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Second Language Acquisition:
An exploration of effective pedagogies

By

Lisa Rogers

An Honors Thesis Submitted in Partial Fulfillment

of the Requirements for Graduation from the

Western Oregon University Honors Program

Dr. Gianna Martella,

Thesis Advisor

Dr. Gavin Keulks,

Honors Program Director

Western Oregon University

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Foreword

As I began the long process of creating an undergraduate thesis for the Honors Program at Western Oregon University, I knew first and foremost that I wanted to write about something related to Spanish. In the Thesis/Senior Project Orientation (H303) class, the Honors Program director, Dr. Gavin Keulks, gave us our first real insight into the long journey towards completing the infamous Honors thesis. We all thought to ourselves, "Whatever; we have *two years* to finish this project. Piece of cake!" But little did we know what lay ahead of us. I have always been a very studious and motivated young student, never letting projects go unfinished, never failing a single exam, never striving for anything less than my absolute best.

However, this project proved to be quite the challenge for me.

In the early stages of thesis brainstorming, I decided that I wanted to try and write a short novel, already a huge feat, but being the over-achiever I am and as an extra challenge, I wanted to write the entire text in Spanish. I spent the entire ten-week term of H303 writing a proposal for my project that would go in front of the Honors Committee for approval. A week or so before the dreaded Judgment Day, I got cold feet: Was I actually excited about this topic and what did it *really* have to do with my future career as a high school Spanish teacher? Around the same time, I was taking classes for my Teaching English as a Foreign Language (TEFL) Certification and I reached a moment where I asked myself the following question: Should I continue on with this thesis topic that I'm not as passionate about, or should I make my life as difficult as possible and change my

entire thesis topic a week before it goes in front of the Honors Committee to something I will actually enjoy, crossing my fingers that is gets approved?

I went with option B.

So that's what I did. I rewrote my entire thesis proposal in the last week of term after having spent the previous nine weeks composing a proposal on my original topic. I decided to create an effective curriculum to teach Spanish as a second language based on pedagogies I was learning about in my TEFL classes. Much to my surprise it (barely) passed the evaluation of the Honors Committee. Elated and relieved, I did what any normal, driven, diligent, and excited Honors student who just survived the committee's judgment would do…

…I forgot all about my thesis for months. I'm going to be honest: I didn't touch my thesis for a long period of time more out of a fear than out of procrastination. Sure, I had a basic idea of what I wanted to do, but the details became a blur and I didn't quite know where to begin.

Once fall term of senior year arrived, I finally gave myself a pep talk: "Lisa, look. You have a lot of work to do and the last thing you want to do is try and cram everything into your final term of college! Imagine how mad at yourself you'll be…" I dragged my feet a while, but eventually, I buckled down, lowered my unrealistic expectations regarding the final project, and dedicated myself to finishing a piece of work that I would be proud of.

Although I didn't create an entire teaching curriculum, I hope to someday use this as a basis for further graduate work in my Master of Arts in Teaching Program and as a future educator.

Pedagogical Foundation

This exploration of second language acquisition pedagogical foundations will examine various secondary sources that discuss the process of second language acquisition, as well as related pedagogical theories for classroom application. There is generally a consistent focus throughout these sources on effective teaching methods, supported by specific studies and evidence. By investigating these teaching practices, I plan on implementing these proven methods within my future career as a language educator. Sample lesson plans encouraging student success and a sense of confidence within the Spanish language will also be included at the end of this paper. I also will be discussing the identification of potential varying learning styles within a classroom as well as the inevitable need for error correction and student feedback.

James F. Lee and Bill VanPatten's second edition of *Making Communicative Language Teaching Happen* is a well-organized, interactive book for both students and teachers. Its purpose is to discuss the effectiveness of certain second language teaching methods and offer specific pedagogical suggestions. The opening chapter is a thorough explanation of the development of second language teaching from the Atlas Complex to Audiolingualism to modern-day methods of acquisition. The concept of the Atlas Complex indicates that language instructors "assume all responsibility for what happens in the classroom" (Lee and VanPatten, 6). This essentially means that the success of the student in the language classroom is completely dependent on the teacher. Following this ineffective concept, Audiolingualism (ALM) still requires the instructor as the main figure of the classroom; however, language instruction includes more oral practice than traditional grammar translation methods. ALM still utilizes drills in order to make the

students practice the language. This second language theory preceded the arrival of CLT (Communicative Language Teaching), which has become the modern form of second language teaching. CLT is based on the concept that the language instructor is not the sole teacher, but rather, the students assist in the learning environment by communicating in the target language with each other in meaningful, authentic discourse activities. This particular method provides the basis for this thesis and will be further discussed in the following section.

Making Communicative Language Teaching Happen also includes a complete description of the concepts of input and output in the second language classroom setting and how various language theories incorporate these ideas. Input refers to the genuine language that learners witness through conversational discourse or textual examples, while output refers to their reproduction of the language based on the input that they have received. In essence, it is believed that language learners will pick up on the "rules" of language not necessarily by being directly taught, but rather by hearing grammatically correct examples in plausible contexts and mentally synthesizing the "rules" to apply in their own speech. Lee and VanPatten provide complementary examples of authentic second language student utterances and interactions with their peers and/or instructors.

A topic that should have been discussed further in *Making Communicative Language Teaching Happen* is the concept of age and how it affects the second language learning process. It is briefly mentioned within the second chapter, "Working with Input," but other than that there is minimal further discussion. As a future high school Spanish teacher, the young child second language acquisition process is not relevant to my profession; however, the difference in age levels among adolescents/young adults and

adults is still significant. With the possibility of becoming a college professor, the effects

of age on the second language learning process would be germane because I could have

students of various ages in my Spanish classes. It might have been beneficial to touch on

varying age levels and appropriate teaching techniques and pedagogies in order to assist

instructors of different age levels.

Another topic that merits more investigation within this book is that of errors in

second language learning. The subject pops up various times throughout *Making*

Communicative Language Teaching Happen; however, a more in depth analysis and

application within the classroom setting would have been beneficial. Error correction is

an important part of second language acquisition for obvious reasons. Without error

correction, students do not have a sufficient opportunity to reflect on their language skills

and their chance of improvement decreases. But when and how is it appropriate and

beneficial to correct student's language errors? This question will be investigated further

later.

Stephen D. Krashen, an influential linguist and retired professor from the

University of Southern California, has published more than 350 pieces of text. One of

these pieces of writing, entitled, *Second Language Acquisition and Second Language*

Learning focuses on the "Monitor Theory," demonstrating the difference between two

language processes: acquisition and learning. The introduction of this book claims that

the subconscious process of second language learning, known as acquisition, is the most

important. Krashen also states, "language *acquisition* is very similar to the process

children use in acquiring first and second languages" (Krashen 1). According to Krashen,

when a person is learning a second language, the natural steps through which the acquirer

advances is similar to those through which the person progressed when learning their native first language. This is an important claim regarding second language acquisition that appears in various other readings and becomes part of the linguistical foundation that drives certain teaching pedagogies.

An important subject that Krashen explores, different from other texts published on second language acquisition, is that of the neurological influence on this acquisition process. Other texts often center their discussion on pedagogical research and methods that can be used in the classroom, while Chapter 6 of *Second Language Acquisition and Second Language Learning* considers current research regarding natural cerebral impact on learning a second language. Krashen mentions the division of the brain and the role of the two hemispheres in cognition. Later in the chapter, he mentions Lenneberg, a linguist and neurologist who created hypotheses regarding the role of the brain in second language acquisition, determining that the "end of the development of cerebral dominance coincided with the close of a 'critical period' for language acquisition" (76). In essence, this means that the conclusion of the brain's development of the two dominating hemispheres (right and left), which generally occurs close to the beginning of puberty, also indicates the closing of the language acquisition window. At this particular point in cerebral development, humans are less able to acquire language and related linguistic concepts. It is still possible but it may be more difficult compared to their abilities during their childhood years.

Throughout his book, Krashen includes case studies and previous research regarding the various topics he discusses to provide further support. This is an important addition to his theories because although he may have seemingly tangible arguments

regarding second language acquisition, it is more believable for the audience that he includes prior applicable research, studies, and findings from other linguists to back up his theories and give them more credibility.

One of such studies discussed in Krashen's book that I find extremely significant as a future high school Spanish teacher is that of the influence of a student's first language in their second language learning process. This chapter includes a list of various facts regarding the role of first language. It also has quite a few examples of prior studies conducted by other linguists, such as Dulay and Burt, and the conclusions that can be derived from these cases. Although considered an older article, published in the TESOL Quarterly in 1974, this study by Dulay and Burt remains relevant and contains important and applicable suggestions regarding the effects of first language in the process of second language acquisition.

The study was conducted utilizing 513 utterances that contained errors taken from the natural speech of 179 Spanish-speaking children between the ages of 5 and 8. These children were learning English as their second language. These errors were divided into three different categories: developmental, interference, and unique. "Developmental" referred to errors that were similar to the errors made when acquiring their first language. The "Interference" category included errors that reflected Spanish language structure. The third category, "Unique", contained errors that fit neither the "Developmental" nor the "Interference" categories but still appeared within Dulay and Burt's utterance sample.

The article included a total of seven tables that demonstrated the findings of their study. The first table is the "Summary of Error Count," in which Dulay and Burt

numerically demonstrate how many errors were made within the three classifying categories in their four respective ages. The other tables depict six different linguistic structures (i.e. Noun Phrase + Verb + Pronoun) and how the Spanish-speaking children's errors fit into the three categories with regards to this particular structure.

Dulay and Burt discuss their findings, including percentages derived from the numbers within the tables. They discovered that 4.7% of errors (24 out of 513) "unambiguously reflected native Spanish interference" (Dulay 132). This means that this specific percentage of errors, from a total of 513 utterances, could be attributed to bad habit formation made within their native language of Spanish. 87.1% of the errors, however, accounted for the errors that "reflected the same developmental structures used by children learning English as a first language" (132). Therefore, 87.1% of the Spanish-speaking children's errors made in English were similar to those made by children who learned to speak English as their native language. The other 8.2% of errors fell into the "Unique" category and did not reflect "Developmental" or "Influential" errors.

This article examining a case study on errors in second language acquisition also mentioned other studies in different languages. For example, there was a study of two Norwegian children learning English and another of a Chinese child learning English. Among others, these studies provide "overwhelming research evidence" (134) that indicates there is no significant correlation between a child's native linguistical habits and their ability to learn English as a second language. This can be concluded from the high percentage (87.1%) or errors made by Spanish speakers using English that parallel the types of errors made by native English speakers learning English as children.

This conclusion does, however, provoke a question for this particular thesis: Does this same conclusion apply to students who are not learning English as their second language, but rather Spanish?

While searching for articles relative to this topic, I came across one that is much more recent than the Duly and Burt article, published in 2005. Written by Nuria Calvo Cortés of the Universidad Complutense de Madrid, *Negative Language Transfer When Learning Spanish as a Foreign Language* explores the effects of language transfer – the supposed process of reliance on and interference of native language grammatical rules and forms when learning a second language – on Spanish language learners who speak English as their first language within specific contexts.

In the article, Calvo Cortés examines the mistakes made by British English speakers within two different parts. The first explains the errors made by a British woman who is in her early thirties and learned Spanish by living in an authentic environment in Spain for seven years. The second looks at the errors made by a group of six British students in their late teens who had been studying Spanish for four years, working towards their General Certificate of Secondary Education (GCSE).

Based on her examination of such errors, Calvo Cortés concluded that the level of negative language transfer depends on how long the specific language has been studied, as well as the contact that the person has with the language in a "realistic situation" (Calvo Cortés 246). Her main claim is that "the learner who has studied the language for a longer time as well as in an environment in which his/her second language is being learnt is the mother tongue has a better command of that second language and therefore,

does not make so many mistakes due to negative language transfer" (246). Calvo Cortés also states that if students aren't corrected when making mistakes in the target language, they will continue to make the errors by referring to their "mother tongue" when they are unsure of a grammatical rule within the second language. Her conclusion further expands on the idea of negative language transfer between the native and target language discussed in the study by Duly and Burt, but suggests that transfer that does occur depends on the context in which the student is learning the second language, their age, and how long they have been attempting to learn the language. Calvo Cortés also promotes error correction so that these mistakes from the native language are not as frequent.

This presents an entirely different issue within the concept of second language acquisition and similarly, efficient teaching theories and pedagogy: error correction. When and how should errors be corrected in the second language acquisition process?

An article published in fall 2007 by Shawn Loewen in "Clear News," a journal published through Michigan State University, discusses the role of error correction in the second language classroom. He begins the article by discussing the controversy among linguists regarding error correction during the process of second language acquisition. Loewen states that various journal articles claim different conclusions about error correction. Some describe it as ineffective and "possibly harmful" (Loewen 1), while others believe it to be beneficial and "possibly even essential." He also mentions the presence of second language student opinions regarding error correction in the classroom since they are the direct recipients. After clarifying the context of error correction as an incorporation of bringing attention to linguistical and grammatical structures within

meaning-focused activities, Loewen describes a variety of approaches to error correction. The first example he provides is that of direct correction of error in which the teacher corrects the student's use of tense and in turn, the students correct their own errors and continue to speak. Loewen states that there is "growing evidence" (2) that this can be beneficial for second language learners. The main concern is that timing is of utmost importance when it comes to this type of error correction. The goal is to correct the error without disrupting the natural flow of communication, distracting or discouraging them.

The second example provided demonstrating the concept of recasting. When recasting, the language instructor "reformulates a student's incorrect utterance while maintaining the central meaning of the utterance" (3). In essence, the teacher takes the utterance of the student containing the error and corrects it in the form of meaningful communication; this might include turning the error-filled utterance into a question, demonstrated the correct form. Some researchers find this technique useful because it is "relatively implicit and unobtrusive" (3). This means that recasting serves as a more indirect method of error correction that does not intrude on the natural flow of communication between the student and a peer, or the teacher. Some say, however, that this "unobtrusiveness" could be seen as a bad thing because occasionally students may not notice that the teacher is attempting to correct them due to its less explicit nature.

Those who do not like recasting as an option for error correction favor, instead, the method of prompting: the teacher communicatively encourages the student to self-correct, rather than giving them the correct form directly. Researchers who find this technique to be beneficial believe that the students are able to become more aware of linguistic forms, which may lead to a greater chance of them noticing the error on their

own. Loewen also mentions that researchers argue for prompting because by getting the student to self-correct, they are involved in a "deeper mental processing" (4), which may prove more beneficial to their second language learning process. The ability to self-correct, however, does require students to have a more confident knowledge of the particular form. Prompting would not be a proper form of error correction if students were learning the grammatical structure, vocabulary, etc. for the first time.

The final type of error correction that Loewen describes in his article is that of metalinguistic feedback. This type requires that the language instructor point out errors in terms of linguistic terminology. The example the Loewen provides is as follows ("S" refers to the student while "T" refers to the teacher):

1. S: uh didn't work well, it must be rippded rippded

2. *T: so you need a noun now*

3. S: It must be rippded

4. T: it must be a rip off

5. S: it must be a rip off

As demonstrated in italics, the teacher directly states that the student needs to use a noun within their utterance to be linguistically accurate in their statement. As a more explicit manner of error correction, metalinguistic feedback provides more certainty that the students will recognize their error as well as the correction that they must make. The concern with regards to this technique is that it is more likely that the "communicative nature of the class will be disrupted" (4) which is an important objective to have when it comes to error correction within the classroom.

Loewen's final conclusion regarding error correction in the second language classroom is that since there are varying advantages and disadvantages to each technique, with evidentiary support for each, teachers should simply "mix it up…incorporating all of the available options" (4). He claims that it is important to be aware of student needs and the types of students in the classroom. For example, older students may respond better to implicit error correction such as recasting. On the other hand, younger students or students with less motivation may have more success from more explicit forms such as metalinguistic feedback. This type of error correction includes comments or questions that try to point out the existence of the error to students without telling them directly how to correct it. Questions such as, "Can you find your error?" try to evoke the correction from the students rather than the teacher simply giving it to them.

The last point that Loewen briefly discusses is that of research discouraging the correction of every error that language learners utter. First of all, it would be utterly impossible to do so within the classroom; the teacher could not possibly hear every error between students, nor could they manage to correct each error time-wise. The other harmful aspect is that the students might become discouraged if every mistake they made was being pointed out. This lowering of confidence could negatively affect their language learning process.

As mentioned above, Loewen touches on the idea of the role of student opinion with regards to error correction. How do they respond and do they find it helpful or harmful? An article entitled, *Student's Perceptions of Oral Error Correction,* by Akemi Katayama, a lecturer at The University of Texas at Austin, discusses this topic. Although

Katayama focuses on error correction in Japanese, the concept is similar: student reaction to correcting errors within a second language classroom setting.

The author begins the article by explaining how views of error correction have changed over time in terms of foreign language education. In the 1950s and 1960s, the Audiolingual Method (ALM), briefly explained earlier, was believed to be the most effective way to teach a second language. As a behaviorist method, ALM encouraged the idea that students learn a language through reinforcing good habits and directly discouraging bad ones (errors). At the beginning of the 1970s, new theories on language acquisition such as those by Noam Chomsky and Stephen D. Krashen cultivated new concepts of more communicative language learning methods. Since the 1990s, the theories of second language acquisition and how errors play a role have changed to where students are now encouraged to not let the fear of making an error hinder them from attempting to use the new language. Various studies, such as one by Tomasello and Herron, have found that when students are allowed to practice their foreign language in this more comfortable, monitor-lowering setting, they are more likely to perform better in both oral and written tests. This is compared to students being taught the second language in a classroom setting that uses traditional grammar instruction (i.e. drills, direct error correction, etc.).

Katayama continues to claim that although there has been quite a bit of research regarding teacher's opinions of error correction in the second language classroom, there is not a significant amount based on the opinions of the students. She also mentions that due to a lack of official guidelines for error correction within Japanese language

classrooms, students receive inconsistent feedback and this was the main motivation for conducting the study.

Her main four research questions were as follows:

"1. What are the attitudes of university students of Japanese toward classroom error correction of spoken Japanese?

2. What are the students' general preferences for classroom error correction of different types of error (e.g., pronunciation and grammar)?

3. What are the students' general preferences for particular types of error correction methods?

4. Do the students' attitudes and preferences addressed in research questions 1, 2, and 3 differ according to the length of time the students have spent studying Japanese?" (Katayama 64)

The study included an existing questionnaire, formatted utilizing 5-point Likert scales (1= "strongly disagree" and 5= "strongly agree") that Katayama had created for a previous study. She aimed to examine the general attitude of students toward oral error correction in the classroom as well as their preferences for correction of various types of errors, such as pronunciation and grammar. The third topic included an analysis of students' preference for specific types of grammar error correction in speaking. An added element included the analysis of student attitudes towards error correction between males and females.

The results of this study indicated various conclusions regarding error correction in a second language classroom, focusing on Japanese specifically. First, a large number of Japanese language students wanted their teachers to correct errors when speaking Japanese (92.8% of the 588 total). The two most common reasons indicated that students believed error correction caused them to be aware of their errors while the other was that error correction helps them learn the language. Second, 62.3% of students believed that instructors should correct every error that they make when learning Japanese so that they are more accurate. The other students who did not "strongly agree" with this statement believed that teachers should ignore minor errors and that identifying all errors would cause students to become discouraged or frustrated, or possibly even hurt their feelings. This might negatively affect their confidence level, which might, in turn, affect their performance level. Another conclusion Katayama made was that 63% of the students found peer correction to be beneficial; however, those who did not believed that their classmates were not a reliable source of correction. As far as what types of error students preferred to have corrected, the number one error was grammar. 63.1% indicated that they always want their grammatical errors pointed out. Followed by vocabulary, pragmatics, and phonology, discourse fell in the final position of importance with 31.6% of students declaring that they always wanted these types of error corrected.

Katayama concludes "interestingly, language learners appear to have different preferences in their priorities for the correction of error types than do language teachers" (72). This article, although focusing on the attitudes of students learning Japanese, is relevant to second language acquisition, including error correction. In a Spanish language classroom, it is necessary for language instructors to be aware of what types of errors

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they are sure to encounter within the utterances and writing of their students within specific grammatical structures, as well as error correction that will be effective and incite positive responses within students. This awareness on the part of the language instructor will allow them to cater to their students during lessons, resulting in a more successful and accurate second language learning experience.

Another aspect that teachers should keep in mind, including second language teachers, is the fact that every student in their classroom might require different learning styles and instructors should be aware of these varying styles, attempting to cater to their students' needs when possible. Humans collect information to process from their surroundings via three sensual receivers: visual (sight), auditory (sound), and kinesthetic (movement). (Learning Styles) These different sensory receivers create the different types of learning styles that language teachers might find within their classroom. The first step to catering to these learning needs is to identify them within the students. Unfortunately, since teachers do not generally witness their students as babies, growing up and learning within their childhood environment, they are unable to pinpoint their individual learning styles as their parents might be able to do. Visual learners, as infants, tend to be drawn to lights and colors. They thoroughly enjoy things such as picture books and videos. Auditory learners often learn to talk early on and enjoy listening to tapes and playing musical instruments. Kinesthetic learners effectively learn in a hands-on environment. For example, children who enjoy taking objects apart do so in order to see how the object works. As babies, they tend to crawl and walk quicker than others. Although these indicators are more often found within the early development of babies, they are still important to note within adolescents. Granted, it is nearly impossible to

identify each and every learning style within the classroom and completely satisfy the needs of each individual student; however, it is pertinent that teachers attempt to create an environment within their classroom that encourages all types of learners. For example, when creating lesson plans and conducting activities, teachers should provide visual, auditory and kinesthetic options.

In conclusion, by analyzing effective teaching methods and incorporating them into the second language classroom, language learners will be more successful and as second language teachers, we must be aware of our students' needs. The presence of error correction is absolutely necessary; however, teachers must be mindful of where their students' errors might be coming from, especially in the second language classroom. For example, as the study by Dulay and Burt demonstrates, the majority of errors made by second language learners do not come from their first language interference, but rather the errors are produced via the same process as their first language was developed. Lastly, it is substantial that teachers distinguish and take into account the different learning styles that their individual students may have, attempting to meet their needs. This also helps to create a positive learning environment in order to set students up for success, the ultimate goal of any teacher. It is also important to point out that there is no true single effective second language teaching method that instructors should rely on in their classroom. Of course, there are teacher dos and don'ts but due to the personal and individual nature of the second language acquisition process, it is crucial to maximize the opportunities for the students to learn the target language by appropriately utilizing various pieces of different methods. The main objective, however, is to provide students with authentic examples of the target language (input) and give them plenty of opportunities to practice

communicating in relative, real-life contexts (output) so that they will feel more confident

and successful implementing the target language in the real world outside of the

classroom.

Communicative Language Teaching

In the early history of second language teaching, the main goal of learning a

second language was generally pure accuracy, rather than focusing on the purpose of the

language and how and why it is used in particular contexts. With this concept existed

methods such as Grammar-Translation, with an obvious heavy focus on grammar and

vocabulary so that students could translate between their native language and the target

language. Another method often used included the Direct Method, with a large emphasis

on the associated meaning between a vocabulary word and the target language through

the use of realia, pictures, or pantomime rather than a direction definition or translation in

the native language. There are pieces of the Direct Method still used today, usually

incorporated with other methods.

Over time, second language acquisition began to redirect its focus from a more

direct teaching approach to include more student participation and creativity. Methods

such as Desuggestopedia create a bright and cheerful atmosphere in which students learn

the second language. Often the classroom walls are covered with posters and pictures and

lessons are accompanied by music during work time to provide the students with a

happy-go-lucky environment. This approach is thought to lower the monitor and similarly,

the nerves of the students to speak aloud in the target language, resulting in a more

effective second language learning process. Total Physical Response (TPR), another method in second language teaching, utilizes movement to reinforce concepts. A simple example of TPR is a teacher asking his/her students learning English as their second language to point to the door of the classroom and all the students physically respond by doing the action. In this way, the corresponding action demonstrates student comprehension.

These are just a few of the numerous methods that have been used to teach a second language and, although there are distinct differences between them regarding classroom application, they share a common weakness. In early second language teaching pedagogies, there was often a large amount of teacher talk, without much student participation. Students were expected to sit, listen, and learn. Later, there began to be some teacher-student interaction where the teacher might ask specific students in the class a question so that they would answer aloud. What these methods lack, however, is the presence of student-student interaction.

Communicative Language Teaching (CLT) relies heavily on the interaction between students in the second language classroom, with a main focus on the concept of communicative competence, "knowing when and how to say what to whom" (Larsen-Freeman & Anderson 115). Communicative competence contains four specific areas: linguistic, sociolinguistic, discourse, and strategic. Linguistic competence includes the knowledge of usage regarding grammar, syntax, vocabulary, etc. of the target language, while sociolinguistic competence is the knowledge of when to use the target language appropriately in different settings or contexts. For example, it would be considered sociolinguistically inappropriate to say "Whaddup?" to one's professor at a university,

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although it would be absolutely tolerated in an informal friend setting. The third area of communicative competence is that of discourse competence, which describes knowing how to construct sentences, phrases, and words in order to create larger contexts of conversations, speeches, articles, etc. The last area is strategic competence, which indicates a speaker's ability to recognize "communication breakdowns" (Teaching Goals), where perhaps there is a misunderstanding in intended meaning between the speaker and the audience.

This concept of communicative competence, however, cannot be simply taught in the second language classroom, like the grammar and vocabulary of the language can. Instead, the second language learners must be given sufficient opportunities to practice their target language in real-life contexts to prepare them for language use out in the world. This leads to the CLT method, which aims to create potential situations in the classroom in which the students can use the target language so that they can increase their communicative competence within the language that can then be used appropriately outside of the classroom.

The ultimate goal of learning a second language, whether it be for school, business, or personal reasons, is to absorb the language to such an extent that the learners reach a comfortable level at which they feel that they can manage the language in various contexts with other learners of the same target language, but more importantly, native speakers. Lessons should include activities and exercises that allow students to work with each other and practice the language in possible situations that have meaning to them. For example, an English teacher might give students a short story to read about a boy named John who went to the store to buy milk. A possible follow-up comprehension question

might be "What did John buy at the store?," with the correct answer being "milk."

Students might question who John is and why it matters that he is going to the store to

buy milk? Although not an uncommon exercise in a second language classroom, CLT

tries to incorporate more meaning and reality for the language learners into language

practice. Instead of the simple exercise above, teachers could give their students a recipe

that they found online and ask the students to work in pairs to write a grocery list of what

they will need from the store. This also demonstrates the importance of using authentic

texts in language teaching, rather than making them up or using stories, for example, that

include non-existent characters, such as John.

This is not to say that other activities such as these are terrible and must not be

used, but they should not be relied on to teach a second language. The following lesson

plans seek to employ the Communicative Language Teaching method as much as

possible to equip students with the experience to use specific grammatical concepts in the

target language, in this case, Spanish, in true contexts outside of the classroom.

Lesson Plan Format

The following sample lesson plans will be constructed using a specific format. Prior to

viewing these lesson plans, it is vital to understand the various components of the

template and their importance in the execution of the particular lesson. Each lesson plan

will include the following parts:

Teacher/Level/Lesson Time/Date: These four headings provide basic information that

can be used to organize lesson plans. They are especially important in the case a

substitute teacher is needed so that they have a general idea of the context of the lesson, for example, what level the students are and how much time the lesson should take.

Goal: This section is generally very brief, usually one sentence in length. It is important for the language instructor to have a general end result in mind: Ultimately, what knowledge should the students gain or what should they learn by the end of the lesson? Also, what are the teacher and the students working towards?

Objectives: The objectives section is broken up into two parts. The first, **Terminal Objectives**, similar to the goal, include short statements that are more specific. The **Enabling Objectives** follow and provide an extremely specific list of steps that the students will follow (in no particular order) in order to reach the main goal and terminal objective. Where the goal and terminal objectives are the *what* of the lesson, the enabling objectives are the *how*. In a sense, the top section of the lesson plan goes from broad to more specific through the goal to the terminal objectives, finishing with enabling objectives.

Materials needed: A self-explanatory section, this includes a short list of the materials that will be necessary for the lesson (i.e. appropriate handouts, videos, game pieces, whiteboard/markers, overhead projector, CD player, pictures, etc.).

Procedures: This section is, of course, the longest and the main body of the lesson plan. Here, each activity or exercise of the lesson plan is listed in a sensible order of occurrence and explained in detail. Of course, it is ideal to not include paragraphs of text describing each activity, but rather, a concise yet comprehensible explanation. To the left of each procedural step, the amount of time allotted for each part of the lesson plan is

included. This is *highly* important. One of the most difficult things about teaching a lesson and following a plan can be paying attention to time. Often instructors can go overtime and have to stop the lesson and continue another class period. On the other hand, they can also misjudge the duration of activities and finish the entire lesson with time to spare in which case, instructors should be encouraged to have a few backup activities to fill the extra time. Having a guideline of time, however, will assist the instructor in trying to follow the lesson so that it fits into the allotted class time.

Notes & Observations: It is helpful to take notes of what worked and what didn't work in terms of the success of the students. Instructors should ask themselves, did the activities and exercises in this lesson plan contribute to the second language acquisition success of the students in terms of the goals of the class period? If so, or similarly not so, these should be pointed out and recorded for future lessons. This open space allows language instructors to write down any thoughts or observations regarding the lesson. Also, substitute teachers can record how their experience went to relay to instructors upon their return.

LESSON PLAN TEMPLATE

LESSON PLAN #_____:

Teacher	Level	Lesson time	Date
_____	_____	_____	_____

Goal:

Objectives
Terminal Objectives:
 	
Enabling Objectives:
  1.
 	
  2.
 	
  3.

Materials needed:

Procedures:

Time	Activity Description

Notes & Observations:

_____
_____
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Sample Lesson Plans:

El pretérito y el imperfecto

The preterite and imperfect Spanish tenses can be difficult for non-native speakers because although they have a natural sense of how to construct the simple past tense, the concept does not always require a differentiation in meaning. This can prove challenging for speakers learning Spanish as their second language.

For example, in English we might say the sentence, *"He **was** a tall child."*

In Spanish, this translates to, *"Él **era** un niño alto."*

In the Spanish translation, the simple past tense form of "to be" (**was**), is expressed in the imperfect tense (**era**), providing a physical characteristic identifying the child.

However, **was** can also be expressed using the preterite tense, such as in the following example:

*"Even though I had a lot of homework yesterday, it **was** a good day."*

In Spanish, this translates to, *"Aunque tuve mucha tarea ayer, **fue** un buen día."*

In this case, the English past tense of "to be" is still **was** while the Spanish translation changes to preterite tense (**fue**) to indicate a conclusion statement about the day.

Of course, there are other meanings that are associated with the Spanish preterite and imperfect tenses; however, these two examples above demonstrate the difference that can prove the most difficult for native English speakers learning Spanish. The following unit is meant to thoroughly explain the differences in use of these two past tenses, providing examples and exercises to practice using them correctly. It is important to note, however, that as a native English speaker who has learned Spanish as my second language, I have noticed that often times native Spanish speakers use either the preterite or imperfect tense of a verb not necessarily within the confines of the rules below, but rather because it "just sounds right." This can be a frustrating hurdle in the process of learning when to use a particular tense and often this explanation will come up with other grammatical structures as well. It is important that as teachers, we focus on the guidelines of usage for the two tenses while maintaining the understanding that there are possible exceptions and that students might get discouraged and less confident in their command of the preterite and imperfect tenses because of them. This is something I have experienced personally as a non-native Spanish speaker learning the language in school.

Prior to demonstrating the conjugation table for both the preterite and imperfect tenses, it is crucial to review the concepts behind the two tenses with the students. In my experience, I have often been taught and told to memorize the six conjugations of each tense before truly comprehending what they mean in context and this can cause confusion.

LESSON PLAN #1:

Teacher	Level	Lesson time	Date
Lisa Rogers	Intermediate-mid	50 minutes	4/29/13

<table>
<tr><td colspan="2">Goal: Students will gain a basic understanding of the different meanings associated with the preterite and imperfect Spanish tenses.</td></tr>
<tr><td colspan="2">Objectives
Terminal Objectives: Students will comprehend the various meanings between the two tenses (preterite and imperfect) to help them later on feel confident in using them with the appropriate conjugated verb endings.
Enabling Objectives:

Students will study a handout with explanations on when to use the preterite or imperfect Spanish tense.
Students will review the passive voice formation, applying their prior knowledge in present tense to the past tense formation.
Students will read through an English short story and identify all past tense verbs.
Students will determine if the past tense verbs in the story would be translated to Spanish in the preterite or imperfect tense based on the context and rules given.
Students will understand the difference in meaning between the preterite and imperfect tense of the same verb.
</td></tr>
<tr><td colspan="2">Materials needed: copies of handout A1, copies of Cinderella short story (A2), board/markers</td></tr>
<tr><td colspan="2">Procedures:</td></tr>
<tr><td>Time</td><td>Activity Description</td></tr>
<tr><td>15 min</td><td>Give each student a copy of handout A1 describing the different uses of preterite and imperfect and review.

Provide example sentences for each:
Preterite
  1. Completed action – La película terminó a las seis y media.
  2. Beginning of action – Ella comenzó a llorar.
  3. Conclusion statements – Fue un buen concierto.
  4. Passive voice* - Mi abuelo fue enterrado en el cementerio.
Imperfect
1. Characteristics – El coche que compró mi padre era rojo.
2. Past progressive – Mi hermana estaba leyendo en la silla. o Mi hermana leía en la silla.
3. Habitual past action – Cuando era niña, montaba a caballo.
4. Background info – Era un día nubloso y lluvioso.
</td></tr>
</table>

	* Briefly review the formation of the passive voice including the past tense auxiliary ("fue"/"fueron") + the participle (-ado, -ido, irregulars). It is assumed the students have already learned the present passive voice so this concept should be familiar to them.
15 min	Ask students to read through *Cinderella* (A2) in English and circle all past tense verbs. Then, using handout A1 as a reference, have the students work in pairs to identify if the story was to be translated into Spanish, would the past tense verb be in the preterite or the imperfect. Do the first paragraph together as a class as an example and have the class continue activity in pairs.
10 min	Review activity as a class. Be sure to explain why the verb would be in preterite or imperfect based on the rules given on handout A1. Ask for volunteers to give answers and explain why they chose that particular tense.
5 min	Explain that some verbs can have completely different meanings in either the preterite or imperfect tense. "to know" (**saber**) in preterite vs. imperfect preterite (**supo**) = "to find out" imperfect (**sabía**) = "to know" Other verbs: conocer, querer, poder
5 min	Clarify any final questions. No homework assignment.

Notes & Observations:

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Now that the students have had the opportunity to identify the concepts of the preterite and imperfect tense in English writing, it is essential, of course, that they be capable of doing this within a Spanish text. However, before they are able to do this, they must be able to recognize the two verb tenses when conjugated. This leads us to the second lesson in which the students will learn the regular and irregular Spanish verb endings for the preterite and imperfect tenses.

LESSON PLAN #2:

Teacher	Level	Lesson time	Date
Lisa Rogers	Intermediate-mid	50 minutes	5/1/13

Goal: Students will learn regular and irregular verb endings in both the preterite and imperfect Spanish tenses.	
Objectives ***Terminal Objectives:*** Students will be able to recognize and reproduce the preterite and imperfect Spanish conjugations. ***Enabling Objectives:*** 1. Students will learn the regular and irregular conjugations for the preterite and imperfect Spanish tenses. 2. Students will work collaboratively to conjugate in the appropriate tense within a short story. 3. Students will learn new vocabulary terms within the short story and define some of the terms in their own words. 4. Students will not only write the correct verb ending, but also be able to explain their reasoning for choosing the preterite over the imperfect and vice versa. 5. Students will have the opportunity to write their own text using these two tenses.	
Materials needed: whiteboard, marker, copies of handouts (B1-B3)	
Procedures:	

Time	Activity Description
10 min	Write regular verb endings for preterite and imperfect tenses on the board. Give examples of conjugations for AR/ER/IR verbs. Distribute handout B1 (preterite) & B2 (imperfect) to students as a reference.

	Preterite
	AR → -é, -aste, -ó, -amos, -asteis, -aron
	ER/IR → -í, -iste, -ió, -imos, -isteis, -ieron
	Imperfect
	AR → -aba, -abas, -aba, -ábamos, -abais, -aban
	ER/IR → -ía, -ías, -ía, -íamos, -íais, -ían
10 min	Go over irregular verb conjugations of preterite (B3) and imperfect (B4).
15 min	Have students work in pairs or small groups to go through handout B5, choosing the correct verb conjugation to fill in the blank, referring to handouts B1-B4.
10 min	Review answers as a class (referring to answer key B6), asking for volunteers to explain *why* they chose the preterite or imperfect based on the rules they were given. Be sure to go over vocabulary within the story.
5 min	Assign homework due next class: • Write a short paragraph in Spanish using the preterite and imperfect tense describing your favorite vacation or trip you have taken. • Define 5 words out of the vocabulary list from *La mariposa* in your own words and in Spanish. ex: **vendaval** – un viento muy fuerte

Notes & Observations:

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Appendix A1

El uso del pretérito vs. el imperfecto

El pretérito
1. Completion of an action that has a definite end
2. Beginning of an action
3. Conclusion statements
4. Passive voice ("was"/"were" + participle)

Ejemplos:

1. Ayer **corrí** por la ciudad. →
   Yesterday **I ran** through the city.
2. **Comenzó** a llover cuando llegó mi madre a la casa. →
   It began to rain when my mom arrived at the house.
3. Aunque tuve mucha tarea, **fue** un buen fin de semana. →
   Even though I had a lot of homework, **it was** a good weekend.
4. Obama **fue** <u>escogido</u> como presidente. →
   Obama **was** <u>chosen</u> as President.
   *Note: Preterite form of the verb is in **bold** and the participle is <u>underlined</u>.

El imperfecto
1. Characteristics/identification
2. Past progressive tense
3. Habitual action in the past ("used to" or "would")
4. Background information

Ejemplos:

1. Ella **era** una niña muy alta. →
   She was a very tall child.
2. María **estaba llorando** durante la película. →
   María was crying during the movie.
3. Cuando él **era** niño, **montaba** a caballo cada día con sus hermanos. →
   When **he was** a little boy, **he used to ride** horses every day with his brothers.
4. **Era** un día bonito y **hacía** mucho sol cuando empezaron las vacaciones del verano. →
   It was a pretty day and **it was** really sunny when summer vacation started.

Appendix A2

CINDERELLA

Once upon a time, there was a beautiful girl named Cinderella. She lived with her wicked stepmother and two stepsisters. They treated Cinderella very badly. One day, they were invited for a grand ball in the king's palace. But Cinderella's stepmother would not let her go. Instead, Cinderella was forced to sew new party gowns for her stepmother and stepsisters, and curl their hair. They then went to the ball, leaving Cinderella alone at home. Cinderella felt very sad and began to cry. Suddenly, a fairy godmother appeared and said, "Don't cry, Cinderella! I will send you to the ball!" But Cinderella was still sad. She said, "I don't have a gown to wear for the ball!" The fairy godmother waved her magic wand and changed Cinderella's old clothes into a beautiful new gown! The fairy godmother then touched Cinderella's feet with the magic wand. Suddenly, beautiful glass slippers appeared on her feet! "But how will I go to the grand ball?" asked Cinderella. The fairy godmother found six mice playing near a pumpkin in the kitchen. She touched them with her magic wand and the mice became four shiny black horses and two coachmen and the pumpkin turned into a golden coach. Cinderella was overjoyed and set off for the ball in the coach drawn by the six black horses. Before leaving, the fairy godmother said, "Cinderella, this magic will only last until midnight! You must return home by then!"

When Cinderella entered the palace, everybody was struck by her beauty. Nobody, not even Cinderella's stepmother or stepsisters, knew who she really was in her pretty clothes and shoes. The handsome prince also saw her and fell in love with Cinderella. He went to her and asked, "Do you want to dance?" to which Cinderella replied, "Yes!" The prince danced with her all night and nobody discovered the identity of the beautiful dancer. Cinderella was so happy dancing with the prince that she almost forgot what the fairy godmother had said. At the last moment, Cinderella remembered her fairy godmother's words and she rushed to go home. "Oh! I must go!" she cried and ran out of the palace. One of her glass slippers fell off but Cinderella did not turn back for it. She reached home just as the clock struck twelve. Her coach turned back into a pumpkin, the horses into mice and her fine ball gown into rags. Her stepmother and stepsisters reached home shortly after that. They were talking about the beautiful lady who had been dancing with the prince.

The prince had fallen in love with Cinderella and wanted to find out who the beautiful girl was, but he did not even know her name. He found the glass slipper that had come off Cinderella's foot as she ran home. The prince said, "I will find her. The lady whose foot fits this slipper will be the one I marry!" The next day, the prince and his servants took the glass slipper and went to all the houses in the kingdom. They wanted to find the lady whose foot would fit in the slipper. All the women in the kingdom tried the slipper but it would not fit any of them. Cinderella's stepsisters also tried on the little glass slipper. They tried to squeeze their feet into the slipper, but the servant was afraid the slipper would break. Cinderella's stepmother would not let her try the slipper on, but the prince saw her and said, "Let her also try on the slipper!" The slipper fit her perfectly. The prince recognized her from the ball. He married Cinderella and together they lived happily ever after.

Appendix B1

SPANISH <u>REGULAR</u> VERB ENDINGS: PRETERITE

-AR Verbs

Yo	-é	Nosotros	-amos
Tú	-aste	Vosotros	-asteis
Él/Ella/Usted	-ó	Ellos/Ellas/Ustedes	-aron

Example:

habl<u>ar</u> → habl__

habl**é** – **I** talked

habl**aste** – **you (informal)** talked

habl**ó** – **he/she/you (formal)** talked

habl**amos** – **we t**alked

habl**asteis** – **you guys** talked

habl**aron** – **they** talked

Other examples:

trabajar → trabaj**é**, trabaj**aste**, trabaj**ó**, trabaj**amos**, trabaj**asteis**, trabaj**aron**

regalar → regal**é**, regal**aste**, regal**ó**, regal**amos**, regal**asteis**, regal**aron**

-ER/IR Verbs

Yo	-í	Nosotros	-imos
Tú	-iste	Vosotros	-isteis
Él/Ella/Usted	-ió	Ellos/Ellas/Ustedes	-ieron

Example:

comer → com__

com**í** – **I** ate

com**iste** – **you (informal)** ate

com**ió** – **he/she/you (formal)** ate

com**imos** – **we** ate

com**isteis** – **you guys** ate

com**ieron** – **they** ate

Other examples:

vivir → viv**í**, viv**iste**, viv**ió**, viv**imos**, viv**isteis**, viv**ieron**

beber → beb**í**, beb**iste**, beb**ió**, beb**imos**, beb**isteis**, beb**ieron**

Appendix B2

SPANISH <u>REGULAR</u> VERB ENDINGS: IMPERFECT

-AR Verbs

Yo	-aba	Nosotros	-ábamos
Tú	-abas	Vosotros	-abais
Él/Ella/Usted	-aba	Ellos/Ellas/Ustedes	-aban

Example:

habl<u>ar</u> → habl__

habl**aba** – **I was** talk**ing**

      I used to talk

habl**abas** – **you (informal) were** talk**ing**

      you (informal) used to talk

habl**aba** – **he/she/you (formal) was/were** talk**ing**

      he/she/you (formal) used to talk

habl**ábamos** – **we were** talk**ing**

      we used to talk

habl**abais** – **you guys were** talk**ing**

      you guys used to talk

habl**aban** – **they were** talk**ing**

      they used to talk

Other examples:

trabajar → trabaj**aba**, trabaj**abas**, trabaj**aba**, trabaj**ábamos**, trabaj**abais**, trabaj**aban**

regalar → regal**aba**, regal**abas**, regal**aba**, regal**ábamos**, regal**abais**, regal**aban**

-ER/IR Verbs

Yo	-ía	Nosotros	-íamos
Tú	-ías	Vosotros	-íais
Él/Ella/Usted	-ía	Ellos/Ellas/Ustedes	-ían

Example:

com<u>er</u> → com__

com**ía** – **I was** eat**ing**

      I used to eat

com**ías** – **you (informal) were** eat**ing**

      you (informal) used to eat

com**ía** – **he/she/you (formal) was/were** eat**ing**

      he/she/you (formal) used to eat

com**íamos** – **we were** eat**ing**

      we used to eat

com**íais** – **you guys were** eat**ing**

      you guys used to eat

com**ían** – **they were** eat**ing**

      they used to eat

Other examples:

vivir → viv**ía**, viv**ías**, viv**ía**, viv**íamos**, viv**íais**, viv**ían**

beber → beb**ía**, beb**ías**, beb**ía**, beb**íamos**, beb**íais**, beb**ían**

SPANISH <u>IRREGULAR</u> VERB ENDINGS: PRETERITE

1. SER/IR
(¡Son iguales!)

Yo	fui	Nosotros	fuimos
Tú	fuiste	Vosotros	fuisteis
Él/Ella/Usted	fue	Ellos/Ellas/Ustedes	fueron

2. DAR/VER
(¡No son iguales, pero son similares!)

Yo	di/vi *(¡Sin tilde!)*	Nosotros	dimos/vimos
Tú	diste/viste	Vosotros	disteis/visteis
Él/Ella/Usted	dio/vio *(¡Sin tilde!)*	Ellos/Ellas/Ustedes	dieron/vieron

3. –CAR/-GAR/-ZAR VERBS
¡Solamente cambian en la forma "yo"!

Yo	-qué/-gué/-cé *(¡Con tilde!)*	Nosotros	-amos
Tú	-aste	Vosotros	-asteis
Él/Ella/Usted	-ó	Ellos/Ellas/Ustedes	-aron

Ejemplos:

buscar → bus**qué**   almorzar → almor**cé**

jugar → ju**gué**

4. DECIR/TRAER/PRODUCIR

Yo	dije traje produje *(¡Sin tilde!)*	**Nosotros**	dijimos trajimos produjimos
Tú	dijiste trajiste produjiste	**Vosotros**	dijisteis trajisteis produjisteis
Él/Ella/Usted	dijo trajo produjo *(¡Sin tilde!)*	**Ellos/Ellas/Ustedes**	dij**eron** traj**eron** produj**eron**

5. OTHER –AR/-ER/-IR VERBS WITH SAME ENDING

Yo	-e *(¡Sin tilde!)*	**Nosotros**	-imos
Tú	-iste	**Vosotros**	-isteis
Él/Ella/Usted	-o *(¡Sin tilde!)*	**Ellos/Ellas/Ustedes**	-ieron

Ejemplos:

Infinitive Verb Form	Stem Change	Ejemplo
andar	anduv-	Yo **anduve** a la tienda ayer.
estar	estuv-	Tú **estuviste** en clase a las ocho.
tener	tuv-	David **tuvo** que limpiar la cocina después de la fiesta.
caber	cup-	Toda la leche no **cupo** en la taza.
haber	hub-	**Hubo** nubes esta mañana cuando me desperté.
poder	pud-	**Pudimos** ir al cine después de terminar nuestra tarea.
poner	pus-	Mis padres **pusieron** mi bicicleta en el garaje.
saber*	sup-	**Supe** que había recibido un aumento de sueldo.

hacer**	hic-	**Hicimos** el proyecto en sola una noche.
querer	quis-	**Quise** con él a Chile por las vacaciones.
venir	vin-	Mis amigos **vinieron** cuando comenzó la película.

*Remember!!! Saber in the **preterite** tense means **"to find out"** while in the **imperfect** tense it means **"to know."**

The **él/ella/usted form of **hacer** does not follow the same stem change (hic-) but is **hizo** instead.

Appendix B4

SPANISH <u>IRREGULAR</u> VERB ENDINGS: IMPERFECT

¡Solamente hay tres!

SER

Yo	era	**Nosotros**	éramos
Tú	eras	**Vosotros**	erais
Él/Ella/Usted	era	**Ellos/Ellas/Ustedes**	eran

IR

Yo	iba	**Nosotros**	íbamos
Tú	ibas	**Vosotros**	ibais
Él/Ella/Usted	iba	**Ellos/Ellas/Ustedes**	iban

VER

Yo	veía	**Nosotros**	veíamos
Tú	veías	**Vosotros**	veíais
Él/Ella/Usted	veía	**Ellos/Ellas/Ustedes**	veían

Appendix B5

La mariposa   **Karl Wiener**

Instrucciones:

Conjuga la palabra entre paréntesis en el pretérito o en el imperfecto según el contexto del cuento. ¡Cuidado con los verbos reflexivos e irregulares!

　　　　Algún día un repollo[1] había invitado a una fiesta. La cocina _____ (*ofrecer*) lo mejor posible y los huéspedes _____ (*beber*) rocío[2] y _____ (*brindar*) a la salud del anfitrión. _____ (*oírse*) de lejos sus carcajadas y canciones. El ruido había atraído a una pequeña oruga[3] que _____ (*saborear*) con mucho gusto las comidas deliciosas. Después que los huéspedes habían saciado el hambre y la sed, la música _____ (*invitar*) al baile. Los grillos _____ (*tocar*) el primer violín y el contrabajo de los abejorros[4] los _____ (*acompañar*). El canto alto de los huéspedes_____ (*seguir*) al ritmo. Las mariposas _____ (*abrir*) el baile y la oruga _____ (*admirar*) la gracia de sus ejercicios. _____ (*Querer*) saber bailar igualmente bien como ellas.

　　La fiesta _____ (*durar*) muchos días y muchas noches. _____ (*Parecer*) que no se acabaría jamás. Pero finalmente el tiempo _____ (*cambiarse*), los días _____ (*llegar*) a ser más breves y las noches más frescas. El otoño había empezado. La música _____ (*cesar*). Poco a poco los huéspedes _____ (*despedirse*)[5]. Al final la oruga _____ (*quedarse*) sola. Tiritando de frío _____ (*refugiarse*) en las grietas[6] de la corteza de una vieja encina[7]. Allí _____ (*cubrirse*) con una colcha[8] de seda, hilada de su propia mano. Soñaba en un sueño profundo que bailaba como una mariposa en su propia boda. Fuera _____ (*desenfrenarse*)[9] el vendaval[10] del invierno.

　　La primavera _____ (*empezar*). El sol _____ (*calentar*) la tierra y los corazones. Las flores _____ (*abrirse*) y las abejas _____ (*salir*) de la colmena[11] para libar la miel. La oruga en su refugio oscuro _____ (*despertarse*) de su sueño. _____ (*Salir*) a duras penas de su escondite. _____ (*Cerrar*) los ojos deslumbrados de la luz del sol, _____ (*desperezarse*)[12] y _____ (*bostezar*)[13]. Finalmente _____ (*abrir*) los ojos y _____ (*mirar*) curiosamente alrededor. Un rayo del sol _____ (*resplandecer*)[14] en un charco. La oruga _____ (*alcanzar*) a ver su reflejo. _____ (*Ver*) una mariposa maravillosa.

　　La mariposa _____ (*respirar*) profundamente. _____ (*Sentir*) la vida y la alegría entrar en su corazón. _____ (*Extender*) sus alas y las _____ (*replegar*) para probar su fuerza. Finalmente _____ (*alzarse*) el vuelo. _____ (*Revolotear*)[15] de una flor a la otra y _____ (*saborear*) la miel dulce. Dentro de poco tiempo todo su corazón _____ (*pertenecer*) a un capullo sensible que _____ (*despertarse*) de sus caricias suaves a una rosa maravillosa. Todos los días, con lluvia y con luz del sol, la mariposa _____ (*buscar*) la sombra de las hojas de su rosa, y más de una noche las dos _____ (*contar*) en común las estrellas.

El verano _____ (*pasar*) y juntos con el año la mariposa _____ (*envejecer*). Algún día _____ (*salir*) como siempre para ver la flor que _____ (*amar*) con todo su corazón. _____ (*Sufrir*) del fresco de la tarde. De vez en cuando _____ (*permitirse*) un recreo para tomar aliento[16]. En esa ocasión _____ (*adormecerse*) a veces y _____ (*soñar*) con los tiempos pasados. Despertándose de su sueño de ser una mariposa o un pétalo de su rosa y a duras penas, la _____ (*salir*) de seguir a su camino. Apoyándose en su bastón[17] _____ (*tratar*) de llegar a su meta. Un golpe de viento la _____ (*coger*) y juntos con los últimos pétalos de su rosa _____ (*bailar*) hacia el cielo y _____ (*desaparecer*) detrás de las nubes.

Vocabulario:
[1]repollo – cabbage
[2]rocío – dew
[3]oruga – caterpillar
[4]abejorro – bumblebee
[5]despedirse – to say goodbye
[6]grietas – cracks
[7]encina – holm oak tree
[8]colcha – quilt
[9]desenfrenarse – to lose all self-control
[10]vendaval – strong wind
[11]colmena – hive
[12]desperezarse – to stretch
[13]bostezar – to yawn
[14]resplandecer – to shine
[15]revolotear – to flutter or fly about
[16]aliento – breath
[17]bastón – walking stick, cane

Answer Key

La mariposa   **Karl Wiener**

Algún día un repollo había invitado a una fiesta. La cocina <u>ofreció</u> lo mejor posible y los huéspedes <u>bebieron</u> rocío y <u>brindaron</u> a la salud del anfitrión. <u>Se oía</u> de lejos sus carcajadas y canciones. El ruido había atraído a una pequeña oruga que <u>saboreaba</u> con mucho gusto las comidas deliciosas. Después que los huéspedes habían saciado el hambre y la sed, la música <u>invitó</u> al baile. Los grillos <u>tocaron</u> el primer violín y el contrabajo de los abejorros los <u>acompañaron</u>. El canto alto de los huéspedes <u>siguió</u> al ritmo. Las mariposas <u>abrieron</u> el baile y la oruga <u>admiraba</u> la gracia de sus ejercicios. <u>Quería</u> saber bailar igualmente bien como ellas.

La fiesta <u>duraba</u> muchos días y muchas noches. <u>Parecía</u> que no se acabaría jamás. Pero finalmente el tiempo <u>se cambió</u>, los días <u>llegaron</u> a ser más breves y las noches más frescas. El otoño había empezado. La música <u>cesó</u>. Poco a poco los huéspedes <u>se despidieron</u>. Al final la oruga <u>se quedó</u> sola. Tiritando de frío <u>se refugió</u> en las grietas de la corteza de una vieja encina. Allí <u>se cubrió</u> con una colcha de seda, hilada de su propia mano. <u>Soñaba</u> en un sueño profundo que bailaba como una mariposa en su propia boda. Fuera <u>se desenfrenaba</u> el vendaval del invierno.

La primavera <u>empezó</u>. El sol <u>calentaba</u> la tierra y los corazones. Las flores <u>se abrieron</u> y las abejas <u>salieron</u> de la colmena para libar la miel. La oruga en su refugio oscuro <u>se despertó</u> de su sueño. <u>Salió</u> a duras penas de su escondite. <u>Cerró</u> los ojos deslumbrados de la luz del sol, <u>se desperezó</u> y <u>bostezó</u>. Finalmente <u>abrió</u> los ojos y <u>miró</u> curiosamente alrededor. Un rayo del sol <u>resplandeció</u> en un charco. La oruga <u>alcanzó</u> a ver su reflejo. <u>Vio</u> una mariposa maravillosa.

La mariposa <u>respiró</u> profundamente. <u>Sentía</u> la vida y la alegría entrar en su corazón. <u>Extendió</u> sus alas y las <u>replegó</u> para probar su fuerza. Finalmente <u>se alzó</u> el vuelo. <u>Revoloteó</u> de una flor a la otra y <u>saboreó</u> la miel dulce. Dentro de poco tiempo todo su corazón <u>pertenecía</u> a un capullo sensible que <u>se despertó</u> de sus caricias suaves a una rosa maravillosa. Todos los días, con lluvia y con luz del sol, la mariposa <u>buscó</u> la sombra de las hojas de su rosa, y más de una noche las dos <u>contaron</u> en común las estrellas.

El verano <u>pasaba</u> y juntos con el año la mariposa <u>envejecía</u>. Algún día <u>salió</u> como siempre para ver la flor que <u>amaba</u> con todo su corazón. <u>Sufría</u> del fresco de la tarde. De vez en cuando <u>se permitió </u>un recreo para tomar aliento. En esa ocasión <u>se adormeció</u> a veces y <u>soñaba</u> con los tiempos pasados. Despertándose de su sueño de ser una mariposa o un pétalo de su rosa y a duras penas, la <u>salió</u> de seguir a su camino. Apoyándose en su bastón <u>trató</u> de llegar a su meta. Un golpe de viento la <u>cogió</u> y juntos con los últimos pétalos de su rosa <u>bailó</u> hacia el cielo y <u>desapareció</u> detrás de las nubes.

Glossary

communicative competence –

    the ability to use language correctly and appropriately to accomplish
communication goals (NCLRC)

discourse –

    verbal exchange of ideas; conversation (Merriam-Webster)

input –

    all words, contexts, and other forms of language to which a language learner is
exposed, relative to acquired proficiency in the target language (Education.com)

monitor –

    term developed by Stephen Krashen referring to a language learner's conscious
and internal "grammar police"; allows learners to edit themselves before speaking
(Lee & VanPatten)

negative language transfer –

    negative influence or interference from native language to target language
(Introduction)

output –

    the language the learner produces in order to communicate
or express meaning (VanPatten)

pedagogy –

    the art, science, or profession of teaching or education (Merriam-Webster)

utterance –

    something uttered, such as an oral or written statement; vocal expression; speech
(Merriam Webster)

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