

BRINGING TWYGS TO LIFE: PACE BASED LESSONS IN AN ADULT ESL
CLASSROOM

By

Erica Harris, B.A.

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APPROVED:

Wendy Martelle, Committee Chair

Sabine Siekmann, Committee Member

Kimberly Aragon Stewart, Committee Member

Patrick Marlow, Chair

Department of Linguistics

Abstract

English grammar is a daunting subject for language learners and teachers alike. Traditionally, grammar is taught in an explicit manner in a teacher-fronted classroom. Rules are given and explained to students, who then practice with drills and example problems. As an alternative approach to teaching grammar, this project incorporates the PACE model (Presentation, Attention, Co-Construction, Extension) and task-based language teaching (TBLT). This method of teaching is a departure from traditional explicit-style teaching, and focuses more on the learner's role in the classroom than on the teacher's role. The PACE model uses stories to teach grammar, in this case English prepositions. Over the course of three weeks, a series of story-based lessons along with mini tasks were administered to a small academic writing class of adult ESL students. In addition to focusing on prepositions, the lessons were designed to allow practice for several other grammatical features appropriate to an academic writing class. The incorporation of PACE and task based activities showed that learners were able to understand the prepositions and use them appropriately in an original writing task.

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Bringing Twygs to Life: PACE Based Lessons in an Adult ESL Classroom

Introduction

I was born in Palmer, Alaska, but grew up for the most part in a small town in southeast Alaska. When you are young, people always ask what you want to be when you grow up. For me, my answer was always either a teacher or a writer. As I grew older, into high school and early adulthood, I lost this desire and didn't know what I was going to do with my life. For a brief time in high school I, like many other kids my age, was desperate to get out of Alaska. Growing up in a small town has a way of making people feel claustrophobic. I wanted to get as far away as I could, convinced that life would be better outside of Alaska. However, for financial reasons, I ended up staying in Alaska and attended the University of Alaska Fairbanks, which turned out to be the best decision for me. After graduating with a double major in Anthropology and Spanish, I spent a year substitute teaching in elementary and high schools. It was during that time that I realized that my childhood career ambition of being a teacher was still something that I wanted to pursue. This led me back to UAF to enroll in a Master's program for Applied Linguistics.

This project was brought to life because of this program. Upon enrolling in the program, I was given the opportunity to teach an academic writing course for English language learners. I had been teaching this class for a year and a half by the time this project was ready to be put into action. At the time of this project, the fall semester of 2016, I had six students in my class. Their first languages were Japanese and Mongolian.

My project is in large part inspired by the PACE model (Adair-Hauck & Donato, 2002). The first thing that attracted me to this design was the fact that it approaches grammar instruction from an alternate perspective than traditional methods. Rather than using drills and explicit

teaching, PACE uses stories and discovery learning to help students acquire grammatical rules. The other thing about PACE that attracted me was the fact that it is so versatile. As a teacher of an academic writing course, there are several skills and topics that are required to teach to the students. I was able to include all of these skills in addition to my target grammatical feature while following the PACE model. Finally, I was able to bring a personal touch into my project. My father is an artist, and for many years he owned a shop in which he would sell his jewelry and other creations. One of his favorite things to make were his twyg masks, which were born from a story of his own creation about protective forest creatures. For my project, I decided to write a short story about my father's twygs to use as the story to teach my target grammar following the PACE model.

By going back to graduate school, I not only was able to pursue my dream of becoming a teacher, but doing this project also allowed me to fulfill my other childhood dream of becoming a writer. As you continue reading, you will discover the research that helped me to plan and create this project, the lesson plans and materials that I created, as well as my reflections about how it all went.

Literature Review

At the start of this research project, I had been teaching ESL to international students for about six months. In the classroom, I had seen that students were not particularly interested in learning grammar. After seeing this behavior, I knew that I wanted my project to explore new methods for teaching grammar that were more engaging for the students. This led me to inductive grammar instruction, which as will be shown below, is more about discovery learning and allows for more contextual language examples than traditional deductive instruction.

Inductive/Deductive Teaching

The role of grammar teaching in the foreign/second language classroom has been a popular topic for discussion over the last few decades (Ellis, 2006; DeKeyser, 2009; Celce-Murcia, 1991; Krashen, 1982). Discussion has revolved around whether grammar should be taught at all. If it should be taught, what form should it take? Traditionally, the explicit deductive approach, a teacher-fronted classroom with grammar rule explanation, has been used in language learning classrooms. More recently, teachers have begun to explore alternative teaching methods that depart from the traditional deductive approach. Task-based language teaching, which incorporates inductive grammar teaching, has gained a lot of popularity among teachers and researchers (Breen, 1989; Ellis, 2003; Long, 1985; Nunan, 1989; Prabhu, 1987). With inductive grammar instruction, there is often more focus on the learner and allows them to discover the rules for grammar in such a way that promotes learner autonomy and potentially leads to lasting grammar acquisition. Although there seem to only be two main approaches to teaching grammar, the definition and breadth of these two terms are far from simple. A review of the literature provides a wide range of interpretations along with different instructional practices involved with inductive and deductive teaching.

Definitions.

There are several key terms that are necessary to define. First, of course, are inductive and deductive. Inductive instruction is often seen as a counterpart to deductive instruction. Instead of being about rule explanation, inductive instruction is about rule discovery. In Inductive instruction, students are exposed to the rules of the language in context. In other words, they are given samples of text that they can use to understand the rules in actual use rather than learning through isolated sentences, which is often the case with deductive instruction. One of the major differences between inductive and deductive instruction is the focus of the individuals involved. Deductive instruction is a very teacher-oriented approach and relegates students to the role of passive recipients (Adair-Hauck & Donato, 2002). On the other hand, inductive instruction is a student-centered approach. Rather than acting as an instructor, teachers take on the role of facilitator to allow students to analyze the language and formulate their own rules for grammar. This is why inductive instruction is often referred to as discovery learning.

In addition to these terms, it is also important to define implicit and explicit. These four terms can seem to be highly similar and perhaps interchangeable, however, this is not the case. When used with inductive and deductive, the terms implicit and explicit are used to describe how learning takes place (DeKeyser, 2005). The following table exhibits the four possible ways of instruction using these terms.

Table 1

Grammar Instruction Varieties

Explicit Deductive	<ul style="list-style-type: none"> • Teacher-fronted classroom with rule delivery and practice drills
Implicit Deductive	<ul style="list-style-type: none"> • N/A
Explicit Inductive	<ul style="list-style-type: none"> • Students discover rules from examples with rule discussion after
Implicit Inductive	<ul style="list-style-type: none"> • Language is learned through input with no direct discussion about rules

Generally speaking, deductive and inductive instruction are about rule explanation and rule discovery, respectively. When the terms explicit and implicit are applied to deductive and inductive, they refer to the actual treatment of the rules when they are expressed. To be more specific, there are four possible instruction types when referring to the inductive/deductive debate, *explicit deductive*, *implicit deductive*, *explicit inductive*, and *implicit inductive*, as shown in the diagram above. DeKeyser (1994) defines *explicit deductive* as the traditional PPP approach (present, practice, produce), that is first presenting the rule to the students followed by a series of exercises with the rule. *Explicit inductive* is defined as presenting a sample text embedded with the target grammatical feature to the learners and allowing them to discover the rule for themselves. This is sometimes followed by an explicit (or direct) statement of the rule by the teacher to either correct or reinforce the learner statement of the rule. *Implicit inductive* follows the same procedure as *explicit inductive*, but rather than explicitly stating a rule, either by learner

or teacher, no extra attention is paid to what the rule might be. The purpose of *implicit inductive* instruction is to expose the learner to the language in its whole and allow them to learn language through contextual examples. Adair-Hauck and Donato (2002) echo these definitions, “An explicit method of grammar instruction advocates direct teacher explanations of rules followed by related manipulative exercises illustrating these rules” (p. 267). While Adair-Hauck and Donato’s definition echo those of DeKeyser (1994), they do not distinguish between inductive/implicit or deductive/explicit. However, there is an important distinction. Ellis (2006) states, “In inductive teaching, learners are first exposed to exemplars of the grammatical structure and are asked to arrive at a metalinguistic generalization on their own; there may or may not be a final explicit statement of the rule” (p. 97). Whereas for deductive instruction, students are simply given the grammatical structure to begin with and then practice with it.

In the previous discussion, there is a notable absence of *implicit deductive* instruction. Theoretically, this approach should be possible. However, given that deductive instruction is often carried out through the PPP approach, the existence of an *implicit deductive* approach is highly improbable. This is a term that is absent from both the literature and regular teaching practice.

The literature for inductive and deductive teaching methods does not provide a clear answer for which method is more effective. There is still much to discover about how acquisition of language actually occurs. Given what research has been done, the effectiveness of each of these approaches is a result of other contextual factors involved in the situation in which it is applied. Deductive teaching is a familiar and tried and true method of teaching, but it does not entirely discount the effectiveness of inductive teaching.

Inductive Grammar Instruction in the Classroom.

Some language learners may be attracted to the idea of no grammar instruction in the classroom, such as in a naturalistic learning environment. Ellis (2006), however, reports that studies done on naturalistic learning environments do not usually produce learners with high grammatical competence. This, he claims, is convincing evidence for teaching grammar in the classroom. There are a variety of grammar models to choose from, such as structural grammars, generative grammars, and functional grammars. The question is which grammar model should be chosen? Ellis ties this choice to the learning difficulty of different grammatical structures. He goes on to claim that inductive and deductive instructional approaches might also be more beneficial for certain learners and grammatical features. Ellis' comment here shows that it is less important to look at the method of instruction as a whole, but rather in terms of what features are being taught by which certain method. This section will look at studies that have successfully utilized inductive grammar instruction.

Russell (2014) shows similar support for the inductive approach. Her study explores the noticing function of the output hypothesis and inductive grammar learning in relation to the use of pushed output in a foreign language classroom. The focus was on the use of the Spanish third person singular future tense marker *á*. Russell's definition of the inductive approach includes presenting students with texts containing the target feature and asking them to underline what might be helpful to remember to reconstruct the text. No rule explanation was given to the students regarding the target structure, which classifies this study as using an implicit inductive approach. The participants include four beginner Spanish university classes with a total of 55 native English speakers. Participants were divided into groups (pushed output and non-output), the first was given a sample text in which learners underlined useful words in order to prepare

for the second task, which was reconstructing the text. The second group followed the same procedure for the first task, but the second task involved answering multiple choice comprehension questions. Both treatments ended with a written recall summary of the text in English. Using a cloze test and a grammaticality judgment test as both pre- and post-tests, Russell found that the pushed output groups performed better than their non-pushed output counterparts in regard to increased noticing and correct usage of the target form.

One useful technique for inductively teaching English prepositions is Schema-based instruction (see preposition section for a full explanation). Zarei, Darakeh, and Daneshkhah (2015) used image schemas, which are images that present the target prepositions as well as the network of meanings that are connected to each preposition. The results from the study showed that students in the experimental group outperformed the control group, who underwent instruction using a more traditional PPP-style approach. Zarei et. al. claim, “These image-schemas provide the ground for L2 learners to conceptually digest the relationships between the different, but related, uses of a preposition” (p. 128). As a part of their instruction, students were tasked with thinking about and finding examples of how the prepositions were used in different contexts, which the researchers claim was an ongoing process of meaning-making. Furthermore, the authors write that, “this systematic network cannot be internalized through repetitions, chain drills, and other forms of rote learning procedures” (p. 128).

Conclusion.

Grammar instruction in language classrooms is an ongoing debate in the field of SLA. As discussed in Ellis (2006), it may be worth using a variety of teaching strategies depending on the grammatical structure in question. For years, teachers have relied on traditional teaching methods that focus on the learning grammar in isolation with little to no relevance to the real world.

Students learned grammar by analyzing rules and practicing memorization drills. Clearly, there is something about this style of instruction that works, as people have been successfully learning different languages for years. However, this does not mean that this is the only option. The previous discussion and examples of studies have shown that inductive grammar instruction is not without its own merit. It gives students much needed context for learning language, and can provide a more motivating and interactive learning environment.

Prepositions

As mentioned previously, by the time I began designing this project, I had been teaching for about six months. I had already explored teaching prepositions using a deductive style of teaching with rules given first and practicing with isolated examples. After having done some research into inductive teaching, I thought that perhaps I could approach teaching prepositions with an inductive, rather than deductive, approach. This is why I decided to make prepositions the focus of my project.

Introduction.

The English language has a number of features that are notoriously difficult for second language learners to acquire. For instance, prepositions and articles are among the most difficult concepts for even the most advanced learners of English. There are a number of reasons why these concepts are particularly difficult. Prepositions, for example, are often monosyllabic words that receive little to no stress in natural speech. As a result, many language learners do not pick up on their use. Several studies (Evans & Tyler, 2005; Delija & Koruti, 2013; Lorincz & Gordon, 2012) have analyzed the most common errors made by English language learners in regard to prepositions, more of which will be discussed throughout this section. The following discussion will show what it is about prepositions that make them so difficult for English language learners.

Later, teaching methods for prepositions will be addressed, specifically those that follow a focus on form approach, an approach that works well with inductive instruction.

Defining prepositions.

In order to more fully understand prepositions, it is worth exploring what a preposition actually is. Celce-Murcia and Larsen-Freeman (1999) write that prepositions in English are free morphemes that are followed by a noun phrase. For example, in the sentence “the cat is sitting on the box”, ‘on’ is a free morpheme that describes where the cat is in relation to ‘the box’, the noun phrase. There can be single word or complex prepositions, which are composed of two or more words. A few examples of frequently used single prepositions are ‘on’, ‘in’, and ‘to’. Some common complex prepositions include ‘away from’, ‘in between’, and ‘in front of’. They typically function to describe the relationship of two or more objects in temporal (on Monday), spatial (on the desk), or metaphorical (on point) spaces.

Difficulties.

Considering only the single word prepositions, there are over 70 examples in English. This says nothing of the wide variety of complex prepositions that exist. Given such a daunting number of prepositions, it can be an extremely difficult endeavor for language learners to grasp. There are also a number of other problems that English language learners frequently run into when studying prepositions.

Linguistic mismatch.

According to Celce-Murcia and Larsen-Freeman (1999), a number of problems associated with learning English prepositions stems from a linguistic mismatch. Prepositions in English behave differently than many other languages. For instance, Japanese uses postpositions. A postposition relates the same information as a preposition, but it is found after the noun phrase

that it is modifying. Additionally, the information conveyed by these postpositions do not cover the same areas of information that English prepositions encode. Inagaki (2002) showed that some English prepositions may be used to describe both locational and directional relationships between two objects. However, in Japanese, only the locational meaning can be conveyed. An example of this can be seen with the preposition ‘under’ in the following sentences: ‘The boy swam under the bridge’. This sentence can be interpreted as the direction of where the boy was swimming, or the location of where the boy was swimming. This often leads to Japanese learners misinterpreting the meaning of some English prepositions.

Polysemy.

English contains a wide variety of prepositions for different meanings that may be represented by a single preposition in another language. For example, Spanish has the preposition ‘en’ which can be represented by ‘in’, ‘on’, or ‘at’ in English. Jimenez Catalan (1996) points out that Spanish speaking learners of English appear to struggle with choosing between ‘in’ and ‘on’ specifically. A review of composition essays showed that the most frequent preposition error for Spanish speakers was substitution, followed by addition and omission.

Just as in Spanish, English also has prepositions that can encode a number of different meanings. The term for this is polysemy, which is defined as, “the multiple meanings associated with each preposition” (Evans & Tyler, 2005, p. 16). Because prepositions can be used to convey spatial, temporal, or metaphorical meanings, there are potentially a wide variety of uses for a single preposition. For example, the preposition ‘on’ can be used in the following sentences: ‘The book is *on* the table’, ‘The students are staying *on* task’, and ‘The meeting is *on* Monday’. The first sentence is an example of the preposition being used to represent a physical

relationship, the second sentence represents a metaphorical relationship, and the third is an example of a temporal use. In order to determine the meaning of many English prepositions, it is necessary to consider the context in which the preposition appears. Unfortunately, it can sometimes be very difficult to understand the full context of an utterance, especially if it is given in an isolated example.

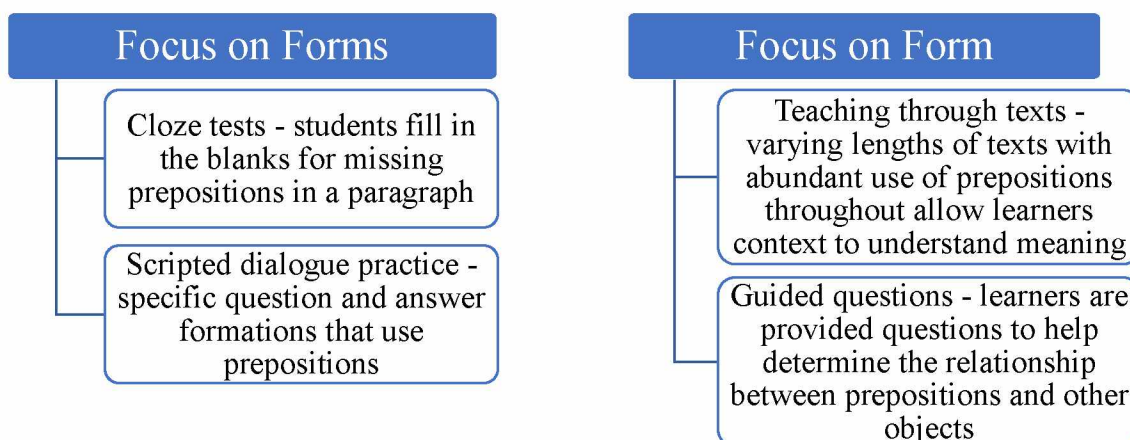
Related to this problem is the issue of actually defining a preposition. Froud (2001) writes that prepositions occupy a, “hybrid lexical/functional” (p. 2) space in the English language. Prepositions are most often categorized as a function word, which is defined as, “[referring] to closed class items, unstressed items, items which do not assign or receive a theta role, and items with little semantic content” (p. 11). As is the case with most function words, it is hard to provide a clear definition without using other prepositions in the definition. This of course leads to the problem of having to define those prepositions as well, which is described by Delija and Koruti (2013) as, “not only confusing for teachers but also for the students, who find themselves in a “pool” of prepositions with still vague meanings" (p. 124). As can be seen from the previous discussion, studying and learning prepositions can be a very difficult task for a multitude of reasons. Because of these difficulties, the teaching of prepositions to language learners is generally taught through a Focus on Forms (FonFS) approach. This may be due to the fact that prepositions encompass such a great deal of information that it may seem easier to learn them through memorization and drills rather than looking at various examples of authentic language use. However, a focus on forms approach is not the only approach to teaching prepositions, and perhaps not even the best approach.

Focus on form vs. focus on forms.

It is important to understand the difference between focus on form (FonF) and focus on forms (FonFs). Long (1991) distinguishes ‘form’ as having an emphasis on the study of a language itself, while ‘forms’ refers to the study of the parts of a language, such as structure or lexical items. “Focus on *form* teaches something else... and overtly draw students’ attention to linguistic elements as they arise incidentally in lessons whose overriding focus is on meaning, or communication” (pp. 45-46). Table 2 exhibits examples of how prepositions can be taught with FonF and FonFs.

Table 2

Focus on Forms vs. Focus on Form



While it is still used in many classrooms, a focus on forms approach seems to be much more in line with teaching methods of the past, such as grammar translation or the audiolingual method. The FonFs approach is often achieved through the PPP model (presentation, practice, production). The grammatical concept in question is introduced to the students, usually in both the first and second languages, the students are given ample exercises to practice the grammatical feature, and finally, the students are given opportunities to use the grammatical

feature in order to promote automatic and correct usage. This style of language teaching often leaves out context and instead provides learners with isolated examples of language use. While the idea of FonFS is to familiarize learners with the rules of a language, this style can actually hinder their language development because of its isolating design.

As mentioned above, a focus on form approach puts more emphasis on using the language than on learning the separate structures of the language in isolation. In this form of instruction, students are exposed to samples of the language and are tasked with accurately using the language in order to complete their lessons. Long (1991) writes that should there be a breakdown in communication due to a grammatical error, attention should be given in order to fix the error. However, these error corrections are treated spontaneously, rather than receiving pre-planned attention. One of the criticisms against FonF is that grammar is only explicitly addressed if there is a breakdown in communication (Sheen, 2003). However, that is not always true. Ellis (2009) argues that attention to grammar can occur both conversationally and didactically. Thus, a teacher may still provide a recast of an error even if there has been no breakdown in communication.

Traditionally, prepositions have been taught using a FonFS approach, as can be seen in *The Preposition Book* (Cole, 2006), *A Comprehensive Grammar of the English Language* (Quirk, Greenbaum, Leech, & Svartvik, 1985), as well as others like these. Since there are such a large quantity of prepositions which can have so many different meanings, many textbooks present them in such a way that students would have to read through and memorize all of the different rules. Delija and Koruti (2013) conducted a survey about preposition teaching practices with 50 English language teachers from Greece, Albania, and Kosovo. Many of the teachers claimed that while their textbooks did include a section on prepositions, they were often limited

in scope and seemed to deal only with simple prepositions. With the rise of methods like the communicative approach and task-based language teaching, teachers have begun to explore teaching prepositions and other grammatical features using a more FonF approach.

Supporting theories.

Although it is not explicitly stated by the authors to be the purpose of their research, I would argue that a number of the following approaches to teaching prepositions fall more in line with FonF than FonFS. The Prototype Theory has been explored by a number of different researchers (Evans and Tyler, 2005; Lindstromberg, 1996) as a method for teaching and understanding prepositions. This theory posits that there is a 'prototypical' meaning for a particular preposition which can also explain the metaphorical extensions of the preposition. For example, the prototypical meaning for 'on' is that there is "contact of an object with a line or surface" (Lindstromberg, 1996, p. 229). Lindstromberg (1996) provides a list of questions which designate something as a prototype. For instance, "When asked out of the blue – with reference to no particular situation – to form a sentence using the preposition, do native speakers strongly tend to produce sentences exemplifying the meaning which I propose as the prototype?" (p. 228). Other questions address the idea of whether other meanings can be interpreted as metaphorical extensions of the prototypical preposition. In the examples provided previously in this paper, 'on the table' and 'on task' can be understood as representing direct contact between the subject and object of the preposition. Using this theory as a basis for a teaching approach would definitely fit with the ideas of FonF since students are led to understand the meaning conveyed by the prepositions rather than trying to memorize a list of possible interpretations for 'on'. This approach to learning encourages students to not only understand the underlying meaning of a prepositions, but also to consider the context in which it appears.

Lindstromberg (1996) explores the explanation of several prepositions using Total Physical Response as well as diagrams illustrating the relationship of objects. This is very similar to how Evans and Tyler (2005) examined what they call ‘proto-scenes’. Using cognitive linguistics as a lens, they explain that, “A proto-scene can be equated with the primary meaning associated with a particular preposition, and thus includes information relating to the [trademark] and [landmark], as well as the spatial relation mediating the two” (p. 18). Delija and Koruti (2013) also recommend the use of pictures and diagrams to help explain prepositions. They encourage the practice of using and reading prepositions in context. From this encouragement, I made sure to suggest that my students make drawings of their own to help make sense of the prepositions used in the project. Evidence for how imagining these ‘proto-scenes’ can be seen in the appendix from student work completed during this project.

Another theory that represents similar ideas as the Prototype Theory is the Core Schema Theory. The basis of this theory also suggests that there is usually a single meaning for a particular word that can be extended to include all different uses of the word. This can be visualized in the form of a semantic map to show how the core meaning supports all other meanings for a given word. Fujii (2016) adopted the use of this theory and applied it to the teaching of the prepositions ‘at’, ‘on’, ‘in’, ‘to’, ‘for’, and ‘with’. The study was targeted at assessing whether the proficiency level of ESL students had any effect on the usefulness of this theory. The researcher’s findings suggested that schema-based instruction worked particularly effectively with students who had also received substantial contextualized exposure to the prepositions. Fujii’s study shows that there is an advantage for teaching in context, or rather teaching form over formS. Fujii’s study, along with Zarei, et. al. (2015), shows that like Prototype theory and proto-scenes, Core theory and schema-based instruction work very

effectively for teaching prepositions in a form-focused style of instruction as opposed to formS-focused instruction.

Studying these theories really helped me to understand how prepositions are related to one another and the objects to which they are connected. They gave me inspiration as to how to help students to understand them as well. From their research, I was able to develop questions and suggestions for thinking about prepositions that I used during the implementation of the project. At any point during the project when the subject of prepositions was explicitly discussed, I wanted to encourage students to really think about what the prepositions were doing. For examples like those listed above ('on the table' and 'on task'), I planned to highlight the similarities between them, so that students could begin to understand the prototypical meaning, despite seeming to have different meanings on the surface.

Conclusion.

The previous discussion demonstrates a variety of teaching methods that address prepositions through form-focused instruction. It is not mere coincidence that most of the previously discussed methods are in fact very similar to one another. Clearly, there is something about envisioning the bigger meaning of prepositions that helps in both the teaching and understanding of them. It is clear that prepositions, among other things, continue to be a very difficult concept for English language learners. Whether it is due to polysemous meanings, linguistic mismatch, or any number of other difficulties, English prepositions encode a great deal of information. The go-to method for teaching prepositions has seemed to rely on memorization and drills. It would seem that teachers, and textbook creators, believed that because there is so much to learn about prepositions, they would be best learned through a systematic approach. However, this can often be very overwhelming for students and can easily lead to confusion.

This section has shown that there are in fact several form-focused instructional approaches that successfully teach prepositions. More research into these alternative teachings methods should be encouraged and explored by teachers, especially as researchers continue to expand our understanding of language acquisition.

Just as I drew inspiration to study prepositions from my classroom, this is also how I decided that I would incorporate tasks into my project. Having discussed task-based language teaching in classes in which I was a student, I was eager to use them in my ESL classroom. During my first year of teaching, in order to practice using and correctly interpreting English articles, I had my students complete a picture description task for which they had to be able to accurately describe the events of a picture in written form which would then be redrawn by a partner. Given the success of this task, I decided to use this in the design for my project.

Task-Based Language Teaching

For years, languages have been taught in a very structured style, in which language is “broken down” and students are led through the language piece by piece. Long (1991) disagrees with this building-block style of teaching and claims, “the best way to learn a language... is not by treating it as an object of study, but by experiencing it as a medium of communication” (p. 41). Task-based language teaching (TBLT) was developed as an addition to communicative language teaching. The idea was first popularized by Prabhu (1987), who implemented TBLT into his classrooms in order to study its functionality and operationality in the classroom. Many more researchers have explored tasks in the classroom in the years since Prabhu’s first implementation. Using tasks in the classroom has given teachers the opportunity to engage students in communicative language teaching with authentic language use without an overreliance on grammatical focus.

Defining ‘task’.

Among the many researchers who have employed and studied tasks, Rod Ellis is among the most commonly cited sources on the subject. In an article exploring the different facets of task, Ellis (2003) compares the definitions of task from a number of researchers (Breen, 1989; Bygate, Skehan, & Swain, 2000; Crooks, 1986; Lee, 2000; Long, 1985; Nunan, 1989; Prabhu, 1987; Richards, Platt, & Weber, 1985; Skehan, 1996a) and pulls out six different factors that seem to be common. These are “(1) the scope of a task, (2) the perspective from which a task is viewed, (3) the authenticity of a task, (4) the linguistic skills required to perform a task, (5) the psychological processes involved in task performance, (6) and the outcome of a task” (p. 2). The scope refers to the focus of the task. Ellis (2003) states that tasks should be primarily meaning-focused, particularly pragmatic meaning over semantic meaning. Ellis clarifies that pragmatic meaning is, “the use of language in context,” while semantic meaning is, “the systemic meanings that specific forms can convey irrespective of context” (p. 3). In other words, pragmatic meaning gives meaning to words in a sentence, whereas semantic meaning gives the function of a particular word regardless of where it is. For example, in the sentence ‘the girl looks like her mother’, the pragmatic meaning of ‘girl’ is that she is the daughter of her mother, while the semantic meaning of ‘girl’ is that she is an individual of the female gender.

Furthermore, Ellis states that tasks should be thought of as workplans, which deals with the perspective of how the task is viewed by both the designer (teacher) and performer (student). Task-as-workplan as stated by Breen (1989) as cited by Ellis (2003) is the plan created by the teacher intended to engage learners in meaning-focused language use. This differs from task-as-process, which describes how the task is actually carried out by the learners, which may not match what was intended in the task-as-workplan. For instance, a teacher may design a task in

which students need to converse with a partner in order to solve a scheduling conflict. This would be the task-as-workplan. If instead of conversing with their partner, the students may choose to simply switch information to achieve the same task. This would be the task-as-process.

With regard to the authenticity of a task, Ellis (2003) describes two different types of authenticity, situational and interactional. Situational authenticity is using language that could be found naturally outside of the classroom in a number of different common situations. For example, students might be given the task of talking to a travel agent in order to buy a plane ticket for a vacation. Interactional authenticity is defined as language that can be found outside of the classroom but is still contrived for classroom purposes. For example, students may be asked to identify the differences between two pictures.

The linguistic skills refer to the idea that all four language skills, listening, speaking, reading, and writing, can be involved in a task. For example, making an airline reservation may require the use of listening and speaking (to the agent), reading (schedules), and writing (confirmation codes or contact information). The psychological processes refer to the fact that learners must use cognitive processes, such as reasoning or evaluation, in order to complete the task. This is not to say that regular exercises do not also require the use of some cognitive processes. The point that Ellis (2003) makes here is that different tasks require different processes, and that these differences may change the complexity of the task. Finally, the outcome of the task can be judged in terms of content, but should have a clearly defined communicative outcome. Ellis states that while there is a non-linguistic outcome for a task, this outcome should be achieved through communicative use of the language. The importance of the outcome being non-linguistic is that it highlights using the language for a meaningful purpose, but is not solely done just for the sake of using language.

After examining these six different factors, Ellis (2009) developed the following definition of task. The four most important components of task include that a task must have a primary focus on meaning, there must be some type of gap to be overcome, the learner must rely on their own linguistic resources to accomplish the task, and finally there must be a non-linguistic outcome to the task, although it will be achieved through communicative processes. A basic example of a task would be a spot-the-difference activity.

This task incorporates each of the four elements discussed above. First, the focus is primarily on meaning, conveying what each picture shows. Second, the gap in knowledge is the differences between the two pictures that must be identified. Third, in order to accomplish this task, each learner must rely on their own knowledge of the target language in order to describe and identify differences. Finally, although the result of the task is achieved through oral communication between the students, the product of the task is the completed pictures with all of the differences identified.

TBLT in the Classroom.

TBLT is described by Willis and Willis (2007) as a method for language teaching that incorporates the use of the communicative approach and inductive grammar instruction. Rather than going through lessons by teaching and practicing various grammatical rules, TBLT provides students with examples of language and activities to practice the language without heavy emphasis on the rules of the language. Grammar instruction in TBLT is often taught inductively. As stated in the previous section, inductive teaching is defined as providing texts embedded with the target grammatical feature and allowing students to formulate their own rules for the feature based on the examples in the text (DeKeyser, 1994). In tasks, the materials are presented first to the student and the primary goal is to make sure they understand and are able to complete the

activity. Focus on form is typically done in the post-task phase after students have had sufficient exposure to the language. Ellis (2009) argues that one of the principles of TBLT is that there is incidental learning. In other words, while there may not be conscious attention given to focus on form during the task, as the goal is to achieve a non-linguistic outcome, learners become aware of linguistic forms and learn them through the process of completing the stated goal of the task.

As mentioned above, there are different phases of a task. Typically, there will be three phases; the pre-task, task, and post-task phase. An example of a basic classroom task is the spot-the-difference task. The goal of this task is to have two partners successfully discover all of the differences between their slightly altered images through conversation. For the pre-task phase, a teacher may introduce the theme of the pictures and hold discussions surrounding that theme in order to familiarize the students with the content. For example, if the pictures feature an elementary school classroom, students might discuss different kinds of things that belong in and take place in such a classroom. The task-phase would be the two partners getting together to ask and answer questions about their partners' picture to determine what the differences are. Once this has been achieved, the post-task phase might have the teacher alert the students to their use of question and answer formations during the task. This can help students become aware of the grammar they used and become more sensitive to correct and incorrect uses of it.

Incorporating an entirely task-based syllabus into a curriculum would not be an easy job. It would require a great deal of planning and preparation for the teachers and administrators involved. This would take a lot of time and energy, which is often hard to come by in teaching environments. Despite this drawback, there are many benefits to using TBLT. Nunan (2006) explores the advantages of using tasks in syllabus designs. Besides allowing more opportunities for learners to communicate in the target language, TBLT is also useful for content-based

instruction. Furthermore, the process of TBLT helps learners focus on the language itself as well as their own learning processes. It allows students to engage more personally with the course content, which can also stimulate the learning process. Finally, its use of authentic language prepares students for real-world language use outside of the classroom. Ellis (2003) writes that information gap activities, in which one partner has information that the other needs, is the classic example of a task. This can be adapted for instruction in a variety of different ways, including teaching how to tell time, give directions, make plans, etc. Tasks are very versatile and can be used to teach just about anything in a language classroom, or really in any type of classroom. TBLT presents students with the tools that they will actually need and use in the real world, rather than teaching them random phrases like ‘I am a female crane operator’. In tasks, teachers can use authentic materials like songs, books, movies, etc., in the target language for students to work with and learn the language.

While TBLT may seem helpful and versatile for language learners, it does have its flaws. As mentioned above, creating tasks for the classroom can be very time and energy consuming. Ellis (2009) provides a response to a number of critiques against TBLT. The biggest criticism stems from the idea that grammar does not receive sufficient attention in TBLT (Sheen, 2003; Swan, 2005; Widdowson, 2003). Ellis counters these claims by pointing out that grammar does receive focus, but it is not the primary goal. He additionally points out that there can be two different types of tasks, focused and unfocused tasks. A focused task is designed with a specific grammatical feature in mind that learners will encounter during the task. On the other hand, an unfocused task is not designed with any specific grammatical feature in mind. Whatever attention is paid to form by the students is entirely incidental. For further information about the criticisms against TBLT, see Ellis (2009).

Conclusion.

Throughout this section, I have attempted to show what tasks are and how they can be incorporated into second language teaching, particularly when partnered with inductive instruction. Using tasks in classrooms is an innovative approach to teaching that gives learners access to real-world language use. TBLT has stepped away from its predecessors, whose focus has traditionally been on the structure of the language, and opened up language teaching to new and exciting opportunities for language use. Other approaches have also attempted to follow this direction, such as the communicative approach, or functional or situational syllabuses. Without some of these earlier approaches and syllabus structures, TBLT may not have come to fruition.

To conclude this section, I would like to introduce the next concept in this literature review, the PACE model. This is a language teaching model that has many similarities to TBLT, as it frequently incorporates tasks into its design. Beyond this connection, at the macro level, the PACE model can be seen as a perfect representation of a task itself. More explanation will be provided in the following section, but keep in mind the following idea. The Presentation phase (P) can be seen as the activities and events which happen during the pre-task phase. The Attention phase (A) is easily relatable to focusing on grammar, which commonly occurs during the post-task phase, as well as during the task itself. Finally, the Co-construction and Extension phases (C, E) are well represented as the actual task, as will be made clear in the next discussion.

PACE Model

The PACE model is a language learning model that uses stories to teach grammar to second language learners. The idea was developed by Bonnie Adair-Hauck and Richard Donato (2002). As opposed to the more traditional deductive style of teaching, the PACE model reflects inductive teaching practices. Adair-Hauck and Donato (2016) describe the grammar instruction

as dialogic, “[allowing] teachers and students to build understandings of a form as they are encountered in meaningful contexts” (p. 210). PACE encourages students and teachers to co-construct grammar explanations based on evidence from stories. This model is not a simple lesson plan that is meant to be carried out in a single setting. It is designed to encourage repetition in order to provide students with sufficient exposure to the target grammatical feature to enable them to understand its meaning from the context. Adair-Hauck and Donato (2002, 2016) outline the following four steps that make up the PACE model.

Presentation is the first step and is the first exposure students have to the story that is being used to teach grammar. During this step, the teacher reads/tells the story aloud to the students, but the students themselves do not actually see the story at this point. The Presentation phase should include activities related to the text for before, during, and after the reading of the text, in order to fully engage the students. This first step “represents the ‘whole’ language being presented in a thematic way” (2009, p. 223). Whatever text is chosen for the model should accurately and abundantly represent the target grammatical feature (such as past tense endings, prepositions, plural endings, etc.) throughout the text. It should also be an authentic text, which means that it was not designed specifically for classroom instruction. There are a variety of ways that the Presentation phase can be realized in the classroom, but Adair-Hauck and Donato (2016) emphasize that in addition to using a text with highly salient grammatical features, this phase should also be made interactive for the students. The teacher should provide opportunities for the students to use and play with the language to “enable learners to stretch their language abilities by comprehending new elements of the target language in meaningful texts” (pp. 215-216). Depending on the length and detail of the chosen text, this phase may take anywhere from a single class period to several classes.

The next step in the PACE model is the Attention phase. After students are familiarized with and can understand the story, the teacher should begin the process of highlighting the chosen grammatical feature. This can be achieved in a number of ways, from teachers asking questions about recurring features to providing a PowerPoint with examples from the text. This phase is often very brief, and mainly serves to call attention to the grammar which will be brought into more focus during the following phases.

Using the examples and clues found during the Attention Phase, students and teachers now begin a conversation about how a particular grammatical feature works. While teachers and students work together to discover the instances of grammar throughout the story, they are preparing to enter the next step in PACE, the Co-Construction Phase. This is the time for questions, hypothesis testing, and ultimately an understanding about the form, meaning, and function of the target grammatical feature. This collaboration between teachers and students, which is reminiscent of Vygotsky's ZPD model¹, has shown to be effective for successful student learning. This style of learning also allows teachers to be more acutely aware of a learner's progress with the language and can make it easier to adapt to the learner's needs. Teachers can guide students by asking targeted questions and ask students to reflect on different patterns in the text. These targeted questions might ask students to figure out the relationship between the grammar in question and the rest of the sentence. For instance, in the sentence "The cat is sitting on the box", a teacher could ask students to describe how 'on' is related to 'cat' and 'box'. This is why Adair-Hauck and Donato describe the PACE model as a dialogic style of teaching rather than an inductive style.

¹ For more information about Vygotsky's ZPD model see Adair-Hauck and Donato (2016), Aljaafreh and Lantolf (1994), Shrum and Glisan (2016, pp.24 – 31), Vygotsky (1978).

The final phase in the PACE model, the Extension phase, is to give students the opportunity to use the newly learned grammar in creative and original ways. The activity in this phase is not achieved through worksheets, but rather it is something that engages the students with the materials and topics presented so far throughout the PACE model. Extension activities can include role-play activities, games, creative writing, etc. Furthermore, “The Extension activity phase closes the circle of the PACE lesson and provides students with the experience of observing how parts of the whole interact and work together” (Adair-Hauck & Donato, 2016, p. 222).

PACE in the classroom.

Experimental studies incorporating the PACE model into classroom teaching have shown that there are benefits to adopting this instruction style over the more traditional deductive approach. Paesani (2005) writes that by using literary texts as comprehensible, meaning-bearing input, “The learner comprehends the meaning of language forms through contextualized oral or written discourse” (p. 18). The following section will exhibit examples from classrooms that have successfully incorporated the PACE model into their grammar instruction.

One of the great benefits of teaching with the PACE model comes from the use of authentic texts. As mentioned previously, these are texts that are not written specifically to be used in a classroom. For example, a classroom designed text might be a kindergarten reader that helps young children to recognize and learn different sounds and how they can be transformed into words. An authentic text is something that is written for a more general audience and can be used in a classroom to highlight certain features that are evident in the text. By using an authentic text, students are better able to relate to the content and may engage more enthusiastically with their learning. A good example of this can be seen in Branson (2015). In designing her own

Master's project, Branson used traditional Alutiiq stories to teach past-tense intransitive endings to high school students in a small Alaskan town. In addition to teaching grammar, Branson also used this story to impart traditional knowledge and values of the Alutiiq people, something with which many minority language groups often struggle to keep relevant and alive. For Branson's project, students were first introduced to the context of the story with a number of pre-storytelling activities. Following this, the story was presented several times, accompanied by interactive activities that helped students develop vocabulary and organizational skills. For the co-construction and extension phases of the project, the students worked together to establish firm understanding of the grammar and proceeded to create their own retellings of the story in the form of a podcast. Branson writes that the students did not leave the project with a firm understanding of the past-tense endings, but that they did benefit greatly from the cultural context of the project. Although PACE is designed to teach grammar, it is a vehicle for so much more than that. It allows students to immerse themselves and interact with materials in a way that is not always possible with classroom-made materials. Even though Branson did not find the positive results that she was looking for in regard to grammar, she did find that, "The unit nicely facilitated discussion between youth and Elder on topics that needed to be supported by the context of storytelling" (Branson, 2015, p. 34).

Following the example set by Adair-Hauck and Donato (2002), Paesani (2005) created lesson plans in a PACE-like design based on the French poem "*Le Message*" to teach French relative pronouns to beginner level French students. As is recommended by the PACE model, this text more than meets the requirements for an appropriate text. Given the repetitive style of poems, the grammatical structure in focus is found in abundance and is easily recognized. Additionally, the poem features several high-frequency vocabulary words, as well as including

topics that are relevant and are likely to interest the students. A series of 16 tasks, carried out between two class periods, were designed to expose students to the French relative pronouns and allow them ample experience with recognizing and creating original work based on the text. As an explicit inductive approach, following the first meaningful exposure to the grammatical feature, Paesani writes that a brief instructor-led explanation is given of the French pronouns with more contextualized examples. This helps students to form more solid understanding of what they have already learned through the previous tasks. By adopting this style of teaching approach, Paesani writes that, “Learners focus on meaning before form, they increase their consciousness about the target language, and they develop reading skills and strategies” (p. 22).

Haight, Herron, and Cole (2007) provide another example of using a PACE-based model to teach eight French grammatical structures. Although this study is more experimental in design than others discussed in this paper, it nevertheless shows how successful the PACE model can be in the classroom. This study featured a total of 47 participants from four elementary college French courses. Haight, et al. incorporated the use of a guided inductive approach, based on the PACE model. However, their model differed slightly from PACE, particularly during the co-construction phase. Traditionally with the PACE model, the co-construction phase is a time that allows teachers and students to work together to discover meanings for the grammar in question. At this stage, teachers provide guiding questions that can change depending on the student’s level of understanding. Because of the empirical constraints of their study, Haight, et al. created scripted questions and answers for the teachers and students involved to ensure that all students involved would be exposed to the same co-construction of the grammar feature in question. Another difference between this study and traditional PACE, is that a video text was used as the vehicle for instruction rather than a written text. Data were collected from pre- and post-tests

given at the beginning and end of the semester, as well as immediate quizzes following each grammatical lesson. Results from the immediate tests, done in written form, showed that the mean grammar scores for students in the guided inductive approach were significantly greater than their guided deductive approach counterparts.

Conclusion.

As is shown previously in this discussion, the PACE model can be used successfully in many different contexts. Regardless of the age of the learner, stories are an inventive and effective way to teach grammar. Beyond grammar, PACE also is very effective for teaching vocabulary, cultural traditions, and even literary structure. When compared to the traditional deductive model of teaching, PACE presents an engaging and immersive learning experience.

Rationale

Research and Design

Each of the previous sections have shown the research that helped pave the way to creating my lessons in the way that I did. Some of the following section may seem familiar, as I shared my thought process during the designing stage to help frame the literature review. I presented each section in the order in which I came to learn about each subject. When I first began thinking about different ideas for a thesis or a project, I knew that I wanted it to be something that I could observe in my own classroom. At the start of this research project, I had been teaching ESL to international students for about six months. In the classroom, I had seen that students were demotivated and continued to struggle with traditional grammar instruction. They always seemed to moan and groan when grammar homework was assigned. After seeing this behavior, I knew that I wanted my project to explore new methods for teaching grammar that were more engaging for the students. This led me to inductive grammar instruction, which as shown above, is more about discovery learning and allows for more contextual language examples than traditional deductive instruction. Now that I knew the basis for my project, I needed to decide what the focus was going to be.

My decision to use tasks and prepositions actually happened by accident. I had given my students a picture description task, similar to the one included here in my lessons, that was designed around practicing English articles when I noticed that some students were having trouble with and even avoiding prepositions. After sharing and discussing the results with my advisor, I knew that I wanted to incorporate this picture task into my project and I began researching more into why English language learners frequently struggle with prepositions. At that point in the semester, I had already taught prepositions to my class using a deductive style

with rules given first with isolated practice examples, yet they were still struggling. This is why I decided to make prepositions the focus of my project.

In my coursework, we had talked a lot about tasks and how useful they can be in the classroom. I felt that the design of the task fit well with inductive grammar instruction. As shown above, tasks give students the opportunity to work with meaningful language while simultaneously learning the grammar through context. Not only are students able to work more creatively with the language, but tasks also provide the opportunity for the instructor to be more creative with designing lessons as well.

The final puzzle piece to my design was the PACE model. Just as I stumbled onto tasks and prepositions, I stumbled onto PACE as well. For my project, I wanted everything in my lessons to be based on original work, not something I found in a book or on the internet. I wanted to create the pictures for my task for two reasons. First, so that they would be my original work, and second, so that I could try to provide something that would elicit prepositions in writing. Because the picture task was to be the final stage in my lessons, I decided that I would use an original short story as a vehicle to teach the target prepositions to my students to prepare for the picture task. This is where I found PACE. Although we had talked about PACE in my coursework, I had not consciously thought of it when I began designing my lessons. And in fact, some of the features of my lessons depart from the traditional PACE model because of this. However, once I realized the connection between what I was doing and the PACE model, the design process came together very quickly, as I now had a solid framework to design around.

When I was a child, my dad came up with a story about magical creatures that lived in the forest and protected the area from evil. These creatures were called Twygs. To accompany these stories, he created clay masks that he would sell in his shop, as well as hang on trees in the

forest. For years, my dad has been telling me to write the story of the Twygs and become a famous millionaire author. After I decided that I would create an original story to develop my lesson plans around, I knew what my topic would be. Although this is not the novel that my dad expects me to write someday, I did write a story about the Twygs.

Lessons.

The following section presents the lessons that I created for my project. It is broken down into each section to give some insight into how each piece came together to form the whole. Since my project was carried out in a university ESL classroom, there were certain topics that needed to be incorporated into my lessons to ensure that students would still receive the instruction that would be expected in an academic writing class. Further explanation will be provided as each topic comes up.

Presentation Phase.

For the presentation phase, there are really two separate sections. Before students are ever introduced to the story, a pre-reading stage must take place. This consists of various discussion activities to prepare for what to expect from the main story. The story that I wrote for my lesson plans is told in 1st person narration and has elements of a fairy tale. I chose to present examples of a fairy tale, a myth, and a legend, as well as stories told in the 1st, 2nd, and 3rd person narration in order to familiarize the students with the themes of the lessons. To choose these examples, I wanted to find stories that might be familiar to them, as well as being written at a level that they would easily be able to understand. Length was also an important determining factor, as I could not include stories that were too long to be read in more than a few minutes. For the genre examples, I chose *Little Red Riding Hood*, a Persephone myth (Greek goddess), and a tale of King Arthur. The decision to discuss these stories in particular was twofold. First, the themes and

atmospheres of these stories are similar to the story written for the project and would help students know what to expect. Second, these stories in particular bring important elements of Western culture into the classroom that the students may or may not have been aware of previously. To choose the narration story examples, I re-used *Little Red Riding Hood* for 3rd person narration, and found two other short stories that represented 1st and 2nd person narration. My only qualification for these was that they used narration well, were short, and used language that the students would easily comprehend. As an added bonus, using different narration styles helps to broaden the students' academic writing knowledge. Many of the essays and texts read in class, as well as many of their own written works, are done in the third person. These story samples show that there are other options available that can be successful as well.

In addition to having these story discussions (see reflection in lesson plans below), the second portion of the presentation phase included reading my original story, *Twygs*, several times, along with practice activities and comprehension check activities based on the story. The biggest difference between my lesson plans and PACE happened during the story read-through of the presentation phase. In PACE, the instructor reads/tells the story to the students, but in my version, we read the story together. I chose to read the story together because it was in line with our previously established classroom practices. Whenever we read any length of text in class, each student would take turns reading from the text. This gives students reading and listening practice. Because I did not want my project lessons to interrupt the flow and curriculum of my class too much, reading the text together was one of the changes that I made to maintain normalcy in our classroom.

One of the features of the PACE model that makes it so effective is that it uses authentic texts. What this means is that the texts chosen for use during a PACE implementation are not

created specifically for classroom use. The texts are not written to teach particular subjects, but rather are written for a general reader. This gives students an opportunity to learn from real world language use as opposed to classroom examples. When writing my own story for this project, I had to toe a fine line between making the text authentic as well as ensuring that prepositions were well represented for students to examine. My story is authentic, it is a story that has been rolling around in my head for years, and it certainly was not thought up just for the classroom. When I first sat down to write the story, I did just that. I did not intentionally set out to include as many prepositions as I could. However, because it is such a short story (about three pages), I found that I had to rephrase certain sentences to make sure that I actually represented the prepositions that were the focus of the project. Despite some of the sentences being changed to include certain prepositions, I feel confident that I did not alter the story so much as to make it seem like it was created specifically to teach prepositions in a classroom. It is still a short story like any other that you might encounter in any collection of short stories.

The activities that I designed for the presentation phase were also inspired by the already present curriculum in the classroom. In addition to prepositions, part of the curriculum was to learn about other grammar structures; in order to fill the needs of the curriculum, we focused on these as well as prepositions. I designed a visualization activity, which allowed the students to practice adjective clauses by finding examples in the text and representing them in drawings. Another activity had the students practice recognizing time order signals by re-organizing *Twygs* after it had been cut apart. Finally, they continued practicing how to use comparison/contrast language by creating Venn diagrams and sentences to describe the characters in the story. As I mentioned in the introduction to this section, this project was implemented in a regular academic classroom, meaning I had to work within the current curriculum. One of the most beneficial

things about PACE for the teacher, is that it gives a lot of flexibility for designing purposes, which means that teachers can choose to incorporate various grammatical elements into their PACE lessons.

Attention Phase.

As discussed above, the attention phase in PACE is extremely short. Although it is short, it is also very important. This is the stage the students are finally explicitly introduced to what it is they are going to be focusing on in the next stage. This explicit attention to form prompts learners to notice the target feature and begin to process and analyze the information. As mentioned above, explicit attention to grammar can still be included in inductive grammar instruction as long as the focus is more on the student's learning than on the teacher's directing.

For my project, I simply wanted to showcase the target prepositions in an easy way so that the students could begin to hypothesize about how they were used. For my six target prepositions, I highlighted each in pairs (in, through; on, along; at, past) in different colors. This was presented on a projector, and the students followed along on their own story copies and highlighted the prepositions. A similar, but much quicker, alternative to this is to provide a handout with the prepositions already highlighted for the students. Another option for carrying out the attention phase would be to guide students through the story while asking questions about the target feature, allowing students to explicitly notice them.

Co-Construction Phase.

In my class at the time of my lesson plan implementation, I had six students. I divided the class into pairs and each pair received one of the preposition pairs to work with. To help the students with their discussion, I provided some guiding questions (provided in the lesson plans below) to help them think about how their prepositions interacted with other words in the

sentences. Using advice from the supporting theories discussed above, I encouraged the students to try to imagine how they might visualize the prepositions. This led to some students making drawings (samples of which may be found in the appendix) to help them understand how the prepositions functioned. For this phase, I wanted students to have the freedom to discover the rules of prepositions on their own. Besides providing questions to help guide their thinking, I planned to maintain my distance from their discussions.

Because each pair of students was working with a different pair of prepositions, I had each pair present their findings to the rest of the class. By having the students essentially teach their classmates, I felt that this would help them cement their understanding of the prepositions.

Extension Phase.

The final part of my lesson plans was a picture description task which was incorporated into the extension phase of PACE. I chose to follow Ellis' (2009) definition of a task which includes four points. First, the primary focus of the task should be on meaning; second, there must be a gap in the learner's knowledge; third, that gap should be filled by the learner's own linguistic resources; finally, the outcome of the task should be non-linguistic. For my task, I decided to design two series of pictures that would show the events of a short story. My hope in designing these was to elicit the use of the prepositions that were the target of the attention and co-construction phases. For this task, students worked in pairs to write a description of a picture to be re-created by their partner. Since the idea was to get their partners to re-draw their original pictures, the students did not have the same picture as their partners. I gave students 20 minutes to write out the description. Then, the students traded descriptions with their partners and were given another 20 minutes to redraw their partner's picture based on the description provided to them. The task I designed fits all of Ellis' criteria, as the primary focus is on understanding what

is going on in each picture, rather than being on some linguistic feature. As this is a paired task, each learner in a pair has a different set of information and must work together in order to fill the gap in their knowledge and complete the activity. In order to supply their partner with that information, each learner works independently with their own linguistic resources to describe their picture set. Finally, the completed project is a picture drawn from a written description, therefore it is a non-linguistic outcome. See Table 3 below for a summary of how my extension phase activity fits the criteria of a task as defined by Ellis (2003, 2009).

Table 3

Features of a Task

Definition of task (Ellis, 2009)	Extension Phase Task
Focus is on meaning	Focus is on understanding the events in the picture sets
There is a gap	Each student has different information from their partner
Learners use own linguistic resources	Each student works individually without outside help to complete their portion of the task
Outcome other than language	The final outcome is a hand-drawn picture using the written description as a guide

Conclusion.

What has been presented here in this rationale is only a glimpse at all of the thought and work that went into designing my final project. Deciding to use the PACE model turned out to be more beneficial than I first realized. Not only was I able to maintain a degree of normalcy in my classroom by continuing to practice other grammatical features, but it also provided students with language practice for all four skills; reading, writing, listening, and speaking. For example, the pre-reading portion of the presentation phase had students practice reading, listening, and speaking while they read and discussed the sample stories. The second portion of the

presentation phase incorporated listening and reading skills as we read through the story as a class, as well as some writing practice for some of the activities. The attention phase allowed students to practice their reading and skimming skills by identifying prepositions. Finally, the co-construction and extension phases used all four skills while students worked together to discover rules and meanings of the prepositions. The supporting theories presented above and the process in which I came up with lesson plans resulted in implementing my project over a three-week period in the fall of 2016. The next section will provide the actual lesson plans paired with my personal reflections of how the lessons were received and my observations for how well prepositions were learned.

Lesson Plans

The primary goal of these lesson plans is to use my story to teach prepositions. However, because PACE is such an adaptable model, I have also included several other topics that were necessary to include for my teaching concept. In the following pages, you will find activities for practicing transition signals, adjective clauses, comparison and contrast writing, and summary writing. These are all topics that had been covered at some point in my class throughout the semester and I included them to ensure that my students continued to practice these skills while also participating in my master's project.

Reflection (day 1)

To prepare them for the story that we would be reading for the next few weeks, today's class was dedicated to talking about the importance of stories and talking about the different forms that stories come in. These discussions were focused on characteristics of genre types as well as narration styles.

The discussion about the importance of stories unfortunately did not last long. Mostly the students talked about how stories were entertaining. There ended up not being a clear distinction between this discussion and the genre discussion, as they sort of flowed together.

I had intended to share my own experience with stories and what they mean to me, but I was sidetracked due to the students' discussion and forgot.

Day 1

Presentation Phase –

Goal: The Presentation phase is when the teacher uses background knowledge activities relating to the story and presents the story to the students. The idea is to ensure that the students understand the main points of the story. They may not understand all of the grammar and vocabulary, but they can identify a sequence of events with general knowledge of the story. The story serves as the contextual foundation for all future lessons.

Vocabulary Practice and Background Knowledge Activation –

Objectives –

- Students will be familiarized with vocabulary (such as narration, theme, and protagonist) relating to the story genre;
- Through discussion, students will demonstrate an understanding of the importance of stories, as well as different techniques for writing stories.

Materials – Appendix B

- Copies of a fairytale, a myth, and a legend (Little Red Riding Hood, Demeter and Persephone, and The Sword Excalibur)

Reflection (day 1 cont.)

For genres, we talked about the difference between myths, legends, and fairytales. I chose to use these types of stories because the story for their lessons, *Twygs*, has elements of a fairy tale. My intention was to prepare the students for how to read and understand the story.

Some students struggled with the differences between myths and legends. Through discussion, we decided that there is a fine line that distinguishes these story types, and that this line can sometimes be determined by culture. If I were to do this again, I think that asking the students to find an example of each from their own culture and asking what makes them different would help their understanding.

I think that this discussion definitely could have benefitted from more time given to it. We only spent about half of the class time on this topic, and it easily could have taken at least an entire class period, if not more.

- Copies of stories told in 1st, 2nd, and 3rd person

narration (The Custodian, How to Make a Sandcastle, Little Red Riding Hood)

Part 1 – (45 minutes)

This project is designed to use stories to teach grammar. As such, beginning with a discussion on the importance of stories is a great way to ease students into the project and to familiarize them with storytelling. Split the class into small groups, and have each group discuss the following questions:

-
1. Why are stories important?
 2. What role do stories play in your own life?
 3. Do you read or write stories of your own? Why or why not?
 4. Is it better to tell true stories or made-up stories?
-

After students have had time to discuss, have each group share their discussion with the class. At this time, it would be appropriate for the teacher to discuss their personal thoughts about stories as well. Next, make three separate columns on the blackboard. The first column should say ‘legends’, the second ‘myths’, and the third ‘fairytales’.

These genres were chosen to reflect the genre of *Twygs*, the story through which the target grammar will be taught. Ask the students what ideas or words come to mind when they see these words. Give the students a few minutes to think

Reflection (day 1 cont.)

For the second portion of this lesson, we looked at the different narration styles. This section seemed to go much smoother than the previous sections. The students were able to easily distinguish the defining characteristics of the three narration styles. These characteristics were much easier for them to identify than genre types. I can imagine that cultures around the world all recognize different styles of narration, whereas genre types might look very different in different cultures.

Having the students discuss narration styles was also to prepare them for the main story, which is written in 1st person. I knew that many of the texts that they would be familiar with would be in 3rd person, so I wanted to show that there can be and are other writing styles.

As an alternate lesson idea, instead of the students discussing the features of the narration styles, they could write short examples using each style. Perhaps using the same story and writing it in each perspective, followed by a discussion about how point-of-view might affect the story.

As mentioned above, I think the story discussions probably would have benefited more if done in two days instead of one.

about it. Working from class discussion, list the words and ideas that are associated with each column.

Figure 1 and Figure 2 show the results of the discussion about fairytale, myth, and legend characteristics.

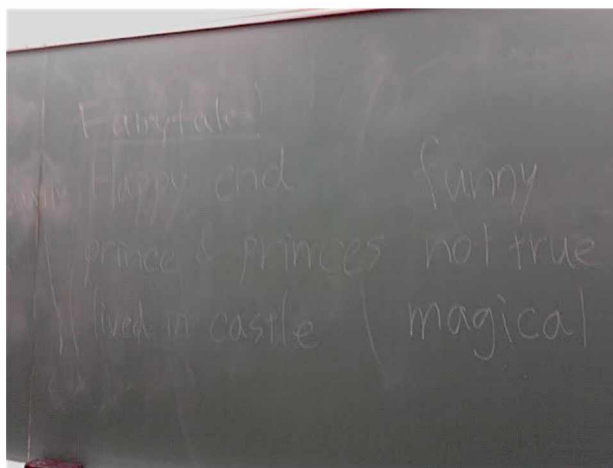


Figure 1. Class notes on fairytales.

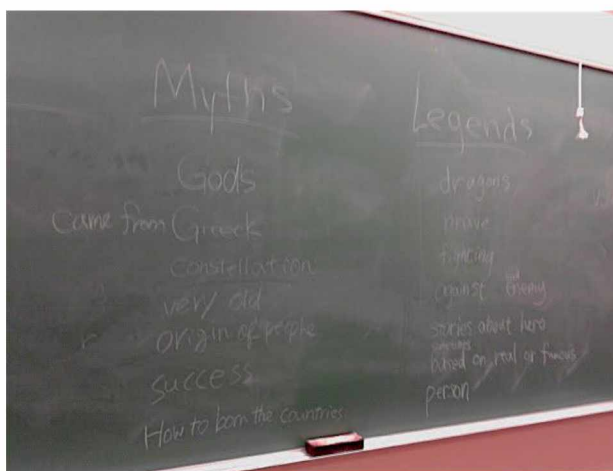


Figure 2. Class notes on myths and legends.

To conclude this portion of the lesson, provide a short example of each type of story discussed above. Ask the students if they can think of any additional examples from their own cultures.

These are the stories that were used in this project:

- ❖ Myth: Greek Gods: Demeter and Persephone
(<http://greece.mrdonn.org/greekgods/demeter.html>)
- ❖ Legend: The Sword Excalibur
(<http://sacred-texts.com/neu/trt/trt05.htm>)
- ❖ Fairytale/ 3rd person: Little Red Riding Hood
(<http://shortstoriesshort.com/story/little-red-riding-hood/>)
- ❖ 1st person: The Custodian
(<https://sites.google.com/a/pausd.org/gunn-creative-writing/unit-three-first-person-narrative>)
- ❖ 2nd person: How to Build a Sandcastle
(<http://grammar.about.com/od/essayassignments/a/processanalyseessaysandcastle.htm>)

Each of these stories were chosen for their short length, as well as an easy to follow plot. All three of these stories also represent classic Western culture, and therefore will introduce the students to new story and culture types.

Part 2 – (45 minutes)

Begin by telling the students that we will now be looking at story structure. Provide three short stories, or story excerpts, that use 1st person, 2nd person, and 3rd person narration. Allow the students to again work in groups to figure out what is different about each story. On the blackboard, make three columns, one for each story. Once the students have finished reading and discussing, have them fill out each column with what they have discovered. If students are struggling to focus on the differences in point of view, ask questions that will point them to it. For example, “Who is telling the story?” and, “As the reader, are you a part of the story?”

Have the students return to their groups and discuss the advantages and disadvantages for each style of P.O.V. Have the students share out with the class what they discussed in their groups. For this portion, each group should choose one student to share their groups’ thoughts with the class.

Reflection (day 2)

Before we started the story, the students did a short prediction task based on the discussions that we had in class on Tuesday, as well as a few pictures of Twygs masks that I provided. Most guessed correctly that the story would be about spiritual protection of some kind due to the presence of the masks.

As I mentioned in the rationale, we read the story together as a class, rather than the traditional PACE style of the students listening to the teacher. This was done to preserve already established classroom practices. After we read through the story, I gave time for any questions that they had about the story.

There was an unexpected discussion about vocabulary from the story that turned out to be quite insightful. The word 'murmur' was misunderstood as 'mammal' by my Japanese L1 speakers. This seemed to show some influence from Japanese pronunciation practices.

Next, we did two different comprehension activities. First was just a series of questions to see whether they understood the main idea of the story, as well as some of the smaller details. This check was done individually. I ended up allowing the students to take these questions home as it seemed to be taking up too much class time.

Day 2

Part 3 – Introduce the Story

Objectives –

- Students will demonstrate prediction skills by using clues provided;
- Students will demonstrate understanding of plot elements through comprehension checks;
- Students will demonstrate understanding of adjective clauses through visualization activity.

Materials – Appendix C

- Mask pictures
- Copies of *Twygs*

Prediction task – (10 minutes) Provide pictures of Twygs masks to students and have each student write a short prediction about what they think the story will be about based on the pictures and previous discussions. Ask students to save these predictions to bring back later and compare to their summaries at the end of the project.

First story read-through – (20 minute) Explain to the students that this story is like a fairytale and uses 1st person POV. Read through the story with the students, having the students take turns by paragraph. The teacher should also participate in the turn-taking for reading. Make sure to pay

Reflection (day 2 cont.)

Rather than a worksheet, the teacher could ask these questions throughout the story to ensure students are picking up details while they read. This would also help solve the timing issue.

For a more interactive comprehension check, we played the game 2 Truths and a Lie. They had to create their statements based on the story. They loved this activity and demonstrated that they understood the material quite well. As I had hoped, some of the students chose their truths and lies carefully in order to trick their classmates. For instance, instead of saying their eyes were green like moss, one student claimed that they were green like grass, a very small but clever distinction. This demonstrated creative thought as well as comprehension.

close attention to how the students are responding to the story. Address any questions or confusion that comes up during the reading. After the class has finished reading the story, hand out the written comprehension check activity.

-
- ❖ Is this a real or imaginary story?
 - ❖ What is the main event?
 - ❖ Who is Beara?
 - ❖ Did Erin see her sister before or after seeing the creature?
 - ❖ How many Twygs did Erin see?
 - ❖ Where was the creature when Erin first saw it?
 - ❖ How long did Erin wait before she saw the Twygs again?
 - ❖ What language do the Twygs speak?
 - ❖ In the third paragraph on the second page, what does the word ‘cautiously’ mean?
 - ❖ On the first page, where do the otters go to relax?

Collect the individual papers from the students. Next, tell the students that they will play the game ‘2 Truths and a Lie’ about the story. Each student will write down two true facts about the story and one lie. Students will take turns presenting their sentences to the class. The other students

Reflection (day 2 cont.)

There was only about 15 minutes left in class by the time this activity was done. Instead of carrying out the visualization activity that I had planned, I only had the students start their activity, in which they had to find and draw two adjective clauses. The presentation of each students' drawing had to be rescheduled for the beginning of the next class. When they did present, each student correctly picked adjective clauses, even some that were not immediately obvious. While they were initially shy to share their drawings, they quickly got over this and enjoyed sharing pictures with each other.

will determine which sentences are true and which are not.

This will not only promote accurate comprehension, but also creative thinking skills.

Visualization Activity – (20 minutes)

Tell the students that they are going to do a visualization activity while practicing adjective clauses. Each student will be responsible for picking out 2 – 4 adjective clauses from the text and will create a drawing to represent each sentence. Students will explain which adjective clauses they chose and share their drawings with the class.

Reflection (day 3)

The activity for the second story read-through was a story organization activity. I provided another copy of the story to them, but I separated it into several sections and presented it in the wrong order. The students worked together to figure out the correct order by identifying the time order signals, as well as remembering which events in the story took place first. This was designed to have students practice these transition signals, which is something that was previously covered in class.

Unfortunately, it didn't seem like the students were working together as well as they could have. They split themselves into pairs and each pair worked on sorting one page of the story. Perhaps using pictures and requiring the students to provide the story events would have encouraged them to work together more.

Next, the students practiced comparing and contrasting the characters in the story using a Venn diagram. First, we worked together as a class to ensure that the students understood how to make a Venn diagram. After they finished their own Venn diagrams, I had each student write 3-4 sentences using comparison/contrast signals from the information in the Venn diagram.

Day 3

Second story read-through – (20 minutes)

Read through the story again with the class, following the same format as the first read-through.

Objectives –

- Students will demonstrate understanding of time order signals by completing story order activity;
- Students will demonstrate understanding of comparison/contrast writing by completing a Venn diagram.

Materials – Appendix D

- Copy of *Twygs* printed and cut apart by paragraph

Story Order Activity – (10 minutes)

Tell the students that they will have to reconstruct the order of the story by identifying transition signals, specifically time order signals, and putting them in the correct order. Split the class into small groups to complete this activity. Provide each group with a copy of the story that has been broken down into sections and printed on separate pieces of paper. Students will work together in their groups to put the pieces in the correct order.

Reflection (day 4)

As with adjective clauses and comparison sentence writing, summaries are a skill that we had learned and practiced in the writing class before the project. To begin, we reviewed summary writing to prepare them for writing *Twygs* summaries. After they wrote their summaries, we briefly talked about how they compared to their predictions from the beginning of the project. Some of the students' predictions were close to what the story was actually about, but some were very off base. After we talked about that, the students asked me more about what my motivation was for writing *Twygs* and designing my project. I think that being able to provide the students with my personal connection to the story made everything more intriguing and engaging for them. I'm glad that I chose to use my own story.

Compare and Contrast Activity – (30 minutes)

The next activity will have the students create a Venn diagram to compare and contrast humans and Twygs (the creatures from the story). Depending on class time available, students will write a short comparison/contrast paragraph based on their Venn diagram. If there is not enough time, students will write a few comparison/contrast sentences based on their Venn diagram.

Day 4

Final story read-through – (20 minutes) Follow the same format for reading through the story as the first two read-throughs.

Objectives –

- Students will demonstrate summary writing skills and identify important plot points.

Summary Activity – (20 minutes)

Each student will prepare a written summary of the story to share with the class. This activity should be preceded by a class discussion to refresh how summaries are written and what they are for. The teacher should ask students what the most important elements are that should be included in a summary (e.g. main characters, main events, conclusion), as well as how long summaries

Reflection (day 5)

I prepared a copy of *Twygs* with the prepositions highlighted and color coded according to which prepositions would be discussed together. The purpose with providing a version of the story with the highlighted prepositions is to help the students know what to focus on during the co-construction phase.

My idea was to have each student highlight their own copies following the example on the board.

However, most of the students barely looked at the board. I think that this made the activity last quite a bit longer than I intended. I was hoping to finish this portion in less than 10 minutes, but it took almost 20 minutes.

I think that this phase would have been easier to carry out if I had simply provided each student with a copy of the highlighted story.

typically are. After this discussion, give students time to write their summaries. Give students a few minutes to compare their summaries to their predictions and then hold a class discussion about what they found.

Day 5

Attention phase – (5-10 minutes)

Goal: The Attention phase is when the teacher directs the students' attention to the grammatical feature in question.

This phase is very short and serves only to show the students what they will be working with for the Co-Construction phase. The teacher can highlight the target prepositions in the story.

Objective –

- Students will identify target prepositions in *Twygs*.

Materials –

- Projector
- Electronic copy of *Twygs* with highlighted prepositions (Appendix E)
- Highlighters

Co-Construction phase – (50 minutes)

Goal: The Co-Construction phase is when the teacher provides the students with the opportunity to examine the

Reflection (day 5 cont.)

For the Co-Construction phase, the class was divided into pairs and each pair worked with two prepositions. The target prepositions chosen for this project were chosen to represent both fixed and moving prepositions. The pairs (in, through; on, along; at, past) allowed students one of each type to work with.

I provided them with the guiding questions that I had written to help with discussions. This activity also took longer than I had intended, which left a rather short amount of time for whole class discussion. There was enough time for everyone to present their prepositions, but not a lot of time for questions. However, it seemed that everyone was able to understand and explain their prepositions.

To avoid this timing difficulty, it would probably would have been a better idea to simply supply the students with fresh copies of the story with the prepositions already highlighted. Either that, or come up with an alternative way to draw attention to the prepositions.

target grammatical feature and to work together to create a hypothesis for the rule.

Objective –

- Students will discuss and understand target prepositions from examples in the story.

For this phase, students will be put into pairs, and each pair will be given two prepositions to work with. For a class of six students, one pair worked with ‘in’ and ‘through’. The second pair worked with ‘on’ and ‘along’. The final pair worked with ‘at’ and ‘past’. Using a set of guiding questions provided by the teacher (see below), the students will discuss their prepositions and come up with a hypothesis for the rule based on the examples in the texts provided. Students should be encouraged to draw pictures of how the prepositions are being used to help them understand the meaning.

-
- ❖ As you look at your prepositions, picture in your mind what each preposition is referring to. Who or what are the objects or characters involved? What sort of relationships do the prepositions show?
 - ❖ Do the prepositions behave the same way? How are they different?
 - ❖ Do the prepositions indicate movement?
 - ❖ What questions do the prepositional phrases answer?
-

After each pair has had time to discuss and come up with a hypothesis, bring the class together for a group discussion.

Reflection (day 6)

As planned, I gave the students 20 minutes to first write a description of their assigned picture. However, I ended up giving them an additional 10 minutes to complete their descriptions. Next, they switched descriptions with their partners and worked on re-drawing the original picture in 20 minutes. After everyone finished, we took a few minutes to look over the descriptions and drawings to see how well everyone did. It was interesting and fun to see them figure out what meanings their words conveyed.

The pictures that I provided were in black and white, as I did not have access to a color printer at the time, and I realized that it probably would have been easier to complete the task if it had been in color.

As I looked through the completed descriptions and drawings, it seemed that some of the students avoided using prepositions by using short, list-like sentences instead of full sentences. However, I was pleased to see that there were far more correct uses of the target prepositions than incorrect or missing prepositions.

Each pair will be responsible for teaching and discussing their assigned prepositions with the rest of the class. The class will work together to come up with final rules for the prepositions. The teacher will write these rules on the board for all students to see and take notes from. If necessary, the teacher will provide feedback for the rules to ensure that they are correct.

This activity can be concluded with a discussion about prepositions in general. Students should be asked to describe how they have encountered different prepositions and discuss the idea of multiple meanings.

Day 6

Extension phase – (50 minutes)

Goal: The Extension Phase is when students are given the opportunity to use the grammatical feature in a communicative and meaningful manner in order to accomplish a task.

Objectives –

- Students will demonstrate accurate use of prepositions in written picture descriptions.

Materials – Appendix F

- Copies of pictures for the task

Students will work in pairs to write a description of a picture to be re-created by their partner. For the writing sample, the class will be split into pairs. For each pair (student A and student B), there will be two pictures (picture 1 and picture 2). Student A will receive picture 1 and student B will receive picture 2, and they are not allowed to see each other's pictures. Each picture is designed to elicit the use of the target prepositions from the Attention and Co-construction phases. Students will be given five minutes to ask vocabulary questions for unknown items in the pictures. A list will be put up on the board of any new vocabulary items so that each student has equal access.

Students are directed to use as descriptive language as they can while they write their descriptions of their assigned pictures. The students will be given 20 minutes to write out the description of their given picture. Then, student A will give the description for picture 1 to student B, and student B will give the description for picture 2 to student A, again without letting their partner's see the original picture. They will then be given 20 more minutes to attempt to redraw the original picture.

At the end of this activity, students should share with one another their pictures to see how closely they were able to follow directions. At this point, the teacher may encourage discussion about words and their meanings (prepositions in particular) and how important it is to pay attention to the language a person uses.

Final Reflection and Observations

The pictures that I created for the Extension phase turned out to be the largest flaw in the project design. First and foremost, I missed a huge opportunity by not designing pictures related to the events in the story. This likely would have made it more accessible to the students and perhaps even elicit more of the target prepositions because of the familiar content. Another big issue was that they were colored pictures that were printed out in black and white, which obscured some of the details, but they also ended up not eliciting the word choices that I had hoped for. The first set of pictures that I designed (detailing a woman driving to the dentist) worked relatively well, however, the second set (a woman running from a bear) did not. The students who received the second set were able to describe the scenes with very little preposition variety, and in one case, almost entirely with the use of 'in' and 'on' only. Even during the planning stage of the project, I struggled with finding or creating pictures that would work well with my task. Unfortunately, the designs I settled on did not perform as I had hoped. Additionally, the pictures did not elicit 'through', 'along', 'at', or 'past' nearly as much as 'in' and 'on'. During the planning process, I had considered providing a film for the students to describe rather than a still picture. A film would make movement much more obvious and would have encouraged the students to utilize more of the target prepositions. I ultimately decided that using a film for the Extension phase would have significantly increased the time needed to write the description. Also, it would have put varying amounts of pressure on each student to watch the video close enough in order to write a proper description. Logistically, I do not think it would have been very feasible as some students would surely need more time with the video than others. If I were to carry out this project again in the future, I would definitely need to reconsider the pictures.

The following examples show how the students incorporated, or in some cases omitted prepositions, which I believe was largely due to the choice of pictures for the task. Also, worth noting here, is the appearance of some complex prepositions (e.g. in front of). While we did not have time to discuss complex prepositions during this project, it would be worth taking the time to do so in future iterations of this project.

In the examples below, highlighted prepositions indicate the target prepositions used in the students' writing, while target prepositions appearing in brackets were omitted from student's writing.

Student 1: "There is a woman who is walking **in** front of her big house's door. She is **on** the way to her car which is parking **along** the road."

"She is driving **through** [sic] streight [sic] and long road. She is just finish driving **through** [sic] the tunnel."

"She parked [**on** the] left side and back, so he parked **at** the left corner **in** this picture."

Student 2: "Four fishes and a seal are **in** the river. A woman looking [**at**] a wrist watch is standing **on** left land, and a big bear is **on** right land."

"**In** third picture, a woman walked **through** forest."

"She get a car, but there is a bear near a car, so she is **on** the car."

Student 3: "And four fishes swimming, but a seal was **on** the stone **in** water left beside river."

"Seal was not [**in**] this picture."

"After girl was sitting [**in**] a car, she was driving. She leaved **past** a bear."

Student 4: "There is a crow **on** his house, **in** front of his house, there are many flowers."

"**On** the way to go dentist, he driving **past** the cat which is sitting **in** front of the house."

"After driving **past** the tunnel, he can see three deers that walking **along** the road."

Student 5: “First, a woman stood **on** the stair **in** the entrance [sic] **at** her house.”

“There were 2 big house **in** right side of her car. Third, there was a car road **in** center of this picture.”

“She drove **past** the tunnel, there were 3 deer **on** the left side grass.”

Student 6: “The mountains are sharp and have snow **on** the top.”

“The river is **[in]** the middle of the picture, and it splits the picture left and right.”

“There are three grasses **on** the right side and **on** the left side.”

Although this is only a small sample from the students’ writing, it shows some cases of correct, incorrect, and omitted prepositions. The following table shows a breakdown of which prepositions were assigned to each student during the Co-Construction phase, as well as how they incorporated them into their extension writing. In the table below, ‘C’ means correct, ‘I’ means incorrect, and ‘O’ means omitted. The highlighted numbers show that those were the assigned prepositions for that student.

Table 4
Preposition Usage

	In	Through	On	Along	At	Past
	C/I/O	C/I/O	C/I/O	C/I/O	C/I/O	C/I/O
Student 1	7/2/0	1/1/0	8/0/1	2/0/0	1/1/0	0/0/0
Student 6	4/1/2	0/0/0	11/1/1	0/0/0	0/0/0	0/0/0
Student 2	5/0/0	2/0/0	5/0/0	1/0/0	0/0/2	0/0/0
Student 4	4/0/1	0/1/0	3/1/0	1/0/0	1/0/0	2/0/0
Student 5	7/1/0	0/0/0	5/0/0	1/1/0	1/0/0	1/0/0
Student 3	3/0/2	0/0/0	2/0/0	0/0/0	0/0/0	1/0/0

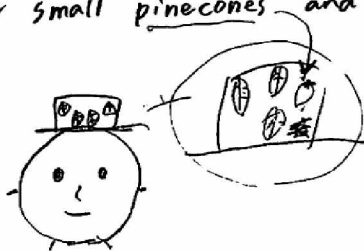
As can be seen here, prepositions were used correctly in the majority of cases regardless of whether it was assigned to the student during the Co-Construction phase or not. This table also shows that ‘in’ and ‘on’ were used far more frequently than any other preposition. As stated previously, I attribute this to the inadequately designed pictures used for the final task.

Another possible reason for this is the high frequency with which 'in' and 'on' appear in English. It is likely that the students had been exposed to these prepositions more than any other and were therefore more familiar and comfortable with using them.

Despite the drawback from the choice of pictures, there were several other observations from the project that I was both pleased and even somewhat surprised to see. The students exhibited consistent use of prepositions before we even began the Attention phase. The extra activities that were included to keep in line with the overall class curriculum gave students several opportunities to use prepositions. The following images show students using prepositions while practicing these other topics.

Adjective Clauses:

① It was wearing a little hat, ^{object clause} which was decorated with small pinecones and leaves, on top of its head.



On the top of a mushroom that was growing at the base of a tall pine tree, was a small creature.



Figure 3. Examples of prepositions in adjective clauses.

Comparison/Contrast:

- Though twygs don't live **in** the town, human do.
- Twygs are living **in** trees, but humans are living **in** towns.
- Twygs skin covered **in** scales different from human's skin.

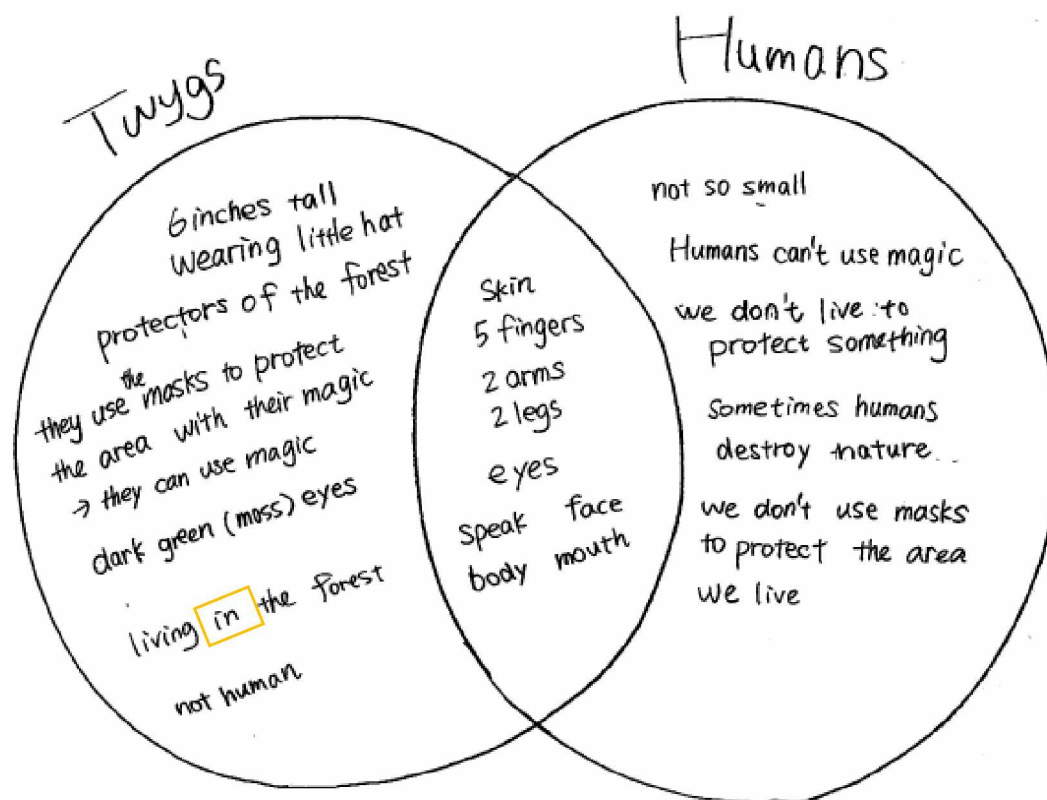


Figure 4. Examples of prepositions in comparison/contrast writing.

Although the final stage of this project did not produce the results that I was hoping for (the increased use of the certain prepositions such as 'past', 'through', or 'along'), I believe that it was successful in many other ways. First of all, the PACE model turned out to be a great

vehicle for teaching grammar. Reading stories, whether they are silly, scary, or dramatic, is not just something for little kids. I myself am an avid reader, and I loved that I was able to bring this into the classroom and share with my students. While we performed the different stages of this project and read the story again and again, I think that it made it easier for the students to think of it as just reading in class rather than learning grammar rules. To learn the grammar, they had to understand the story. It is true that we still practiced grammar throughout, but because it was all related to the story, I think that the students had a better time with it than if we had just done dry grammar drills in class. Another great thing about the PACE model is its versatility, which I mentioned previously. I was not restricted to just teaching one thing, I could use my story to also teach and review a number of other topics that my students had been working with all semester.

Finally, this project also inspired several engaging conversation topics. It provided opportunities to talk about vocabulary, such as the murmur/mammal example mentioned in the reflection, that might not otherwise be discussed in an academic writing course. We were also able to have a few conversations about cultural practices. For example, when the students made their predictions about the story, the idea of totem poles came up and what role they play for native cultures. This project also allowed me to bring some of my personal history into the classroom, which really seemed to be of great interest to the students. I think the project may not have been as impactful as it was if that personal connection had not been there. Overall, I am glad that I chose to use the PACE model for this project, and that I was able to provide so many learning opportunities for my students. Although the results were not perfect, I believe that the students did benefit from this project and I was glad to have had the chance to share this experience with them.

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Appendix A IRB Approval Letter



(907) 474-7800
 (907) 474-5444 fax
 uaf-irb@alaska.edu
 www.uaf.edu/irb

Institutional Review Board

909 N Koyukuk Dr. Suite 212, P.O. Box 757270, Fairbanks, Alaska 99775-7270

October 24, 2016

To: Wendy Martelle
 Principal Investigator

From: University of Alaska Fairbanks IRB

Re: [977758-1] The effectiveness of inductive grammar instruction on student work and materials development

Thank you for submitting the New Project referenced below. The submission was handled by Exempt Review. The Office of Research Integrity has determined that the proposed research qualifies for exemption from the requirements of 45 CFR 46. This exemption does not waive the researchers' responsibility to adhere to basic ethical principles for the responsible conduct of research and discipline specific professional standards.

Title:	The effectiveness of inductive grammar instruction on student work and materials development
Received:	October 23, 2016
Exemption Category:	1
Effective Date:	October 24, 2016

This action is included on the November 2, 2016 IRB Agenda.

Prior to making substantive changes to the scope of research, research tools, or personnel involved on the project, please contact the Office of Research Integrity to determine whether or not additional review is required. Additional review is not required for small editorial changes to improve the clarity or readability of the research tools or other documents.

Appendix B
Story Samples
Little Red Riding Hood

One day, Little Red Riding Hood's mother said to her, "Take this basket of goodies to your grandma's cottage, but don't talk to strangers on the way!" Promising not to, Little Red Riding Hood skipped off. On her way, she met the Big Bad Wolf who asked, "Where are you going, little girl?" "To my grandma's, Mr. Wolf!" she answered.

The Big Bad Wolf then ran to her grandmother's cottage much before Little Red Riding Hood, and knocked on the door. When Grandma opened the door, he locked her up in the cupboard. The wicked wolf then wore Grandma's clothes and lay on her bed, waiting for Little Red Riding Hood.

When Little Red Riding Hood reached the cottage, she entered and went to Grandma's bedside. "My! What big eyes you have, Grandma!" she said in surprise. "All the better to see you with, my dear!" replied the wolf. "My! What big ears you have, Grandma!" said Little Red Riding Hood. "All the better to hear you with, my dear!" said the wolf. "What big teeth you have, Grandma!" said Little Red Riding Hood. "All the better to eat you with!" growled the wolf pouncing on her. Little Red Riding Hood screamed and the woodcutters in the forest came running to the cottage. They beat the Big Bad Wolf and rescued Grandma from the cupboard. Grandma hugged Little Red Riding Hood with joy. The Big Bad Wolf ran away never to be seen again. Little Red Riding Hood had learnt her lesson and never spoke to strangers ever again.

<http://shortstoriesshort.com/story/little-red-riding-hood/>

Demeter and Persephone

Zeus, the king of all the gods, had two brothers and three sisters. Each had an important job. His sister, Demeter, was in charge of the harvest. If Demeter did not do her job, the crops could die, and everyone would starve. It was important to keep Demeter happy. Everyone helped out with that - both gods and mortals. It was that important.

Demeter loved her little daughter, Persephone. They played together in the fields almost every day. As Persephone smiled up at her mother, Demeter's heart swelled with happiness, and the crops grew high and healthy. Flowers tumbled everywhere. As time passed, Persephone grew into a lovely goddess. That's when the trouble started.

Hades, the king of the underworld, was a gloomy fellow. He normally hung out in the Underworld.

One day, Hades felt restless. He decided to take his three-headed dog out for a chariot ride. Cerberus, his dog, usually stood guard at the gate to Underworld. But Hades gave his pup a break now and then. He scooped up Cerberus, and left a couple of spirits in charge instead.

Hades flew his chariot up to earth. Cerberus leaped out of the chariot and ran around, sniffing flowers with all three of his heads. The dog ran up to a lovely young woman, the goddess Persephone. Some people might have been startled if a three-headed dog came tearing up. But Persephone only laughed and scratched his heads.

Hades loved that old dog. He watched his dog playing happily with Persephone. He heard Persephone's delighted laugh. Hades fell deeply in love. Before anyone could stop him, he grabbed his niece, his dog, and his chariot and dove deep into the darkest depths of the Underworld.

Hades locked Persephone in a beautifully decorated room in the Hall of Hades. He brought her all kinds of delicious food. Persephone refused to eat. She had heard if you ate anything in Hades, you could never leave. She had every intention of leaving as soon as she could figure out how to do so.

Over a week went by. Finally, in desperate hunger, Persephone ate six pomegranate seeds. She promptly burst into tears.

She was not the only one crying. Demeter, her mother, missed her daughter terribly. She did not care if the crops died. She did not care about anything except finding her daughter. No one knows who told Zeus about it, but it was clear this could not go on. Zeus sent his son Hermes to work a deal with Hades.

This was the deal Hermes worked out: If Persephone would marry Hades, she would live as queen of the Underworld for six months each winter. In the spring, Persephone would return to earth and live there for six months. No one especially liked the deal, but everyone finally agreed.

Every spring, Demeter makes sure flowers are blooming and crops are growing and the fields are green with welcome. Every fall, when Persephone returns to the underworld, Demeter ignores the crops and flowers and lets them die. Each spring, Demeter brings everything to life again, ready to welcome her daughter's return.

To the ancient Greeks, that was the reason for seasons - winter, spring, summer, fall.

<http://greece.mrdonn.org/greekgods/demeter.html>

The Sword Excalibur

King Arthur had fought a hard battle with the tallest Knight in all the land, and though he struck hard and well, he would have been slain had not Merlin enchanted the Knight and cast him into a deep sleep, and brought the King to a hermit who had studied the art of healing, and cured all his wounds in three days. Then Arthur and Merlin waited no longer, but gave the hermit thanks and departed.

As they rode together Arthur said, 'I have no sword,' but Merlin bade him be patient and he would soon give him one. In a little while they came to a large lake, and in the midst of the lake Arthur beheld an arm rising out of the water, holding up a sword. 'Look!' said Merlin, 'that is the sword I spoke of.' And the King looked again, and a maiden stood upon the water. 'That is the Lady of the Lake,' said Merlin, 'and she is coming to you, and if you ask her courteously she will give you the sword.' So when the maiden drew near Arthur saluted her and said, 'Maiden, I pray you tell me whose sword is that which an arm is holding out of the water? I wish it were mine, for I have lost my sword.'

'That sword is mine, King Arthur,' answered she, and I will give it to you, if you in return will give me a gift when I ask you.'

'By my faith,' said the King, 'I will give you whatever gift you ask.' 'Well,' said the maiden, 'get into the barge yonder, and row yourself to the sword, and take it and the scabbard with you.' For this was the sword Excalibur. 'As for *my* gift, I will ask it in my own time.' Then King Arthur and Merlin dismounted from their horses and tied them up safely, and went into the barge, and when they came to the place where the arm was holding the sword Arthur took it by the handle, and the arm disappeared. And they brought the sword back to land. As they rode the King looked lovingly on his sword, which Merlin saw, and, smiling, said, Which do you like

best, the sword or the scabbard? 'I like the sword,' answered Arthur. 'You are not wise to say that,' replied Merlin, 'for the scabbard is worth ten of the sword, and as long as it is buckled on you you will lose no blood, however sorely you may be wounded.' So they rode into the town of Carlion, and Arthur's Knights gave them a glad welcome, and said it was a joy to serve under a King who risked his life as much as any common man.

<http://sacred-texts.com/neu/trt/trt05.htm>

How to Make a Sandcastle

For young and old alike, a trip to the beach means relaxation, adventure, and a temporary escape from the worries and responsibilities of ordinary life. Whether swimming or surfing, tossing a volleyball or just snoozing in the sand, a visit to the beach means fun.

The only equipment you need is a twelve-inch deep pail, a small plastic shovel, and plenty of moist sand.

Making a sandcastle is a favorite project of beach-goers of all ages. Begin by digging up a large amount of sand (enough to fill at least six pails) and arranging it in a pile. Then, scoop the sand into your pail, patting it down and leveling it off at the rim as you do. You can now construct the towers of your castle by placing one pail full of sand after another face down on the area of the beach that you have staked out for yourself. Make four towers, placing each mound twelve inches apart in a square. This done, you are ready to build the walls that connect the towers. Scoop up the sand along the perimeter of the fortress and arrange a wall six inches high and twelve inches long between each pair of towers in the square. By scooping up the sand in this fashion, you will not only create the walls of the castle, but you will also be digging out the moat that surrounds it. Now, with a steady hand, cut a one-inch square block out of every other inch along the circumference of each tower. Your spatula will come in handy here. Of course, before doing this, you should use the spatula to smooth off the tops and sides of the walls and towers.

You have now completed your very own sixteenth-century sandcastle. Though it may not last for centuries or even until the end of the afternoon, you can still take pride in your handicraft. Do make sure, however, that you have chosen a fairly isolated spot in which to work; otherwise, your masterpiece may be trampled by beach bums and children. Also, make a note on

the high tides so that you have enough time to build your fortress before the ocean arrives to wash it all away.

<http://grammar.about.com/od/essayassignments/a/processanalysisessaysandcastle.htm>

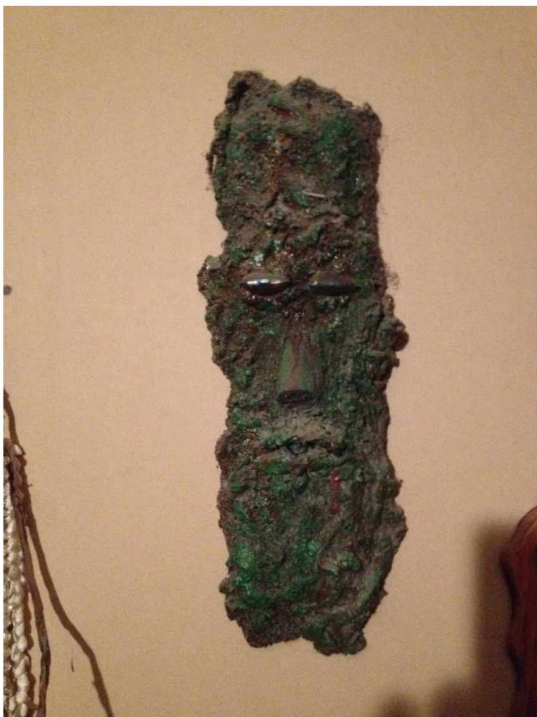
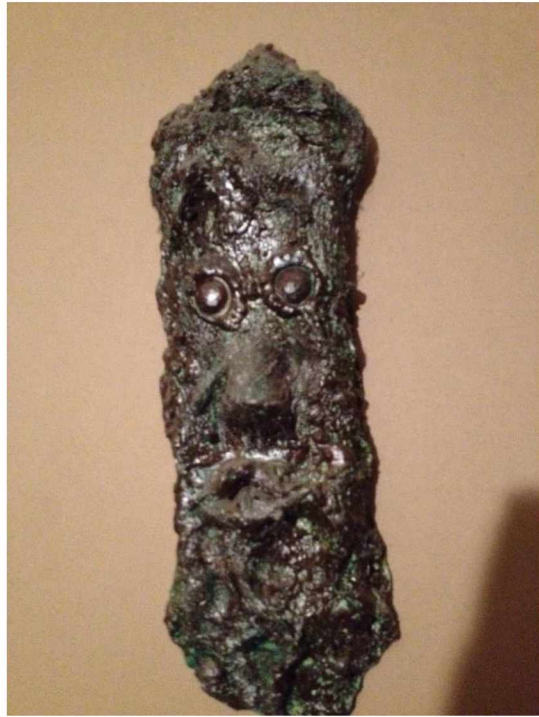
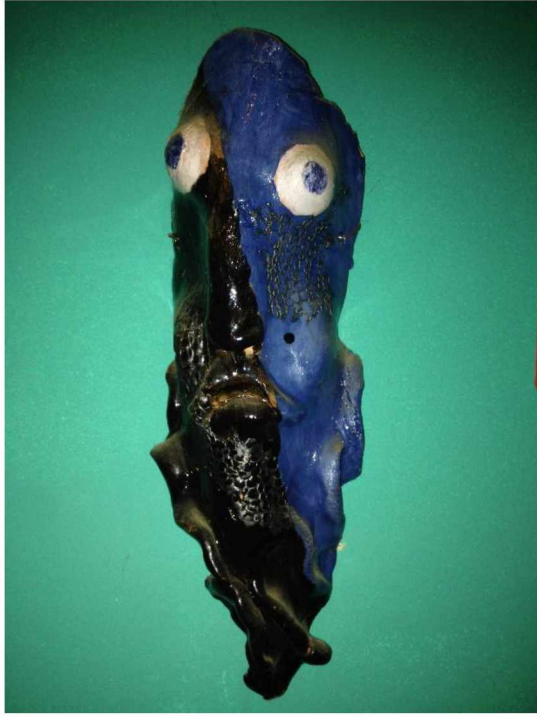
The Custodian

The job would get boring if you didn't mix it up a little. Like this woman in 14-A, the nurses called her the mockingbird, start any song and this old lady would sing it through. Couldn't speak, couldn't eat a lick of solid food, but she sang like a house on fire. So for a kick, I would go in there with my mop and such, prop the door open with the bucket, and set her going. She was best at the songs you'd sing with a group--"Oh Susanna," campfire stuff. Any kind of Christmas song worked good too, and it always cracked the nurses if I could get her into "Let It Snow" during a heat spell. We'd try to make her to take up a song from the radio or some of the old songs with cursing in them, but she would never go for those. Although once I had her do "How Dry I Am" while Nurse Winchell fussed with the catheter.

Yesterday, her daughter or maybe granddaughter comes in while 14-A and I were partways into "Auld Lang Syne" and the daughter says "oh oh oh" like she had interrupted scintillating conversation and then she takes a long look at 14-A lying there in the gurney with her eyes shut and her curled-up hands, taking a cup of kindness yet. And the daughter looks at me the way a girl does at the end of an old movie and she says "my god," says "you're an angel," and now I can't do it anymore, can hardly step into her room.

<https://sites.google.com/a/pausd.org/gunn-creative-writing/unit-three-first-person-narrative>

Appendix C
Masks and Twygs



Twygs

Have you ever wondered if the leaves rustling in the trees is caused by something other than squirrels? I certainly have. I have a pretty good eye and can usually find the noisy squirrel, but sometimes there is nothing to be found. For the longest time, I just thought there must be sneaky squirrels. It turns out that I was very wrong. My name is Erin, and this is the story of how I discovered the Twygs.

I live in a small town in Alaska right at the edge of the Pacific Ocean. I have lived in this town since I was a little girl. One of my favorite things to do is walk along the side of the river and stop at the bridge to watch for wildlife. Sometimes, I would see otters swimming through the water. Whenever they were tired from swimming, they would lay on the rocks and bask in the sunlight. I have also seen seals playing in the water or chasing fish through the water. Once, when I was about 8 years old, a seal swam in the river beside me as I ran along the shore.

One day, when I was walking my dog Beara in the forest past the bridge, I heard some rustling in the trees. Beara immediately ran into the trees to find the source of the noise. Neither she nor I could see anything. I decided it was nothing, so I continued walking along the trail. Beara, however, decided that she needed to search more. I stopped at a turn in the trail and called her to me. She wouldn't listen. Suddenly, I heard a strange noise in the trees where Beara was. I ran back to find her, but I ran past the spot where she had gone into the trees. I looked around for a moment and found her. Beara was standing in front of the strangest thing I had ever seen. On the top of a mushroom that was growing at the base of a tall pine tree, was a small creature.

"Beara!" I called, while grabbing her collar, "Get back!" I hooked Beara's leash to her collar and pulled her away from the tiny creature. It looked scared.

"I'm sorry," I said, "I didn't mean to scare you." I wondered if it could even understand me. After I pulled Beara away, the tiny creature seemed to relax. The creature climbed up the trunk of the tree and stopped to sit on a branch that was at my eye level. We stared at each other for what seemed to be a very long time. The creature was only about six inches tall, about the same size as a squirrel. Its body appeared to be covered in scales that looked like tree bark. It was wearing a little hat, which was decorated with small pinecones and leaves, on top of its head. Besides its skin, it looked sort of like a tiny human. It had the same number of fingers, arms, and legs. However, its eyes were a dark green, similar to the color of moss. Also, its eyes had a little

glow in them. Beara began to whine and suddenly the creature disappeared. It was almost as if it had melted into the tree.

After the creature disappeared, I said to Beara, "Well that was certainly strange." We walked past the trees where the creature had been. As I walked through town on my way back home, I thought about what the creature could have been. I must have been imagining it, there was no way that there could be a tiny creature like that living in the trees. We walked past several familiar faces on the way home, and I had to remember to smile so I wouldn't look weird. Two blocks from my house, Beara spotted a cat sitting on a fence. She jumped towards the cat and I had to struggle to pull her past it without anything or anyone getting hurt. We finally made it home, and as I walked through the doorway, my sister started telling me all about her day. I was so distracted that I forgot all about the creature for the rest of the night.

The next day, I went back to the woods that ran along the side of the trail to see if I could find the creature again. I didn't bring Beara with me this time because I thought she would scare the creature away. I stopped at the edge of the trees and waited quietly, hoping to hear some rustling that would give me a clue of where to look. I waited for about 10 minutes, and I finally decided that I was wasting my time. I turned around, and there on the path behind me stood 3 of the strange creatures! I was so startled that I stumbled backwards.

"Shh!" the first creature said and signaled for me to follow them. I looked around me, there was no one else on the trail. Cautiously, I followed the creature as they walked into the trees. We walked through the trees and finally stopped at one that had a mask hanging on its trunk. I looked around and realized that I was deeper in the forest than I thought I was.

"Very few humans pay close enough attention to notice us," said the creature closest to me.

"You speak English? That's amazing!" I exclaimed.

"Of course we speak English. We Twygs have been around for thousands of years, we have learned many languages from observing the humans around us," the creature said, "because you are able to see us, we would like to tell you about ourselves." One of the other creatures, which I guess are called Twygs, climbed up the tree and stopped next to the mask. It slipped behind the mask and suddenly the masked seemed to glow. The first Twyg spoke again, "We are protectors of the forest. We place these masks on trees around the entire forest. When something threatens the animals or nature, we use these masks to protect the area with our magic, look."

I looked down at the ground where the Twyg was pointing, there a young tree that had been bent over and looked like it was about to break. I heard quiet murmurs or chants coming from the mask, and as I watched, the young tree glowed and was restored to health. It was the most amazing thing I had ever seen.

“Whenever you are walking through the forest and you see a mask like this one, you will know that the Twygs are protecting that area of the forest. As a gesture of kindness, we would like to offer you help if you ever need it.” I was very honored by their offer.

“Thank you, that is very kind of you. Am I allowed to tell anyone about you, or do I have to keep you a secret?” I asked.

“Please keep our existence a secret, we know that human curiosity can sometimes lead to bad things.” They replied. I understood, I wouldn’t want anything bad happening to these amazing little creatures. I knew that they must be very important for maintaining balance in the forest.

“I promise not to tell anyone. Could you help me find a way out of here? I’m not sure where in the forest I am anymore.” The Twygs nodded and began walking along a path that I had not noticed before. I followed them for about 10 minutes until we finally stopped at the entrance to the trees where we had first left the trail. I thanked them for their help and waved goodbye to them as I walked away. I stopped at the bridge on my way back to town and thought that even if I did tell someone about what I had seen, they probably wouldn’t believe me anyway. The secret of the Twygs would be safe with me.

Appendix D

Story Order Task – Twygs

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“You speak English? That’s amazing!” I exclaimed.

“Of course we speak English. We Twygs have been around for thousands of years, we have learned many languages from observing the humans around us,” the creature said, “because you are able to see us, we would like to tell you about ourselves.” One of the other creatures, which I guess are called Twygs, climbed up the tree and stopped next to the mask. It slipped behind the mask and suddenly the masked seemed to glow. The first Twyg spoke again, “We are protectors of the forest. We place these masks on trees around the entire forest. When something threatens the animals or nature, we use these masks to protect the area with our magic, look.”

I looked down at the ground where the Twyg was pointing, there a young tree that had been bent over and looked like it was about to break. I heard quiet murmurs or chants coming from the mask, and as I watched, the young tree glowed and was restored to health. It was the most amazing thing I had ever seen.

“Whenever you are walking through the forest and you see a mask like this one, you will know that the Twygs are protecting that area of the forest. As a gesture of kindness, we would like to offer you help if you ever need it.” I was very honored by their offer.

“Thank you, that is very kind of you. Am I allowed to tell anyone about you, or do I have to keep you a secret?” I asked.

“Please keep our existence a secret, we know that human curiosity can sometimes lead to bad things.” They replied. I understood, I wouldn’t want anything bad happening to these amazing little creatures. I knew that they must be very important for maintaining balance in the forest.

“I promise not to tell anyone. Could you help me find a way out of here? I’m not sure where in the forest I am anymore.” The Twygs nodded and began walking along a path that I had not noticed before.

I followed them for about 10 minutes until we finally stopped at the entrance to the trees where we had first left the trail. I thanked them for their help and waved goodbye to them as I walked away. I stopped at the bridge on my way back to town and thought that even if I did tell someone about what I had seen, they probably wouldn’t believe me anyway. The secret of the Twygs would be safe with me.

Appendix E

Attention Phase Version of Twygs

Have you ever wondered if the leaves rustling **in** the trees is caused by something other than squirrels? I certainly have. I have a pretty good eye and can usually find the noisy squirrel, but sometimes there is nothing to be found. For the longest time, I just thought there must be sneaky squirrels. It turns out that I was very wrong. My name is Erin, and this is the story of how I discovered the Twygs.

I live **in** a small town **in** Alaska right **at** the edge of the Pacific Ocean. I have lived **in** this town since I was a little girl. One of my favorite things to do is walk **along** the side of the river and stop **at** the bridge to watch for wildlife. Sometimes, I would see otters swimming **through** the water. Whenever they were tired from swimming, they would lay **on** the rocks and bask **in** the sunlight. I have also seen seals playing **in** the water or chasing fish **through** the water. Once, when I was about 8 years old, a seal swam **in** the river beside me as I ran **along** the shore.

One day, when I was walking my dog Beara **in** the forest **past** the bridge, I heard some rustling **in** the trees. Beara immediately ran into the trees to find the source of the noise. Neither she nor I could see anything. I decided it was nothing, so I continued walking **along** the trail. Beara, however, decided that she needed to search more. I stopped **at** a turn **in** the trail and called her to me. She wouldn't listen. Suddenly, I heard a strange noise **in** the trees where Beara was. I ran back to find her, but I ran **past** the spot where she had gone into the trees. I looked around for a moment and found her. Beara was standing **in** front of the strangest thing I had ever seen. **On** the top of a mushroom that was growing **at** the base of a tall pine tree, was a small creature.

"Beara!" I called, while grabbing her collar, "Get back!" I hooked Beara's leash to her collar and pulled her away from the tiny creature. It looked scared.

"I'm sorry," I said, "I didn't mean to scare you." I wondered if it could even understand me. After I pulled Beara away, the tiny creature seemed to relax. The creature climbed up the trunk of the tree and stopped to sit **on** a branch that was **at** my eye level. We stared **at** each other for what seemed to be a very long time. The creature was only about six inches tall, about the same size as a squirrel. Its body appeared to be covered **in** scales that looked like tree bark. It was wearing a little hat, which was decorated with small pinecones and leaves, **on** top of its head. Besides its skin, it looked sort of like a tiny human. It had the same number of fingers, arms, and

legs. However, its eyes were a dark green, similar to the color of moss. Also, its eyes had a little glow **in** them. Beara began to whine and suddenly the creature disappeared. It was almost as if it had melted into the tree.

After the creature disappeared, I said to Beara, “Well that was certainly strange.” We walked **past** the trees where the creature had been. As I walked **through** town **on** my way back home, I thought about what the creature could have been. I must have been imagining it, there was no way that there could be a tiny creature like that living **in** the trees. We walked **past** several familiar faces **on** the way home, and I had to remember to smile so I wouldn’t look weird. Two blocks from my house, Beara spotted a cat sitting **on** a fence. She jumped towards the cat and I had to struggle to pull her **past** it without anything or anyone getting hurt. We finally made it home, and as I walked **through** the doorway, my sister started telling me all about her day. I was so distracted that I forgot all about the creature for the rest of the night.

The next day, I went back to the woods that ran **along** the side of the trail to see if I could find the creature again. I didn’t bring Beara with me this time because I thought she would scare the creature away. I stopped **at** the edge of the trees and waited quietly, hoping to hear some rustling that would give me a clue of where to look. I waited for about 10 minutes, and I finally decided that I was wasting my time. I turned around, and there **on** the path behind me stood 3 of the strange creatures! I was so startled that I stumbled backwards.

“Shh!” the first creature said and signaled for me to follow them. I looked around me, there was no one else **on** the trail. Cautiously, I followed the creature as they walked into the trees. We walked **through** the trees and finally stopped **at** one that had a mask hanging **on** its trunk. I looked around and realized that I was deeper **in** the forest than I thought I was.

“Very few humans pay close enough attention to notice us,” said the creature closest to me.

“You speak English? That’s amazing!” I exclaimed.

“Of course we speak English. We Twygs have been around for thousands of years, we have learned many languages from observing the humans around us,” the creature said, “because you are able to see us, we would like to tell you about ourselves.” One of the other creatures, which I guess are called Twygs, climbed up the tree and stopped next to the mask. It slipped behind the mask and suddenly the masked seemed to glow. The first Twyg spoke again, “We are

protectors of the forest. We place these masks **on** trees around the entire forest. When something threatens the animals or nature, we use these masks to protect the area with our magic, look.”

I looked down **at** the ground where the Twyg was pointing, there a young tree that had been bent over and looked like it was about to break. I heard quiet murmurs or chants coming from the mask, and as I watched, the young tree glowed and was restored to health. It was the most amazing thing I had ever seen.

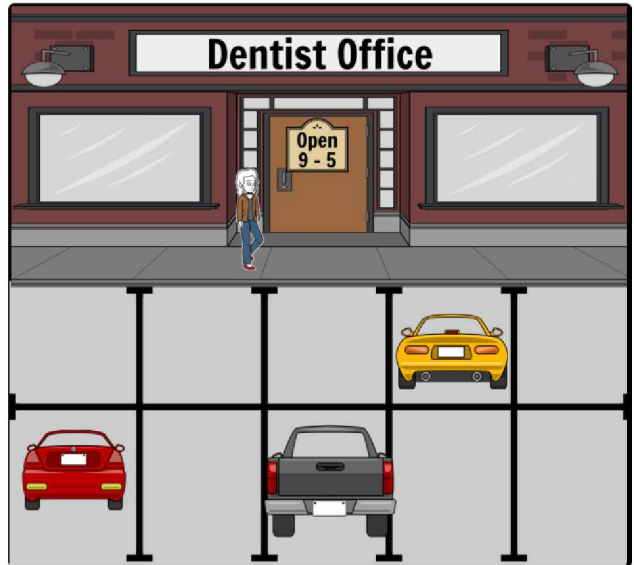
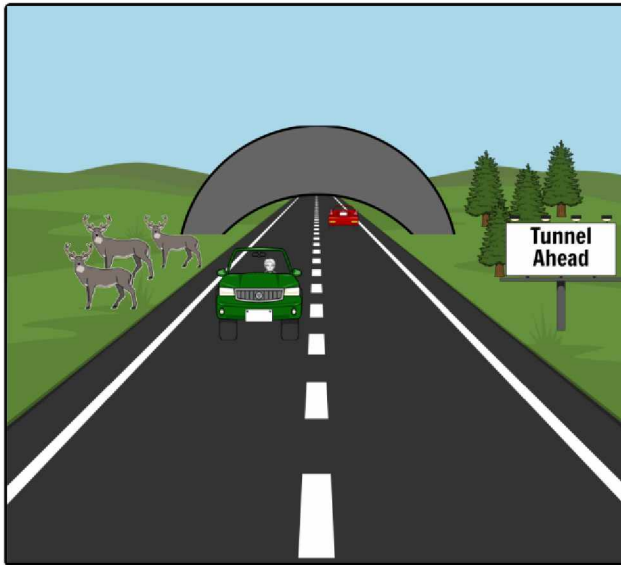
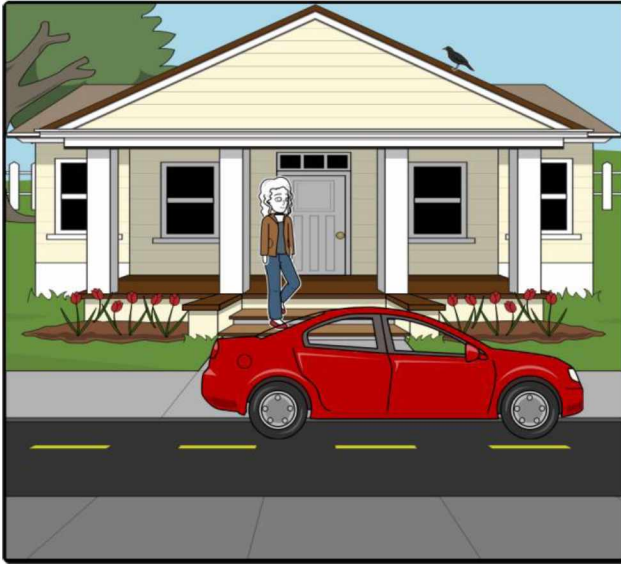
“Whenever you are walking **through** the forest and you see a mask like this one, you will know that the Twygs are protecting that area of the forest. As a gesture of kindness, we would like to offer you help if you ever need it.” I was very honored by their offer.

“Thank you, that is very kind of you. Am I allowed to tell anyone about you, or do I have to keep you a secret?” I asked.

“Please keep our existence a secret, we know that human curiosity can sometimes lead to bad things.” They replied. I understood, I wouldn’t want anything bad happening to these amazing little creatures. I knew that they must be very important for maintaining balance **in** the forest.

“I promise not to tell anyone. Could you help me find a way out of here? I’m not sure where **in** the forest I am anymore.” The Twygs nodded and began walking **along** a path that I had not noticed before. I followed them for about 10 minutes until we finally stopped **at** the entrance to the trees where we had first left the trail. I thanked them for their help and waved goodbye to them as I walked away. I stopped **at** the bridge **on** my way back to town and thought that even if I did tell someone about what I had seen, they probably wouldn’t believe me anyway. The secret of the Twygs would be safe with me.

Appendix F
Task Pictures
Picture Set 1



Picture Set 2



Appendix G

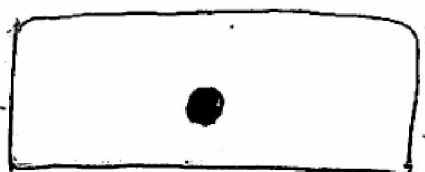
Student Work Examples

Notes from Co-Construction Phase

*Note that students used drawings to represent the base (or prototypical) meanings of the prepositions. *

Student 1 -

(1) <in>

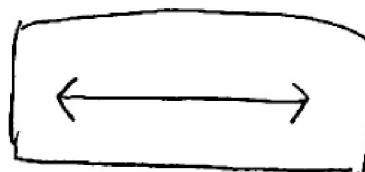


- describe places after "in"

- in (place one point attached)

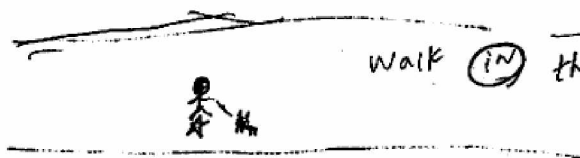
in

through



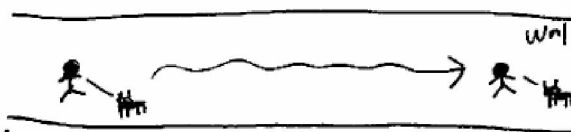
- describe places where could

(- walk through, - ing through)


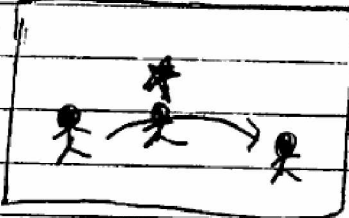
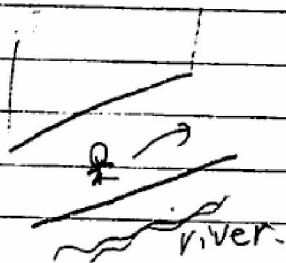
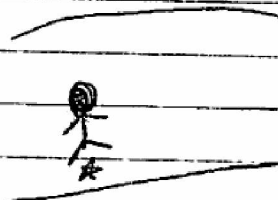


walk in the forest.

imagine one



walking through the forest.

<p>at</p> 	<p>Past</p> 
<p>One point on the place.</p> <p>How specific</p> <p>inv → at</p> <p>specific. general</p>	<p>places don't move</p> <p>past specific point places</p> <p>walk past each other.</p>
<p>along</p> 	<p>on</p>  <p>direct contact.</p> <p>on = surface</p> <p>walking along ~ walking next to</p>

Student 4 -

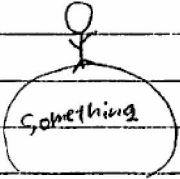
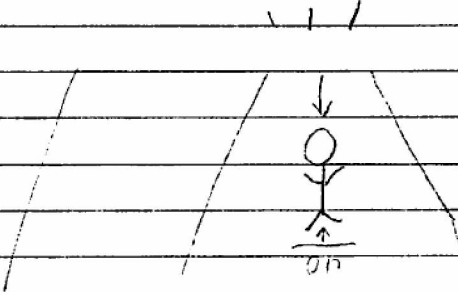
on → top of something / during the way / surface on something

general place

Panda live in China.

Panda live at the China Zoo.

specific place

Student 5 -

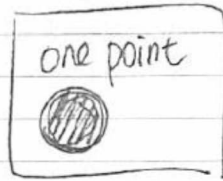
<At>

the place where the person (stays) is

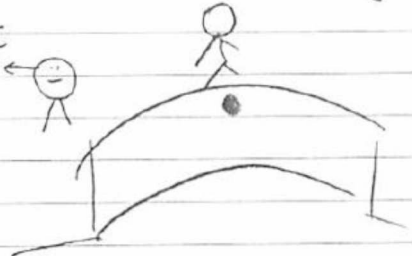
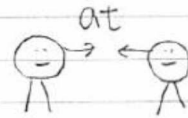


at the bridge

describe
specific time



time, place



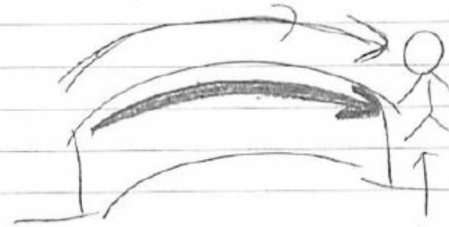
<Past>

through cross

(through)
past the bridge



don't move object



this point

past

↑ the things (person) ↑ do not move

who acts something or

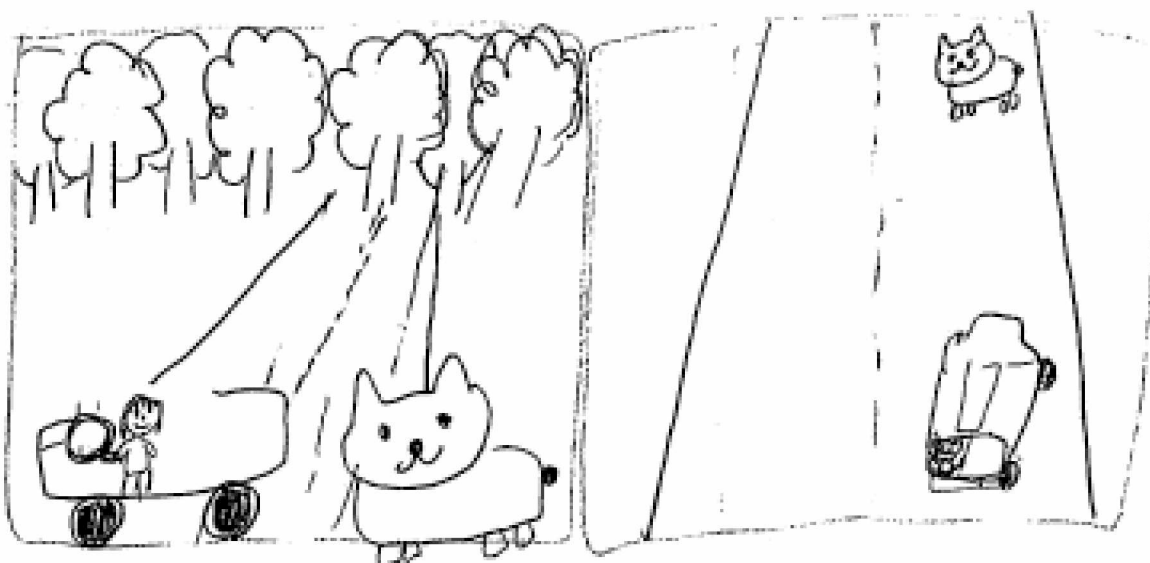
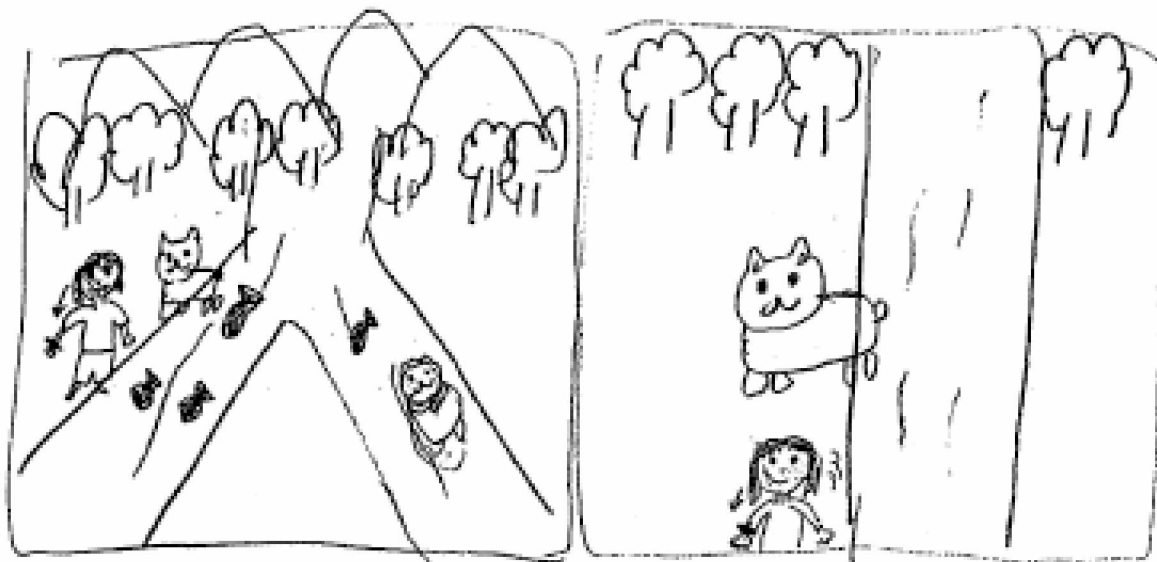
Student 6 -



Appendix H

Extension Phase Drawings and Descriptions

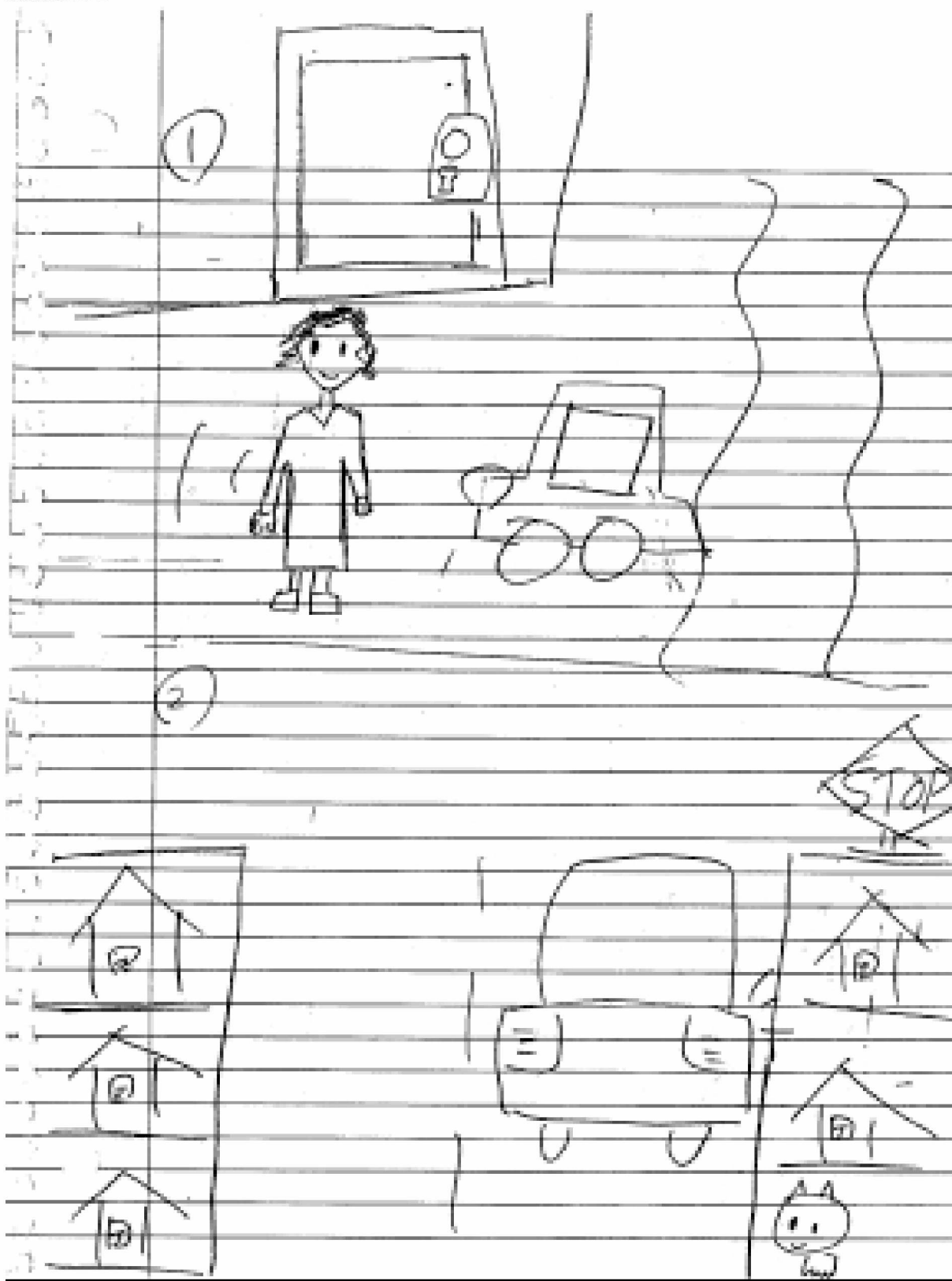
Student 1 -

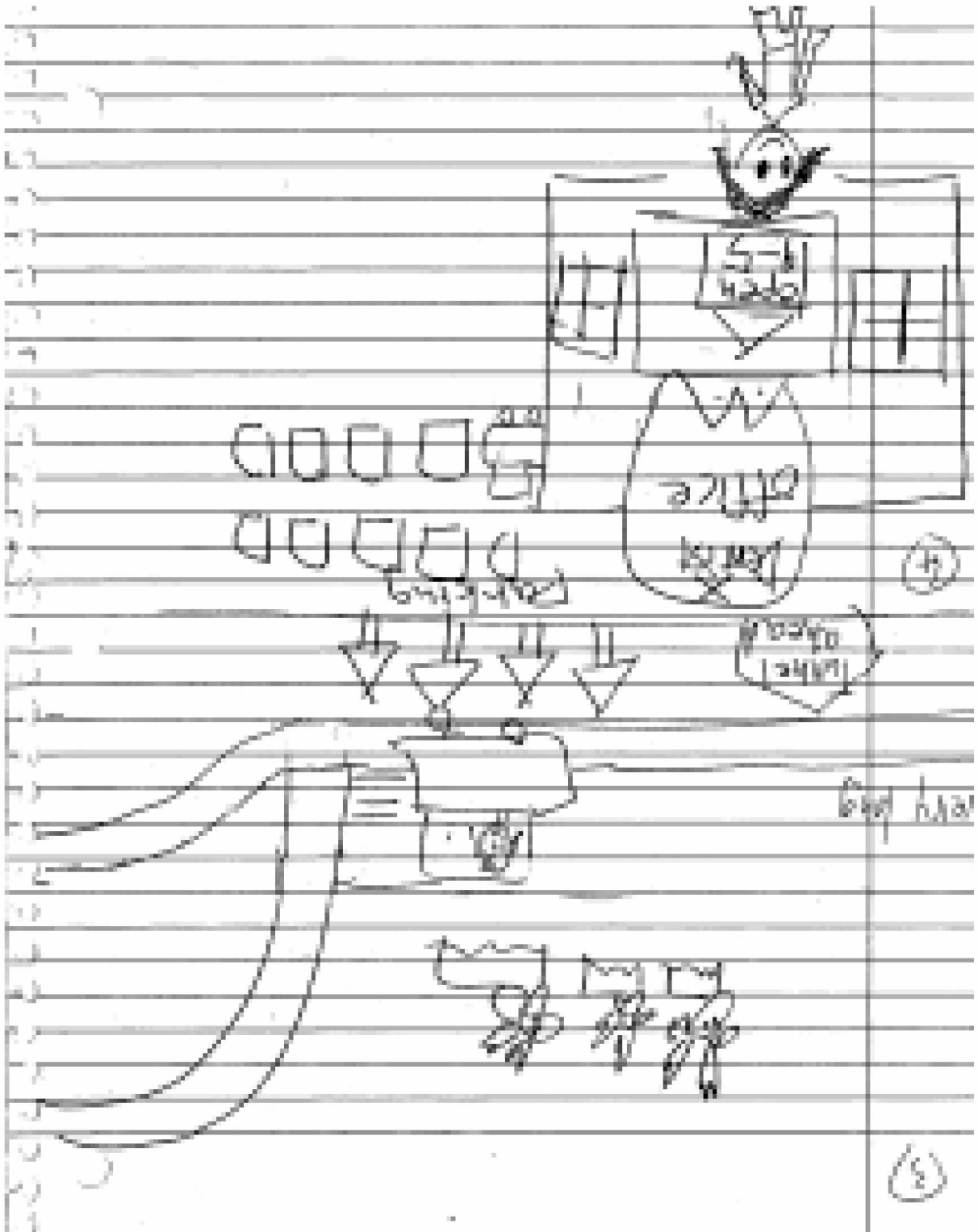


Description for Student 1's picture (written by Student 2)

1. In first picture, there are four big mountains and many trees. In addition, there is a river separating two lands. We can see some animals. Four fishes and a seal are in the river. A woman looking a wrist watch is standing on the left land, and a big bear is on the right land.
2. In second picture, a women walked through a river to right land. She is running along a river, and then she is still looking a wrist watch. Her face was pale. At the same time, bear is following her.
3. In third picture, a woman walked through forest. There is a forest behind her. She get a car, but there is a bear near a car, so she is on the car. The car doesn't have a roof, and the car in on a winding road. She has a pale face.
4. In fourth picture, a woman success to run away from a bear. The bear is very far from her car. She is driving car on a winding road.

Student 2 -

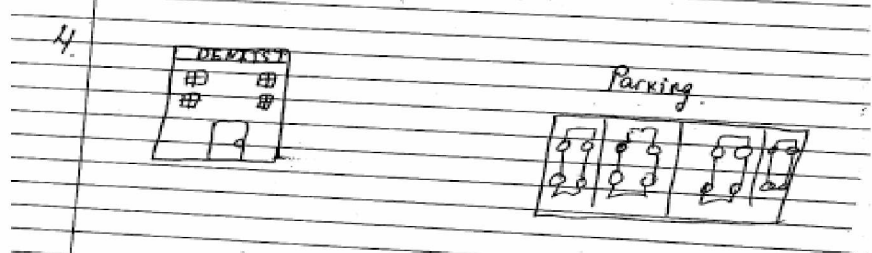
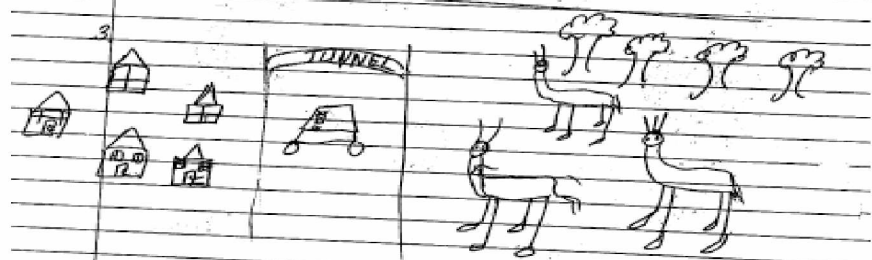
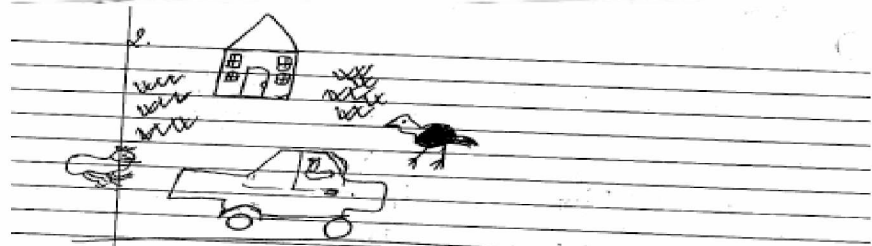




Description for Student 2's picture (written by Student 1)

1. There is a woman who is walking in front of her big house's door. She is on the way to her car which is parking along the road.
2. She is driving in the street which has many apartment along the street. He is just about to turn right at the corner, and there is a "stop" sign, so her car is stopping now. He can see two apartments on his right side, and there is a cat in front of forward house in this picture. And also he can see 5 apartments on his
3. She is driving throug streight and long road. She is just finish driving throught the tunnel. We can see his face in his car. On his right side, there are three deer. On her left side, three and four trees and a sign of "Tunnel Ahead".
4. She finally arrive in Dentist office. She parked her car. In front of Dentist office, there are ten parking spots. She parked left side and back, so he parked at the left corner in this picture. She is standing in front of the door of Dentist office. The door has sign on the wall of door, and there is written about "open 9-5". The Dentist office door has between two big windows. On the top of Dentist office, there is a big and long sign of "Dentist office" on the Dentist office.

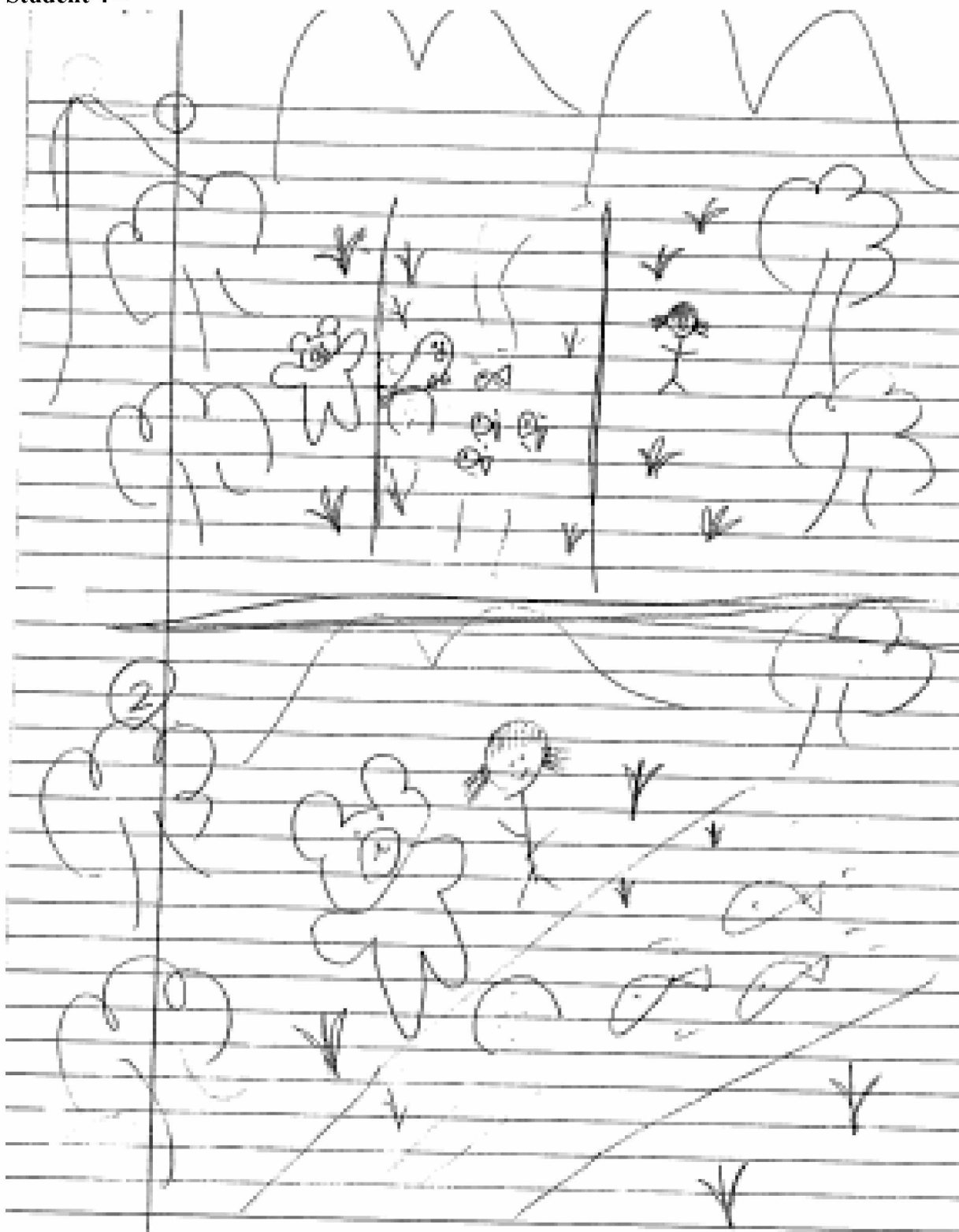
Student 3 -

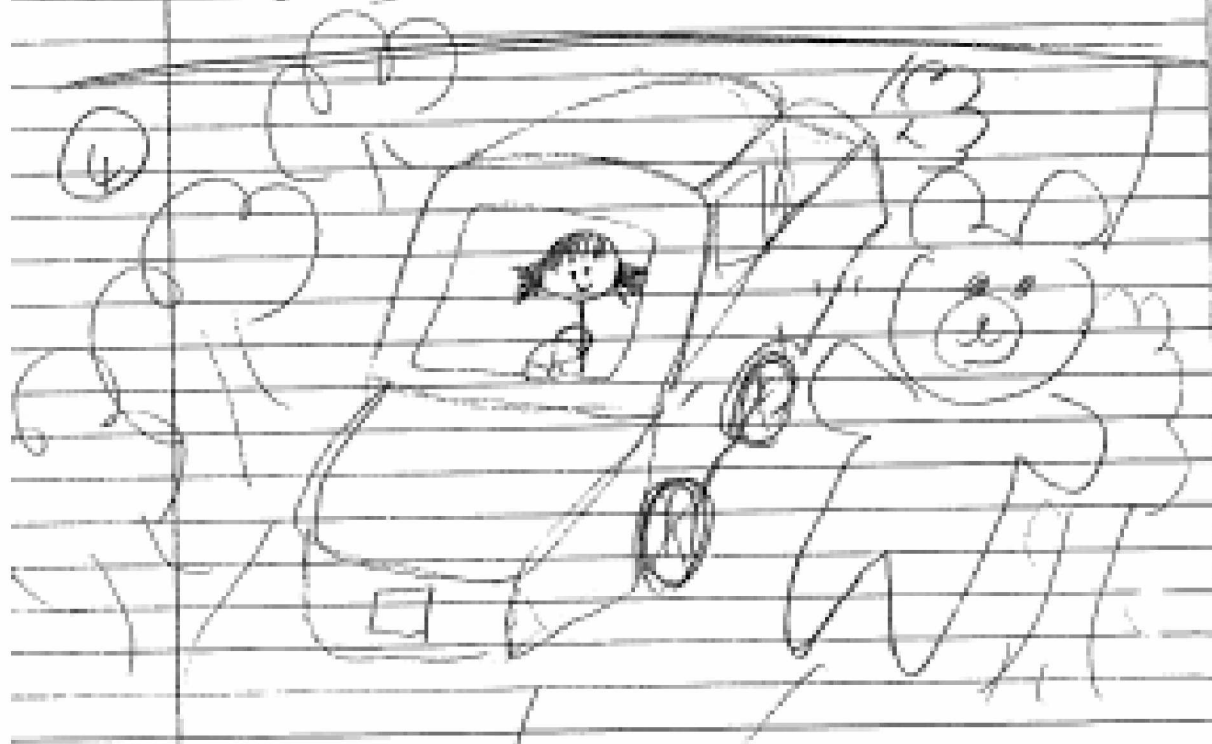
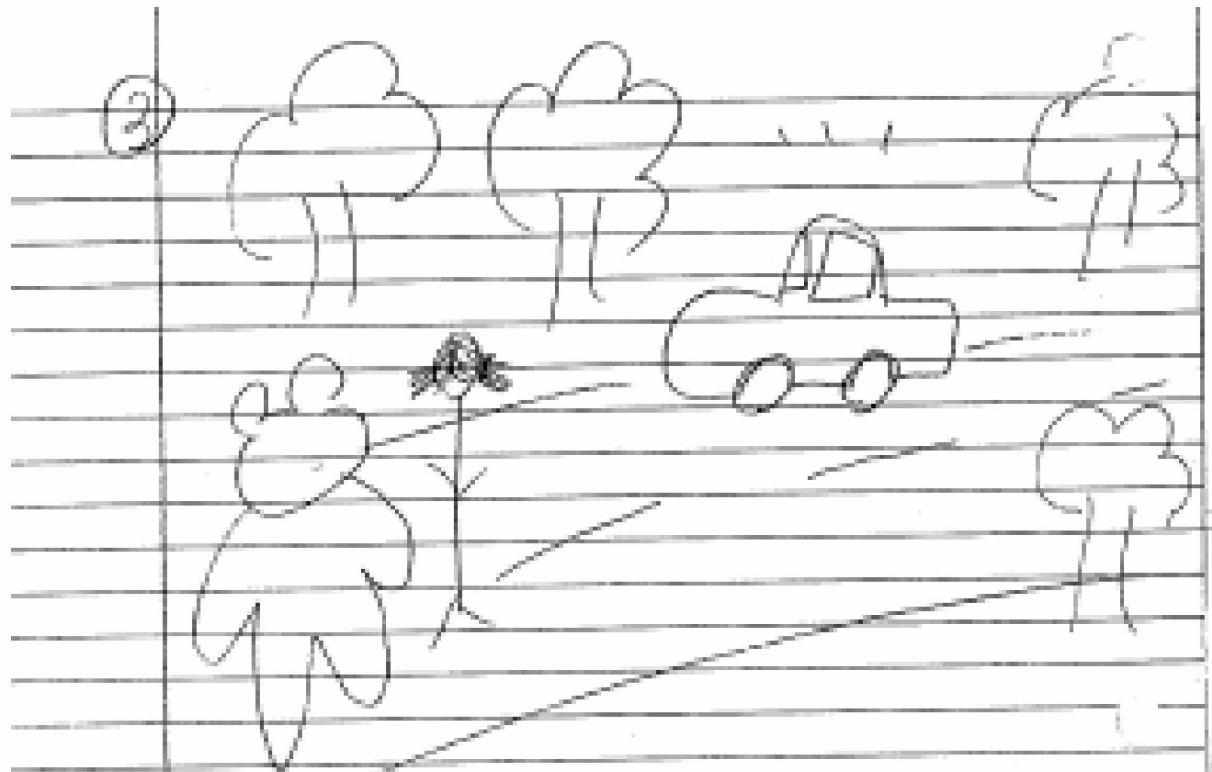


Description for Student 3's picture (written by Student 4)

1. The man who standing in front of his house has a plans to go dentist, so he leave the house and ride his car. His house is big. There is a crow – black bird – on his house. In front of his house are many flowers.
2. On the way to go dentist, he driving past the cat which siting in front of the house. There are many houses. There are two houses next to the road. There are five houses across the road. After that he driving through the stop sign.
3. After he driving past the tunnel, he can see three deers that walking along the road. On the other side, there are four trees behind the signs. And then he driving past the signs “Tunnel Ahead”.
4. Finally, he arrived at dentist office. On the dentist's parking, there are three cars. His car parked in front of the dentist office's parking.

Student 4 -

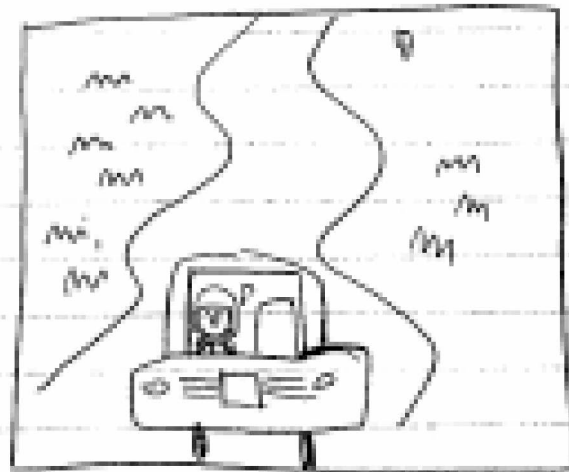
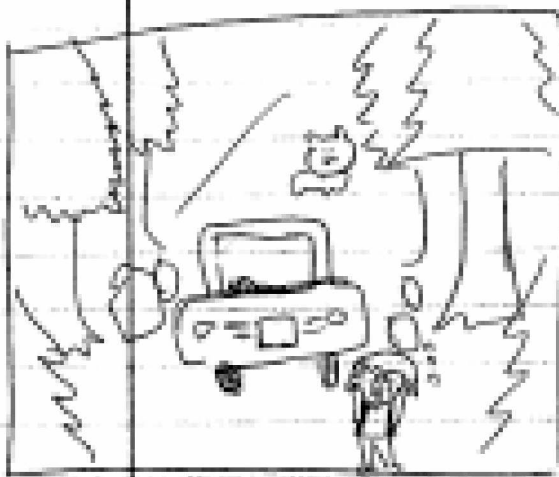




Description for Student 4's picture (written by Student 3)

1. One girl was walking river's right beside, whereas a bear was walking river's across. And four fishes swimming, but a seal was on the stone in water left beside river. Seals eat fishes. River's around has trees, mountains and some grass.
2. A girl was across river after she walked with bear. In river, three fishes are swimming. Seal went to another place. Seal was not this picture.
3. When a girl and bear came to road, on car was over there. Nobody in car. After she stand on the car's before big window. There were around trees, road, bear, a girl and car, grass didn't look river and mountain.
4. After girl was sitting a car, she was driving. She leaved past a bear.

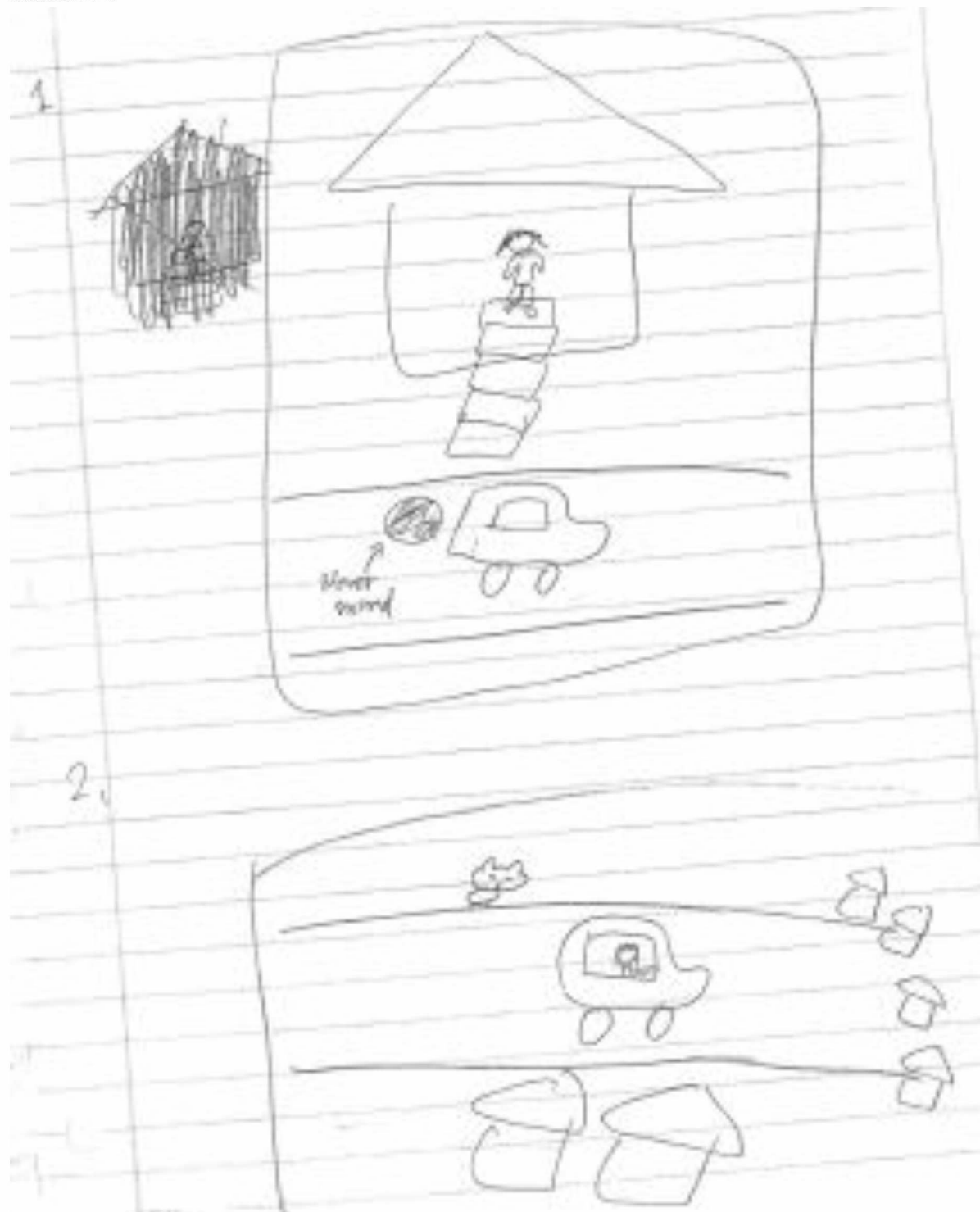
Student 5 -



Description for Student 5's drawing (written by Student 6)

1. There are 4 mountains background, and there are a lot of trees. The river streams from background and spread out. The shape of the river looks like waves. There is a bear near the trees and there is a seal on the rock of the river. Also, there are 4 fishes and 5 rocks in the river each side. The mountains are sharp and have snow on the top. A woman is running near to a tree on the other side of bear, which is looking left. There are some grass around two rocks that located the left side, near the running woman. She's wearing jacket, t-shirt, and pants. She has white or yellow hair. The shape of the trees look like Christmas trees.
2. The river became straight, and there are 3 fishes. The river is the middle of the picture, and it splits the picture left and right. The woman is running on the right side and there is a bear behind her. There are two tree but they don't have leaves. There are a lot of Christmas trees in the background on each side. The river spread out from the background to hand front. The bear is looking right.
3. There is not mountain. There are Christmas tree looking trees in the background. The woman is on the car. She looks upset because the bear is behind her. There's no river in this picture and the road is waving. There are four tiny rocks on each side. There are lots of trees in background. The number plat of the car is no number, just white and blank. She put her hand on her face like the yelling of Munku. She's standing on the front of the car. The bear is looking right.
4. She gets ride on the car and she's driving. The bear is far from her, so the bear looks tiny now. The road is waving. There are 3 grasses on the right side and on the left side, so there are 6 grasses. The grasses are located in equal far spot. She looks happy now. The car has big wheels. The road is the same as the picture of third. The bear is looking right.

Student 6 -





4.



Description for Student 6's picture (written by Student 5)

First, a woman stood on the stair in the entrance at her house. There was a car in front of the house.

Second, she drove past a cat which was sitting on the road along the car road. The car stopped along the "stop sign". There were 4 houses in front of her car. There were 2 big house in right side of her car.

Third, there was a car road in the center of this picture. She drove past the tunnel. There were 3 deer on the left side grass. There were 4 trees on the right side grass, and in front of trees, there was a sign "Tunnel ahead".

Finally, she got to the Dentist Office. She stood in front of the door. There were three cars in the parking. On the door there was a sign which was written "Open 9-5". There were two big windows along both side of door.