target verbs taught in past tense, future tense, etc. should be taught the same way



If a ministry is presented about a child that has a pet elephant, and the target verb is "to have", the grammar rules associated with conjugating this verb should be taught. For stories in the future and past tense, etc., the same grammar rules of conjugating in these tenses would be presented. Every day of TPRS should begin with a new grammar rule.



Total Physical Response Storytelling is a great way to teach a foreign language. The use of body movements not only accounts for retention of the language, but creates a fun, second language learning environment. Combined with grammar rules, this is an effective way to teach a foreign language.

Why TPRS?

- TPRS is a great methodology to teach a foreign language
 - It is exciting for students to learn a language
 - Body movements account for retention of the language



Why grammar rules?

- Better educated in the language
- Grammar rules in native language
- Teaches to a larger audience of students
- Grammar rules make sense



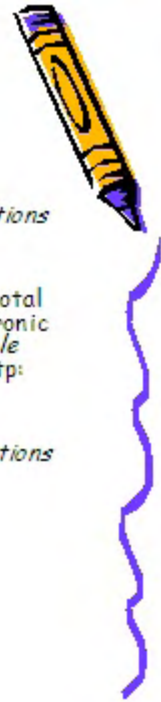
The teaching of grammar rules allows students to be better educated in a second language. As children, we were taught grammar rules of our native language. Why would we withhold that from our students in a second language? What if a student wanted to know why “Tengo” means “I have” and “tiene” means he or she has? Finally, not all students learn the same. There are some students that simply have a need to know why a language is spoken the way it is. Grammar rules are a great answer for them.



I want to thank each of you for being here today. Now that you have seen a presentation about TPRS, we are going to perform a brief introductory class of TPRS and review an example of how we can teach grammar rules with a TPRS lesson. Following the lesson, handouts will be provided for you to take with you to your classroom. It is my desire that you will take with you what you have learned today and consider applying it in your classroom.

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Chapter Summary

While Total Physical Response Storytelling has been proven to be an effective method of teaching a foreign language, this author is of the opinion that, contrary to the view of TPRS proponents, the teaching of grammar rules is paramount in foreign language instruction. Therefore, this author contends that in combination, the implementation of TPRS and grammar rules is the most effective methodology.

It is this author's belief that the teaching of grammar rules allows students to be better educated in a second language. As children, we are taught grammar rules of our native language. Why should we withhold grammar rules of a second language?

If we know what rules exist, we can apply them to all aspects of the use of language. What if we were to write a book in our native language? We should be very aware of grammar rules to produce a well written book.

Finally, not all students learn the same. There are some students that simply have a need to know why a language is spoken the way it is. Grammar rules are a great answer for them.

Chapter 5

DISCUSSION

The purpose of this project was to develop a workshop inservice for foreign language teachers of all grade levels that presented a summary of various methodologies of foreign language instruction, brain research in how it relates to Second Language Acquisition (SLA), and a Power Point presentation of Total Physical Response Storytelling (TPRS). One of the main objectives of the project was to convince foreign language teachers that TPRS, combined with the teaching of grammar rules, is one of the most effective methods of foreign language instruction. Following the presentation is a sample class of TPRS, and how an instructor would combine TPRS with grammar rules.

Contributions of the Project

It is this author's opinion that what she produced satisfied the original objectives at the outset of the project. This author contends that there was sufficient information provided in the Review of Literature section that represented various methodologies of foreign language instruction, as well as brain research in how it relates to SLA. Further, this author is of the opinion that the Power Point presentation, located in Chapter 4, provided a thorough background of TPRS, and a compelling argument as to why it is necessary to combine it with the teaching of grammar rules.

While the controversy still remains as to what type of foreign language instruction is the most effective when it comes to learning a second language, this author contends that she provided sufficient evidence to support her theory, that TPRS combined with the

teaching of grammar rules is one of the most effective methods. Further, while advocates of TPRS such as Gross (2004), Ray (2000, as cited in Werstler, 2002), and Werstler (2002), argue that grammar rules are unnecessary in the instruction of a foreign language, this researcher maintains that she provided sufficient explanation as to why they are necessary.

Limitations of the Project

While the author of this project accomplished her main objectives, there are limitations to the study. First, the author herself was unable to actually present her presentation at a workshop inservice for teachers. Second, the author was unable to gather information about student progress in the target language after a given time to see how effective the combination of TPRS and grammar rules are in a classroom.

Recommendations for Future Research and Study

The author of this project presented this project to three different foreign language teachers for review. The outcome of the feedback was insightful. First, it was brought to the author's attention that more detail needed to be added at the end of the Power Point presentation about how exactly a foreign language instructor would combine TPRS with the teaching of grammar rules. Along the same lines, the teachers who reviewed the project recommended the sample class include more detailed examples of how to implement the TPRS class with grammar rules; specifically, which rules would be taught and why. Finally, the teachers provided recommendations that a sample of a teaching unit be provided at the end of the inservice, so that foreign language instructors could see

the effects of TPRS combined with grammar rules through a unit, rather than just a lesson.

There is still a need for further research on the combination of TPRS and grammar rules. This author is of the opinion that while she presented sufficient information on TPRS, she was unable to provide results from studies implemented on the effects of TPRS and grammar rules on second language acquisition.

If this author developed this project again, she would adjust her project according to the recommendations from her peers. Further, she would present the project herself at an inservice so that she could have the opportunity to see how effective the project is among foreign language instructors. Finally, she would test her own theory for a couple of years, implementing grammar rules and TPRS in her foreign language instruction, with her students. She would measure students' success in acquiring a second language with this method, as well as their ability to write effectively in Spanish, with their knowledge of grammar rules.

Project Summary

This author contends that TPRS is a highly effective method for foreign language instruction. However, it is this author's opinion that TPRS should never be the only method implemented. The teaching of grammar rules is necessary in all arenas of language instruction. This is regardless of whether it is the native language being taught, or a second language.

It is this author's desire that foreign language instructors who review this project will consider implementing a combination of TPRS and the teaching of grammar rules in

their own classrooms. This author has presented information about various methodologies of foreign language instruction, brain research and SLA, and compelling information about grammar rules, that she maintains support her theory.

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APPENDICES

APPENDIX A

TPRS and Grammar Rules Inservice Lesson Plan

Before we begin the TPRS lesson, we must introduce grammar rules of the following:

1. Present tense regular conjugations
2. Indirect and direct object Pronouns
3. Time and age

*Homework should be given to enforce these rules

The following excerpt of a unit lesson planned was retrieved from the online website, Spanish for Smarties @ www.spanish-iseasy.com/smarties/forteachers.html. It is displayed in English so that the facilitator of the inservice can teach the lesson in the desired target language.

Written by William Franklin.

I Return

takes off
waits for her
daughter
soldier
tells me
letters

The plane *takes off* at 4.
It *is* Thursday.
It *arrives* at six on Friday.
I *get* on the plane.
I *sit* next to a soldier.
He *is returning* home.
I'm returning home.
We *are returning* to San Diego.
He *tells* me about his wife.
She *is* waiting for him in San Diego.
He *says* she *writes* him letters.
She *writes* and *writes* and *writes*.
He *is* happy.
He *is* happy because he *is returning* to his wife.
I *ask* him if he *has* children.
He *says* he *has* two children.
He *has* a boy and a girl.
I *ask*, "How old they *are* your children?"

I *ask*, "How old *is* your daughter?"
He *says* she *is* eight years old.
I *ask*, "How old *is* your son?"
He *says* he *is* nine years old.
He *is* happy.
I *am* happy because he *is* happy.

Questions and Answers

When does the plane take off, at three or four?
The plane takes off at four.

What day is today, Thursday or Friday?
Today is Thursday.

And the plane doesn't take off at one?
No, it doesn't take off at one.

And it doesn't take off at two either?
Neither does it take off at two.

But at four, yes?
At four, yes.

Franklin sits next to whom, a soldier?
Yes, he sits next to a soldier.

And the soldier is returning to his house.
Yes, he's returning to his house.

Then, the soldier goes back to his home.
Yes, the soldier goes back to his home.

And Franklin returns too?
Yes, he returns too.

Then, they return to San Diego?
Yes they return to San Diego.

What does the soldier talk about, his wife?
Yes, he talks about his wife.

And where is she, in San Diego?

Yes, she is in San Diego.

Does he talk about his family?

Yes, he talks about his family.

And how many kids does he have?

He has two, a daughter and a son.

And the daughter is a girl and the son is a boy,
right?

Yes, the daughter is a girl and the son is a boy.

And his wife waits for **him**, yes?

Yes, his wife waits for **him**.

She waits for **him** at the airport?

Yes, she waits for **him** in the airport.

How old is the daughter?

She is eight years old.

And how old is his son?

The son is nine years old.

APPENDIX B

TPRS Handouts for Use in the Classroom

Retrieved from www.susangrosstprs.com

Two essential skills for storytelling

Essential skill: REPETITION

Technique #1 Circle of questions

Vocabulary word: **The dog runs**

Statement: **The dog runs** fast.

Question: Does **the dog run** fast?

Either/or: Does **the dog run** fast or slowly?

Negative: Does **the dog run** slowly?

Positive: Does **the dog run** fast?

Statement: Yes, **the dog runs** fast!

Question: Does **the dog run** fast?

Either/or: Does **the dog run** fast or does Freddie **run** fast?

Negative: Does Freddie **run** fast?

Positive: Does **the dog run** fast?

Technique #2 “3 for 1” (to be used at the “Negative” point in the circle of questions.)

Negative: Does **the dog run** slowly?

Teacher responds: No, **the dog doesn't run** slowly, **the dog runs** fast!

Technique #3 Use question words to get more repetitions

(Who, what, when, where, why, how many, how much, how long, what color....)

Ask LOTS and LOTS of questions that require students to respond with a word, a phrase, a sentence, whatever they are capable of. This technique helps you to see which students have acquired enough to respond automatically.

Who **runs** fast?

How does **the dog run**?

Technique #4 Add details to the original sentence and recycle.

Any new words you use are out of bounds! Bring those new words “in bounds” by circling the new words.

Question: What is the dog's **name**?

Statement: The dog's **name** is Arrow.

Question: Is the dog's **name** Arrow?

Either/or: Is the dog's **name** Arrow or Spiderman?

Negative: Is the dog's **name** Spiderman?

Positive: Is the dog's **name** Arrow?

What color is the dog?

Statement: The dog is **black**.

Question: Is the dog **black**?

Either/or: Is the dog brown or **black**?

Negative: Is the dog brown?

Positive: Is the dog **black**?

Technique #5 Recycling the story

After adding a new detail, go back a few sentences and integrate the new detail into the story.

Statement: The black dog named Arrow runs fast.

Technique #6 Asking the story: Avoid making two statements in a row!

When you make a statement, coach the students to respond with “Ohh!” or “Wow!” Immediately ask questions about each statement before continuing with the next statement. This keeps students involved all lesson long. They respond to everything you say.

Essential skill: COMPREHENSIBILITY

Technique #1 Teaching to the barometer students

Check for comprehension with the barometer students on every word. Don't move onto new words or new sentences until the barometer students comprehend completely,

Coach the barometer student to tell you every single time he doesn't understand by giving you a signal. Often they will forget to signal, so ask them for a translation anyway. The job of the barometer students is to make you a good teacher. If the barometer students don't slow you down, then they are helping the entire class to fail!

(Never pace the class by teaching to the top students.)

Technique #2 The pause

Say a question word. Pause. Then continue with the rest of the question. You may need to offer a quick translation of the question word during the pause.

In a long sentence, pause after each phrase so that the barometer student can translate. If you spoke too quickly, just repeat with a little pause after each word.

Learn to use the pause to aid in comprehension!

Technique #3 Salvaging a zero response.

You ask, “To where does the black dog named Arrow run?”

Instead of shouting out a bunch of clever answers, the whole class is silent! Yikes!

To save this situation, just change your question into an “either/or” question or a “yes/no” question:

Does the dog named Arrow run to WalMart or to Pizza Hut?

Technique #4 Staying “in bounds.”

The boundaries are any words that the students already know plus the words you are teaching today,

- A. You may expand on the boundaries by using words that are the same in English and the language you are teaching (like “automobile”) HOWEVER, students will not recognize “automobile” until you tell them what it means. Once you have brought that word in bounds, you may use it.
- B. You may expand the boundaries by adding a new detail to the story. But then that new word must be brought in bounds by circling it.
- C. You may expand the boundaries by using names such as Toyota, Crest, WalMart, Chicago, Frank. For example, if you want to add “shoes” to the story, say “Nikes” instead of “shoes.” That way you stay in bounds!

As class moves along, the boundaries get bigger. Each time you meet with your students you want to use as much of the language as they already know. Gradually add to their language, creating proficient, proud students!

New TPRS Skills and Techniques for Coaching Workshops
Blaine Ray, co 2004

Edited by Karen Rowan
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Blaine Ray, co 2004, Edited by Karen Rowan

ESSENTIAL SKILL: REPETITIONS

#1. SKILL TO PRACTICE: TPRS Questioning Technique

Practice this orally and written on your own and during coaching workshops. Practice it in your class by posting a reminder at the back of your classroom.

Vocabulary: Has

Statement: A boy has a **bike**.

Question: Does a boy have a bike?

Either / or: Does a boy have a bike or a cat?

Negative: Does a boy have a cat?

Positive: Does a boy have a bike?

Question: Does a **boy** have a bike?

Either / or: Does a boy or a girl have a bike?

Negative: Does a girl have a bike?

Positive: Does a boy have a bike?

#2. SKILL TO PRACTICE : Add details to the original sentence and recycle:

Statement: The boy has a green bike.

Question: Does a boy have a green bike?

Either/ or: Does the boy have a green bike or a blue bike?

Negative: Does the boy have a green bike?

Positive: Does the boy have a blue bike?

We must learn how to not go forward in the story but how to just keep asking the same questions over and over in an interesting way. We have to learn to scaffold. We build the story a detail at a time. We ask a question and then recycle. We add a detail and then go back and ask questions about known information.

Statement: The boy has **a cat**. (*So now we need to add a detail.*)

Class, does the boy have a big cat or a small cat?

Class: small cat.

No, he has a medium cat.

You have now added a detail so now you recycle.

Statement: The boy has a medium cat.

Either/ or: Does the boy have a medium cat or a super-big cat?

Negative: Does the boy have a super-big cat?

Positive: Does the boy have a medium cat?

#3. SKILL TO PRACTICE : Get more reps by using question words and recycle:

(Who? What? Where? When? How much? How many?)

Class, where does the boy who has a cat live? (Class: New Jersey)

RECYCLE:

Question: Who lives in New Jersey?

Either / or: Does the boy who has a cat live in New Jersey or Alaska?

Negative: Does the boy live in New Jersey?

Positive: Does the boy live in Alaska?

QUESTION WORD:

What is the cat's name? (Class: Someone says Ben and someone else says Buck.) Yes, it is Ben Buck.

RECYCLE:

Question: The boy who has a cat is named Ben Buck?

Either/ or: Does the boy have a cat named Ben Buck or does he have a cat named Garfield?

Negative: Does the boy have a cat named Garfield?

Positive: Does the boy have a cat named Ben Buck?

QUESTION WORD:

Who likes Ben Buck?

RECYCLE:

Question: Does the boy's mom like the cat that the boy has?

Either / or: Does the boy's mom like the cat that the boy has or does the boy like Ben Buck?

Negative: Does the boy like the cat he has? (No.)

Positive: Does the boy's mom like Ben Buck, the cat the boy has? (Yes.)

ADD A DETAIL:

Does the boy who has a bike and a cat like elephants?

PRACTICE THE FLOW BACK AND FORTH:

yes/no ---qué (what?), either / or---quién (who?), yes/no ---qué (what?), either/or---dónde (where?), fill in-the-blank ---and then por que (why?).

Examples of fluidity:

Does Susie want to kiss a big blue elephant? (Wait for response). (Either agree with them or say no.)

Susie wants to kiss a big blue baby. Who wants to kiss a big blue baby? Does Susie want to kiss a big blue baby or a big blue elephant? What does Susie want to kiss? Does Susie want to kiss a big elephant?

Does Roberto need money to buy a book? (Wait for response. Agree or disagree.) No! Roberto needs money to buy ice cream. Why does Roberto need money? Who needs to

buy ice cream? Does he need to buy ice cream or a book? What does Roberto need to buy? How much money does he need to buy the ice cream? (Wait for class response. \$15.) ¡Casi! He needs \$17. Class: Ohhh! Does Roberto need \$15 or \$17. Who needs \$17. What does Roberto need? Why does he need \$17? Does Roberto want to buy ice cream? What kind of ice cream? Does he like ice cream? Who likes ice cream?

To successfully practice the flow, you must teach to the eyes (see below) and watch for zero responses (see below). How and why questions should always be delayed until they have the language ability to answer your question. These questions require a creative answer. So we must be careful when we ask these types of questions. If you do ask a question they don't have the skills to answer, say, "Class, it is obvious. The boy has a bike because he lives in Alaska. All boys in Alaska have bikes.

Note: Notice the number of times a form of the verb "to have" was used in this section.

TECHNIQUE: CIRCLING "3 for 1"

Example: Does the boy **go** to Boston? (No)

No, The boy **doesn't go** to Boston. He **goes** to Texas. (Close the circle by returning to the original statement.)

Advantages to responding to a negative response with a 3 for 1:

1. It teaches how to do negation (very important in French and German)
2. It gives you three reps for the price of one question.

(Credit: Susan Gross, who has been teaching "Circling" for years.)

#4: SKILL TO PRACTICE : Never make two statements in a row.

Practice making one statement followed by "ohh!" in response to their answers and asking more questions. Have someone signal you if you make two statements in a row.

When you make a statement, immediately follow it with a question.

"Ask the story" instead of telling the story!

#5: SKILL TO PRACTICE: Parking (versus moving through the story laterally)

Parking is staying in one place and getting reps. Experienced TPRSers park; inexperienced TPRSers move through the story laterally and don't park. Parking gets reps. When you feel the urge to move forward in the story to the next plot development in the story, force yourself to stay longer. Milk the one location, one detail, or one sentence by asking every possible question word to flesh out that one point in time in the story. The entire example up to this point has been an example of parking and it still needs more reps before the teacher would move on to the next point in the story.

ESSENTIAL SKILL: COMPREHENSIBILITY

#1. SKILL TO PRACTICE: Teaching to the barometer student

DIRECTIONS: Check for comprehension with the barometer student on every word. Don't move on to new words until the barometer student comprehends completely. Make sure everything goes through the barometer student. Coach the barometer student to tell you every single word he doesn't understand by using a signal. (Crossed fingers / time-out sign / punching fist into palm) Remember that students will still not use the signal and you must constantly check for comprehension anyway. Tell the barometer that his purpose is to slow you down. If he doesn't slow you down he is helping you and the class to fail.

PURPOSE: To get teachers to slow down. Comprehensible input is made comprehensible by pacing the class at the barometer student's pace. Never pace the class by teaching to the top of the class.

GO SLOW!

#2. SKILL TO PRACTICE: Teach to the eyes

DIRECTIONS: Practice teaching to the eyes of your students. To contrast whether or not you are actually effectively teaching to the eyes, practice looking above the eyes of the students. Teach to the tops of their heads or the back of the room.

GO SLOW!

#3. SKILL TO PRACTICE: The pause

DIRECTIONS: Say a question. Point to it on the board. Pause. Then finish the question.

PURPOSE: I realize after this week what a crucial skill this is. It is an essential part of TPRS because it makes input more comprehensible. Students have time to comprehend the question. We need to practice this often. My students here in Tennessee have told me how important this skill is. Point to the question words. Pause after pointing to the question words.

SLOW!

#4. SKILL TO PRACTICE: Responding to a Zero response

DIRECTIONS: When you get a zero response you have to determine why.

A. *Your first thought is, did the students not understand?* For example: The boy has to play.

Zero response. Go to the barometer student and assess through translation. Establish meaning. Did the student understand the word "the boy"... "has to"... "play." If the student didn't know "has to" you will now practice "has to" with repetitive questions. You will also write the translation on the board if it is not there. Go back and get reps of what the student just missed. If the words he didn't know are already on the board, point

to them so he can keep checking the board. If not, write them on the board.

B. *Your second thought is, could the students not think of an answer?* For example: How many pigs are there in Toad Suck? Zero response. In these cases you will then give choices. Are there 41 pigs in Toad Suck or just two pigs in Toad Suck?

C. *Your third thought is, do the students not have the language to answer?*

For example: What is the equation for velocity? The students don't have the language to answer the question and won't even if they understand the question. Don't ask these types of questions but if you

do, just answer the question for them (Fifty-six. It is obvious!) or give them an either/or response (Is it 56 or just 2.04?)

SLOW DOWN!

No matter how slow you are going, if one person doesn't understand one word, it's too fast.

#5. SKILL TO PRACTICE: Staying "in-bounds."

(The "boundaries" are the locations, the guide words and the problem in the story.)

PURPOSE: To keep it 100% comprehensible and get reps on the guide words.

DIRECTIONS: Be sure to stay in the first location using the guide words. Also, be sure to focus on the problem. When you add a detail or a character, it has to be related to the central problem of the story. Don't add a new problem. Resolve the first problem. If you add a word, be careful. Staying "in-bounds" means you are using the guide words and words that are 100% comprehensible to the barometer student. If you go "out-of-bounds," you must establish meaning through translation and then go to the board and write the new word with the translation so students can remember the words.

Then you get reps on the new words. You don't have to go to the board if you are "in-bounds." In coaching workshops, practice staying "in-bounds" and then practice what to do when you go "out-of bounds." In reality the boundaries are the language of the lowest student plus the locations. So if we are constantly aware of the language of the lowest student we have to stay there.

The first day, the boundaries are the words that have been translated on the board and whatever cognates you can use. So as the class moves along the boundaries get bigger. We can't really remember all the words students know, so we are always safe and in bounds by using the guide phrases. But in a larger sense we can use previously taught words also.

My students can't hear "idea" in Spanish, even though it is an easily taught word and a cognate. I stop and say, "Class, can you hear the English in idea?" If they can't, I then say, "Let me write this on the board and see if you can see it." I then write "idea" and they say, "OHHHHHHH."

THEN, MOVE BACK TO "IN-BOUNDS"

#6. SKILL TO PRACTICE: Translating Reading

We now read a minimum of every other day and maybe more. In TPRS, reading means translation.

1. Have a student translate the entire reading to the class. Ask for volunteers and choose the fastest students to translate.

2. Have several students translate a small part.

3. Read a phrase in Spanish and have them chorally translate your phrase.

It is suggested you not have them read in small groups. Translate as a class and then get to the

discussion as quickly as possible. The discussion is what will cement the language in their minds.

(See Personalization below.)

ESSENTIAL SKILL: PERSONALIZATION

#1 SKILL TO PRACTICE: Get details of the kids' lives and use the details.

For example: Gringa lifts weights at 5 AM every day (Use this info in a PMS) Pato loco plays basketball on the school team. (Use this info in a PMS) Chula gives piano lessons (Use this in a PMS)

#2 SKILL TO PRACTICE: Asking PQA details while reading.

Ask personalized questions during PMS and extended readings and while reading readers. The student will take the roll of something that is not believable. Practice acting like this is all believable. So first people will practice making the PQA believable. Chula, do you have an elephant? (Chula says "sí")

Wow. ¡Qué bueno! Act like the student really does have an elephant. Now you will ask more questions of the student about her elephant. Do you talk to your elephant? Sing to it? What language do you talk to your elephant in? Do they talk in English or elephant? Do you dance with your elephant? Do play tennis or go to the movies together? Practice the technique of translating and discussing the reading. Discussing the reading means to personalize it. In the extended readings, most of the extended reading will be a discussion about the students and their lives. This is crucial in making the class interesting.

DISCUSSION TECHNIQUES:

Translate a paragraph at a time (for example Pobre Ana) and then move into a:

1. Passive PMS Chulita la bonita quiere ir a Mexico igual que Ana porque quiere estudiar español en México por 29 años y 26 minutos. ¿Verdad, Chulita la bonita?

(Chulita the pretty wants to go to Mexico the same as Ana because she wants to study Spanish in Mexico for 29 years and 26 minutes. Right, Chulita?)

2. Personalized Question and Answer

Guapo. Te gustaria ducharte con agua fria o agua caliente? (Guapo, do you like to shower in cold water or warm water?)

3. Culture

En Mexico hay una tanque de agua arriba de la casa. El sol calienta el agua durante el dia y la familia tiene agua caliente. (In Mexico there is a tank with warm water above the house. The sun warms the house during the day and the family has warm water.)

4. Teach a life lesson based on what was taught in the book.

Pobreza en latinoamerica. We tell our own personal experiences in foreign countries. Families that make \$50 a month but wanted to save up their money to have us over for dinner. Places without running water. Bathing in the river. Going to the bathroom in the woods. Compare your stories to Ana's life and what she is complaining about.

5. Literalness

Questions about the facts of what you've read. What was the name of the boy?

Discussions need to be fluid, not set in stone.

ESSENTIAL SKILL: KEEP STUDENT INTEREST THROUGH BELIEVABILITY

#1 SKILL TO PRACTICE : Dramatize

TECHNIQUE: Coach melodramatic acting

Be sure students dramatize what they can in a melodramatic way. Students act out what can be acted out. Coach over-acting. Coach perfect timing. (The boy gave the girl a cat. Stop and make sure this happens before going on with the story.) You are the director in a melodramatic improve play. Whisper outlandish direction to the actors so that it is a surprise for the rest of the class. Take advantage of your hams and class clowns.

TECHNIQUE: Over-react

Act like things are real through facial expressions. Practice putting your hands on your head or opening your mouth in surprise.

Class, Is the cat pink?

Class: si

Class, is that right? Is the cat really pink?

You respond by saying, "Wow" or "fantástico" or "increíble."

Give it your best response according to how weird the detail is. The weirder it is, the more enthusiastic your response will be.

#2 SKILL TO PRACTICE : Exaggerate

How much does a hotel room cost? How much does a book cost? How many minutes does it take to go to the moon? How long does it take to drive a car from San Diego to New York? How long does it take to run from Chicago to Miami?

TECHNIQUE: Everything is the opposite of the expected.

Give examples of where they will take the expected and make it unexpected.

A boy has a cat. *(He has a big cucaracha in his car)

A girl reads a book. She reads books about “It is important to look at cats”)

The teacher likes to watch TV. The teacher watches TV in the park with her dog. Take the opposing view. If you ask, “Does the girl want a big elephant?” And everyone says yes, say no. Then tell a reason why.

No, the girl doesn’t like big elephants.

Does the boy play a lot of football?

Class: yes

You: No. He plays a little football because he needs to sing to his elephant after school.

Class: OHHHHHHHH

Does the girl go to New York?

Class: yes.

You say: No, she goes to New Jersey. There is a small cat in New Jersey she wants to visit.

Does the girl buy a house?

Class: yes

You: No, she doesn’t buy a house. She buys a hotel. She likes hotels. She buys the Hilton Hotel in Bucksnort, Tennessee. (Class says OHHHHH)

#3. SKILL TO PRACTICE: Specificity.

TECHNIQUE: The ladder of specificity

Exercise one: Practice the ladder of specificity with “restaurant.”

Example: “Living thing.” First go up. Then down.

Universe

world

thing

living thing

plant

flower

rose

blue rose

blue rose in front of a house

Blue rose in front of the house on 314 Maple Street in San Antonio

....then an event with this rose that makes it more specific

Exercise 2: The boy wants a hamburger.

Example: “The girl wants a gorilla.”

She wants a gorilla from what country?

What city?

Where in the city?
Northern part or southern part?
From a zoo or from a restaurant?
What restaurant?
Where in the restaurant?
Male or female gorilla?
Big or small?
What color is the gorilla?
How many teeth does she want the gorilla to have?
How old?
What does she want the gorilla's name to be?
There are two 8 month-old small, pink female gorillas named Frank with no teeth in the men's restroom in a restaurant called "Delicioso" in northern downtown Oaxaca, MX.
Which one?

TECHNIQUE: "Casi" (almost) technique: (all in the target language)

How old is the elephant?

Class: 10 years

Almost. He is 10.2 years.

How many miles did she walk?

Class: 1 thousand

¡Casi! 1 thousand and 1.4 miles

How long did he wait?

Class: 4 minutes

¡Casi! ¡4.23 minutes!

Practice writing out the numbers as you say them. When there are 3.2 people, add "una explicación

breve" and explain how that is possible. For example, explain that the .2 person is just 2 eyes.

#4 SKILL TO PRACTICE : Student responses

[Spanish Positive: ¡Fantástico! ¡Qué bueno! ¡Qué interesante! ¡Qué guapo! ¡Por supuesto!
¡Qué casualidad! ¡Es obvio! ¡Síiiiiiiiiiiiiiiiiiiii! ¡O la la!

Spanish Negative: ¡Qué malo! ¡Horrible! ¡Qué asco! ¡O no, O no! ¡Qué barbaridad! ¡Qué lástima! (Post them in your classroom in your target language.)]

Focus on making students respond to everything. PMSs are **believable and home run stories** when students react to every twist and turn that is added to the story by the teacher or the students. Take the attitude that everything said is interesting and insist on a reaction after every statement, students will be eating out of your hands.

TECHNIQUE: "How does he react?" (¿cómo reacciona?)

It makes the story appear real. “Cómo reacciona el chico cuando la chica llora?” (How does the boy react when the girl cries?) Use “¿cómo reacciona?” at any point in the story and use it often. Make the actor respond appropriately. Make the class chorally respond. Practice dialogue / perspective. Use it often to add interest and reality.

TECHNIQUE: Everything is possible in German class. : (all in L2)

You say: The plane flies from Denver to Las Vegas and crashes into the Atlantic Ocean.

Class: ¡No! It's not possible.

You say: Yes. (Look serious and intent.) Everything is possible in German class. (Say it like you're really trying to convince them.)

TECHNIQUE: Designate one responder

Assign someone to do “fantástico” or “maravilloso” or “¡QUÉ BUENO!” (How great!)

OR “No me digas.” (You don't say!) (Von had someone assigned to do this and when he pointed at them with 2 fingers they said their cue.)

#5 SKILL TO PRACTICE : Keeping control of the story.

Students have to know always it is your story. It has to be your story so that you can keep it “inbounds.”

Students are not allowed to add to the story. They are only allowed to respond to your questions. When they try to add something on their own, these techniques will give you back the control of the story.

TECHNIQUE: It's my story!

Practice keeping control of the story by saying “Es mi cuento!” or “Es otro cuento” (that's another story) whenever their answers might take you “out-of-bounds.” “It's my story!” tells the students they are trying to take the story somewhere you don't want.

“That's another story” says, they have a good answer, but it doesn't fit in this story.

TECHNIQUE: Never ask why.

Remind students of the rule “You never ask ‘Why?’ in my story. You just say ‘Sí, es correcto.’ (Yes, that's right.) If a student does ask why, remind him in this class you never ask why. You just say, “Sí, es correcto.” Then repeat the same statement or question again and have the student respond with “Sí, es correcto.”

TECHNIQUE: Una explicación breve: (A brief explanation)

Class, he didn't fly DIRECTLY from Denver to Las Vegas. He flew all the way around the world the other way. The brief explanations can include adding any new little detail.

Tell them he flew from Denver to Las Vegas but first he flew to Salt because he wanted to talk to a duck in Salt Lake. He likes to talk duck with this duck in Salt Lake.

This is a powerful technique to be used often in your stories. Use it to stay in-bounds.

TECHNIQUE: Combine details

What is the boy's name?

Class: Bob

Class: Eddie

Yes, his name is Bob Eddie.

#6 SKILL TO PRACTICE: "TPRS Positive" at all times.

Do not let any student speak unkindly about a classmate ever, for any reason. When you hear it, jump on it immediately and act like it was a misunderstanding. Make it believable. Our students are the smartest, bravest, handsomest, strongest, cleverest people in the world. Anyone who doesn't remember that clearly needs only to be reminded.

TECHNIQUE: Students are famous. The famous idolize them.

Students run into famous people on the street and (no idolatry of the famous) the famous person says incredulously, "¿Princesa, la famosa, de la clase de español?" (Coach as a choral response)

TECHNIQUE: Exaggerated comparisons

Teacher: Who is smarter? Pamela Anderson or Princesa from Spanish class?

On a negative statement by a student about another member of the class, stop and clarify to the student in an exaggeratedly positive way that he has misunderstood. "You were thinking of "Princesa" from math class. In this class, this Princesa is far smarter.

Una explicación breve (a brief explanation)

"Princesa" won the Nobel Prize and the award for the highest IQ in the world, but lots of other people named "Princesa" are not as smart as Einstein because there are a lot of people named "Princesa."

If a student continues to assert that Einstein is smarter than the student in your class, stop what you are doing, and go back and whisper in the student's ear something like. "I will not let you ever say something negative about a student in this class." Then go back to the front of the class and repeat the same situation. Make sure the negative student responds saying, "Sí, es correcto. Princesa es más inteligente que Einstein."

TECHNIQUE: Negative responses in general

Be sure to always listen for a negative response by any student and take care of it right away. Practice these responses and use them for every negative response during the years.

Do we have to do another story? Can we play a game today? Do we have to do this?
Can we do something fun today?

Whenever you hear a response you can say: "There are a lot of things I can do. All of

my choices are worse for you. You can test me on that or just believe me.”
“That really hurts my feelings when you say that. I feel like I don’t want to teach. I don’t want to hear that. I don’t care whether you want to do a story or not, but you can’t tell me that. When you come into class, I want you to say, “Yeah! Me gusta la clase de español.” Have the kid go outside and come in again and say that he likes Spanish class. Model exactly what you want them to say or do. Then have them practice doing it. If several say, “Oh no! Do we have to?” tell them you don’t like it when they do that. Say, “It is hard for me to teach this class. I don’t want you to say that. We are all going to try that again and you are going to say, “¡qué bueno!” Then repeat the exact same situation and have them say “¡qué bueno!”

It is of prime importance you listen for any negativity and take care of it EVERY SINGLE TIME. There can be no exceptions.

It is MOST important that YOU are supportive, encouraging, loving, kind, the biggest fan, enthusiastic and focused on the success of each of your students.

ESSENTIAL SKILLS: POP-UP GRAMMAR

SKILL TO PRACTICE : Pop-up Meaning focus on the basics
(1-5 seconds per pop-up.)

TECHNIQUE: Pop-ups through stories
In Spanish your pop up order will be:

A. contrast the e in come and the n in comen. (Third person singular vs. third person plural.)

Class, what does the **n** do? What does it mean to just say come?

This is a concept of getting students to understand the focus on the difference between come and comen. This is a major task. It won’t just happen. You have to make it happen with your students. You will see the opportunities to do this in the story and the readings. Focus on this and be absolutely sure your students know this AND ARE FOCUSING ON IT. You aren’t concerned with how long this process takes. It might take several weeks or months for your lower kids to focus on this, but it is worth it.

B. Get the students to focus on the object pronouns. Le is the best one to start with.

Le dice or le dijo. “Class, dijo means he or she said and le means to him or her. So you are saying to him or her, she or he said.” Do you see how funny that sounds?

Then you do your pop-ups. It is constant. When you see *le* you do a pop-up.

El gato va hacia el chico y le dice, “Class, what does the *le* mean?”

“Necesito un gato bueno.”

(Here you are practicing the one sentence pop-up and how you have to go right back to the story and use the pop-up.)

Que le dice. Quien le dice.

Practice getting other forms of the verbs internalized.

Get them to know the yo forms through dialogue and personal questions.

TECHNIQUE: Pop-ups through dialogue

Class, the boy goes to the girl and says, "I want to dance." The girl says, "Do you have an elephant?" The boy says, "No."

The girl says, "I want to dance with an elephant."

Give them other examples of practicing with dialogue. Use dialogue often in your stories.

TECHNIQUE: Pop-ups through PQA

Chula, I invite you to dinner. Do you want to?

Chula says, "Yes you want to"

You now go to a pop up. You said, "You want to. If you are talking about yourself you will say "I want to."

You have said your pop up and so now you go right back to the Spanish. ¿Quieres comer conmigo? (Do you want to eat with me?) She will then answer, "Si, quiero."

If teachers will learn how to use these two techniques they should have students who know how to conjugate.

TECHNIQUE: Pop-ups through Reading (Most effective)

Le hablaron a Maria.

Sample pop-ups: What does the n do in hablan? What does the le do? Is there a redundancy in that sentence? What is the redundancy? Why is there an aron on that word? What does aron do to that sentence?

Los chicos fueron a la casa de los gatos azules porque los querían ver.

Sample pop-ups:

What does the "r" do in ver? What does the ían do? What is the los? What does the los refer to?

Did the boys want to see the house or the cats? Why? What does fueron mean? Do you notice that in Spanish they say "cats blue" instead of blue cats? Why do they say "azules" instead of "azul."

When the students read, these pop ups are constant. You might do them every 20 seconds as a student translates to the class.

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Terminology for Learning to Speak TPRS

TPRS Teaching Proficiency through Reading and Storytelling. Originated by Blaine Ray. Uses stories and readings as the basis for promoting fluency.

TPR (aka “Classical TPR”) Total Physical Response. Originated by James Asher. Uses silent student responses to commands as the basis for promoting fluency.

The three steps Vocabulary, Story, Literacy. Every TPRS lesson contains these three steps. A variety of techniques or activities enhance the lessons, but the backbone of each lesson includes all three steps.

PQA Personalized Questions and Answers. Part of step one (Vocabulary) Find out as much about your students as possible, asking questions that include the vocabulary of the lesson. Properly done, PQA is a springboard for a conversation with the entire class.

PMS Personalized Mini-Situation. The heart of step two (Story) is a short story about the students in your class. Student actors perform the story as you tell it.

Extended reading Part of step three (Literacy) A 300 to 400-word reading that uses the vocabulary and structure of the lesson.

“the green book” Fluency through TPR Storytelling. It describes everything you ever wanted to know about TPRS.

BEP Bizarre, Exaggerated, Personalized. These attributes can make an otherwise dull story more entertaining.

Reps Short for Repetitions.

Circling The basic TPRS questioning technique. It includes four low-level questions (yes/no and either/or) as well as any open-ended questions that the students can answer.

Comprehension checks Asking individual students to demonstrate comprehension,

“Parking” in a story Recycling information and adding details to a portion of the story without moving on to the next event,

Personalize Using student names, student interests, student heroes, student activities, and student ideas in the lesson.

Pop-ups Using teachable moments to teach about how the language works. The focus is on meaning rather than on grammatical concepts. Usually just a few seconds long.

Barometer student A low-performing, yet motivated student.

Teach to the eyes Looking into the eyes of and talking directly to an individual student.

“Winging it” Teaching a lesson with vocabulary and structures in mind but with no pre-planned PMS.

Free-write Students write a composition as quickly as they can, graded for quantity.

LICT refers to _Con-42F45F9B6\c\s\Blaine Ray’s first level book, “Look, I Can Talk”

LICTMore refers to _Con-42F45F9B6\c\s\Blaine Ray’s second level book, “Look, I Can Talk More”

“Still” refers to _Con-42F45F9B6\c\s\Blaine Ray’s third level book, “Look, I’m Still Talking”

CI Comprehensible input. According to _Con-42F45F9B59\c\s\Stephen Krashen, it is the *sine qua non* of language acquisition. Can be oral or written.

POV Point Of View. Retell a story in (for example) 2nd person singular, or 3rd plural. The myriad of changes involved in changing the POV make this technique a powerful tool for teaching accuracy.

FVR Free Voluntary Reading. Students select whatever they want to read. There is no accountability or assessment for this kind of reading. Not an official TPRS technique, but a sound pedagogical practice!

“Kindergarten day” –Teacher selects a book and reads it to the class, using kindergarten teacher techniques (such as abundant personalized questions.) Not an official TPRS technique, but a sound pedagogical practice!

“the morelist” -- A Yahoo! Listserve for TPRS practitioners. What? You’re not a member? Join now!! It’s like having a workshop at your fingertips.

APPENDIX C

Teacher Feedback Form

Feedback Form

Please take a moment to provide me feedback for the following questions:

1. What were the strongest parts of the presentation?
2. How can I improve this presentation?
3. Are there any areas that need more explanation or details?

APPENDIX D

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