

Teaching Proficiency through Reading and Storytelling



Rationale: Comprehensible input leads to language acquisition. Abundant, varied, interesting comprehensible input is superior. Repetition is essential.

Questions:

- ★ *How to get abundant repetitions of advanced structures?*
- ★ *How to maintain student interest?*
- ★ *How to encourage students to produce more complicated, polished language?*

Grammar tools

- ~ Use 10 - 12 structures over one - two weeks.
- ~ Circling combined with pop-ups.
- ~ Use colored markers for contrast. Refer to board frequently.
- ~ Levels of pop-ups: 1. What does it mean?
2. What if I said _____?
3. How would you say _____?
- ~ Levels of correction: 1. “Yes” to content and then model correct form.
2. Offer an “either/or” to contrast student/proper forms.
3. “Try that again.”
- ~ Introduce new focus with a familiar story line.
- ~ Use meaning to contrast: new structure vs. familiar structures.
- ~ Personalize to contrast structures:

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- ~ Interview characters to get multiple POV. (Based on meaning)
- ~ Conditional : crazy situation and ask what would Oprah do in this situation? (or Dr. Phil, your mom, a kid in class do?)
- ~ Future: crazy story and then say, “The next time she will”
- ~ Students create sentences for practicing difficult/unusual phrases.
- ~ Songs, chants to practice phrases

Reading

- The most important activity is abundant reading. Read in class and assign reading homework. Translation is still good!
- Free Voluntary Reading. Allow students to read whatever they like.
- Suggested adolescent reading lists are available at www.susangrosstprs.com. Click on “Lessons.”
- Use Internet, newspapers, and a variety of authentic reading materials.
- Jason Fritze has a wealth of reading information, suggested activities, resources, titles, and fantastic links! www.comprehensibleinput.com

Writing, Essays

- ~ Grading techniques:
 1. Use a rubric
 2. Highlight every occurrence of a single error type.
 3. Highlight only the first ten errors.
- ~ In-class composition (“Los Baker Van a Perú is a student-produced novel by Nate Kirby’s students)
- ~ More READING produces better writing!
- ~ Specific writing skills in the Upper-levels: (by Ann Bolognani)
<annbolo2@yahoo.com>

Assign a re-write of a story but require one or more of these:

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***** *Si clause, subjunctive, past infinitive, present participle, three adverbs, a relative clause using “dont” (or whatever grammar point.) The idea is to force them to include more sophisticated structures in their writing.*

Ask them to underline or highlight the sentence containing the requested structure.

***** *Add stylistic elements:*

1) *transitions*

2) *a comparison*

3) *a good beginning. (Time to get away from “il y a”) Something to make the reader want to continue.*

4) *a tripartite sentence, which is sooo French!*

Ex. Three verbs .. He swam, fished and went scuba diving every day: The last one is usually a longer phrase.

Three prepositional phrases: She found toys under the bed, on top of the rug and even on the ceiling.

Three adjectives. He was worried, scared and anxious to see the doctor.

You get the idea.

5) *an appropriate quote by one of the characters.*

6) *an exclamation. “Comme ils étaient fatigués !” or “Quel plaisir d’entendre sa voix !”*

7) *a series (à la balzacienne) several nouns, adjectives, etc.*

8) *a use of the senses. Let’s hear , smell, feel something*

Proofing and editing are givens for every assignment.

Then when an essay assignment is given, it is more likely they will know what you are looking for in good writing.

In level 3, with my sophomores we periodically process writing pieces. We start with Portraits, then do an Histoire d’horreur at Halloween, a cher Père Noël letter, Mon enfance, among other things and then end the year with a "Journal" of 10 entries (perfect and using the subjunctive)

Specifically AP

☞ From Connie Vargas <cjvargas@charter.net> a trainer for the AP exam:

- *The content is exactly that - content - not fiction. THAT's the big difference from TPRS.*
- *Students must be exposed to more authentic listening and reading.*
- *Students need to integrate passive skills, use analysis and synthesis, and produce intelligent output. (They take the listening and reading and talk/write about it.)*

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- *ALSO, students need exposure to many different accents.*

~ From Carmen Andrews-Sanchez's email <chezsan@cox.net>

For the moment here are the main components:

- *past tense stories w/present tense dialogues starting in level 1*
- *stories in the "yo" form that gets all of the other POVs into stories,*
- *'real time' language whenever appropriate (and we are sprinkling in future, subjunctive, etc. at ALL levels, although keeping it very simple and directed at the beginning)*

~ Carmen's handout from the 2005 NTPRS conference. GET THIS HANDOUT!

It has detailed descriptions of everything for upper-level classes.

http://www.tprstories.com/ntprs/2005/index_2005.htm

~ Songs, chants for rules

~ Take and grade old AP exams. (Do the math for how best to improve the grade!)

Suggested Materials:

Level 2: "Cuéntame Aún Más" (Raconte-moi davantage) or select chapters from LICTM

Level 3: "Cuanto me Cuentas", parts of LIST, or favorite stories from "Album"

French 3 or 4: "Contes Historiques" by Michele Threlkeld, (available from Teachers Discovery)

Internet, podcasts (RFI: news in français facile)

AP Lit/Lang: Spanish: *Abriendo Puertas Tomos I & II*

AP Spanish syllabus by Carmen Sanchez available at www.susangrosslprs.com (click on "Lessons")

AP Lit/Lang: French: *Trésors du Temps* An approved AP French Course Audit is available at www.susangrosslprs.com (click on "Lessons")

Join moretprs.net!

The **moretprs bulletin board** consists of TPRS teachers from everywhere! We teach all languages, all levels. We are new teachers, experienced teachers, and experts who want to provide support for each other.

JOIN VIA WEB: www.moretprs.net

Use this bulletin board for your own professional development program!

Check out these web pages:

www.susangrossTPRS.com

articles and rubrics
lesson plans for French
schedule of workshops

www.tprstorytelling.com

workshops
order materials -- **FREE sample materials!**
map of TPRS teachers!
Annual MULTI_CULTURAL conference in exotic locations!

www.blainerayTPRS.com

workshops
order materials (**Fluency through TPR Storytelling**)
National TPRS Conference

<http://www.fluencyfast.com/>

Language classes for adults

<http://www.tprstories.com/ijflt/>

The International Journal of Foreign Language Teaching:

<http://www.comprehensibleinput.com>

Jason Fritze has a wonderful collection of reading sites.

<http://www.kristyplacido.com/>

Click on TPR Storytelling® on this page! Great stuff!

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Circling Template

*** Ask questions in random order. An open-ended question is typically asked after every 2 -3 circling questions. This makes the questions (and the target sentence) longer and more interesting.
Statement: (**Lana finds a Rolex.**)

Circle the **subject**:

+ _____
(Does **Lana** find a Rolex? Yes, Lana finds a Rolex.)

or _____
(Does **Lana** find a Rolex **or** does **Pat** find a Rolex? Right, Pat doesn't find a Rolex, Lana finds a Rolex)

- _____
(Does **Pat** find a Rolex? No, Pat doesn't find a Rolex, Lana finds a Rolex)

? _____
(**Who** finds a Rolex? That's right, Lana finds a Rolex.)

Circle the **verb**:

+ _____
(Does Lana **find** a Rolex? Yes, Lana finds a Rolex.)

or _____
(Does Lana **find** a Rolex **or** does Lana **eat** a Rolex? Lana doesn't eat a Rolex; Lana finds a Rolex.)

- _____
(Does Lana **eat** a Rolex? Of course not, Lana doesn't eat a Rolex; Lana finds a Rolex.)

? _____
(**What** does Lana **do**? Lana finds a Rolex.)

Circle the **complement**:

+ _____
(Does Lana find a **Rolex**? Yes, Lana finds a Rolex.)

or _____
(Does Lana find a **Hummer** **or** does Lana find a **Rolex**? Lana doesn't find a Hummer, Lana finds a Rolex)

- _____
(Does Lana find a **Hummer**? How ridiculous, Lana doesn't find a Hummer; Lana finds a Rolex.)

? _____
(**What** does Lana find? That's right, Lana finds a Rolex.)

Affirmative/Negative **Assessment** (to see who is ready for extended output):

_____ **Does** Lana find a Rolex or **doesn't** she find a Rolex? **Does** Lana eat a Rolex or **doesn't** she eat a Rolex?)