



# TPR STORYTELLING®



## TEACHING PROFICIENCY THROUGH READING AND STORYTELLING

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### LANGUAGE ACQUISITION VS. LANGUAGE LEARNING

We acquire language through comprehensible input (listening and understanding).

- Most language acquisition studies deal with first-language acquisition. A baby may acquire language 10 hours a day for 6 years and would

have over 20,000 hours of language acquisition. However, teachers are lucky to have students on task for 600 hours of acquisition.

- We must make every minute count.

### Focus on Fluency

To focus on fluency, we teach stories. Fluency comes by:

- Students focusing on the details of a story.
- Students *not* focusing on the language.
- Students picking up the language unconsciously

### What is TPRS®?

TPRS® is a method of second-language teaching that uses highly-interactive stories to provide comprehensible input and create immersion in the classroom.

## Key 1: COMPREHENSION

Comprehension is a function of two things.

1. Using vocabulary our students know. If we use a word they don't know, we write it on the board with its translation.
2. Speaking slowly enough for students to process what we say.
3. Continually editing our speech, making sure students know every word we use.

*All of these skills take practice.*

## Key 2: Repetition

Repetition is the key to learning. TPRS® makes the language repetitive in the following ways:

1. Asking repetitive questions.
2. Continually starting over. Starting over adds confidence to the students since we are asking known facts of the story.
3. Adding details to a sentence. This practices the same structure yet makes it more repetitive.
4. Using stories with multiple locations. Each location changes the setting, but doesn't change the basic story.
5. Adding multiple characters. Multiple characters add details, not vocabulary. Multiple characters allow us to compare and contrast constantly. They allow us to practice the same details in creative ways.
6. Constantly verifying the details to the class and with our actors. Constantly verifying details adds hundreds of repetitions to every story. Verifying the details with our actors teaches our students how to talk to each other.

We always recycle stories. At any point, we stop, go back, and review the story. We recycle the recycled parts. When we can't recycle any more, we add a new detail and then go back and recycle more. Instead of trying to finish the stories, we try to extend them. We want the stories to last as long as possible. More characters and more locations extend the stories.

## Key 3: Interest

We make the class interesting by:

1. Surprise details. We add details to stories by asking questions about the stories the students don't know. The students guess. We tell them, "Surprise me with your guess. If you don't surprise me, I will surprise you."
2. Game playing. Since students are trying to surprise us, they are competing to get their surprise detail in the story. This game or competition doesn't get old.
3. Personalization. We personalize our stories based on the culture of our students. We learn details about our students and inject them into our stories.
4. Positive exaggeration. We always make our students look good. We add celebrities to our stories so we can compare our students to the celebrities. Our students *always* look better than the celebrities.

## Teach to the Eyes

1. Teach students not curriculum. TPRS® emphasizes that students set the pace of the class not the curriculum. In TPRS® we practice for mastery instead of covering curriculum.
2. Look in individual students' eyes when teaching. Looking in their eyes is a way to connect with students and be sure communication is taking place.
3. Hold students accountable.
4. Always check for understanding. When you see a student who doesn't answer, ask him/her, "Why didn't you answer my question?"

## Story Retells

### Have students frequently retell stories

1. Have all students retell the story to partners at the end of the story.
2. Choose a superstar to retell to the class.
3. Limit retells to 2 or 3 minutes.
4. Have them retell to an adult at night.

## Shelter Vocabulary

The average two-year old has a vocabulary of about 300 words and the average three-year old has a vocabulary of about 900 words. The average adult only uses about 1,800 different words in everyday speech. (Jim Trelease in *Read Aloud Handbook*.) Mark Davies in *Spanish Frequency Dictionary* said the 50 most common words in Spanish make up 60% of the language and the top 1000 words make up 85% of the language. We therefore limit the vocabulary we teach to a few hundred words. Limiting vocabulary is the only way we can be repetitive enough for our students to learn to speak.

## Don't Shelter Grammar

In TPRS® we teach grammar as vocabulary. Grammar is taught through meaning by getting students to feel the grammar. We try not to shelter tenses or structures. We introduce whatever tense or structure we need to tell our story.

We always start out our beginning classes in the past tense. We also have them do readings in the present tense. This gives our students continual practice in both the present and past tenses. We use other tenses when needed for whatever meaning we want to teach.

Our students focus on the details of the story, not the language. Students pick up the structures unconsciously. Learning the structures by feel is the key to learning how to speak a language.

## Barb Watson's Study

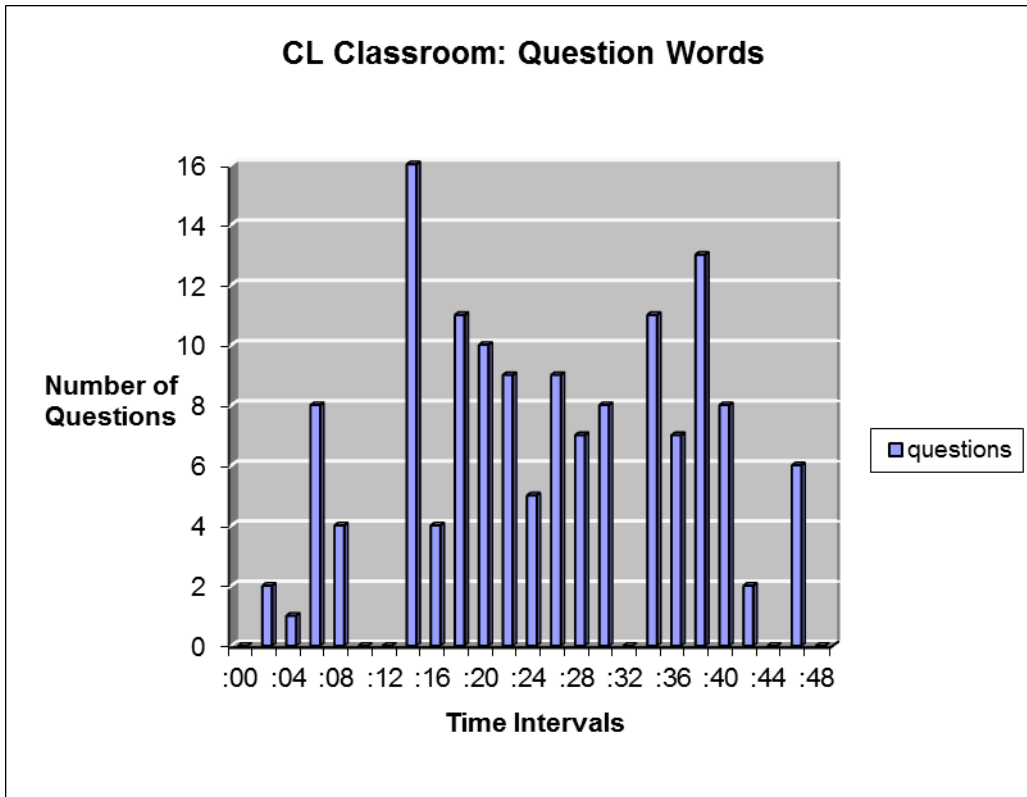
Barb Watson did a study where she compared a TPRS® teacher with a textbook teacher. She filmed both teachers for one hour at four different intervals throughout the year. She studied the teachers and saw that the TPRS® teacher asked questions and the other teacher did not. She found the TPRS® teacher asked about 4 questions a minute.

The other teacher didn't ask questions but did use the vocabulary words. He used them an average of 11 times a class period.

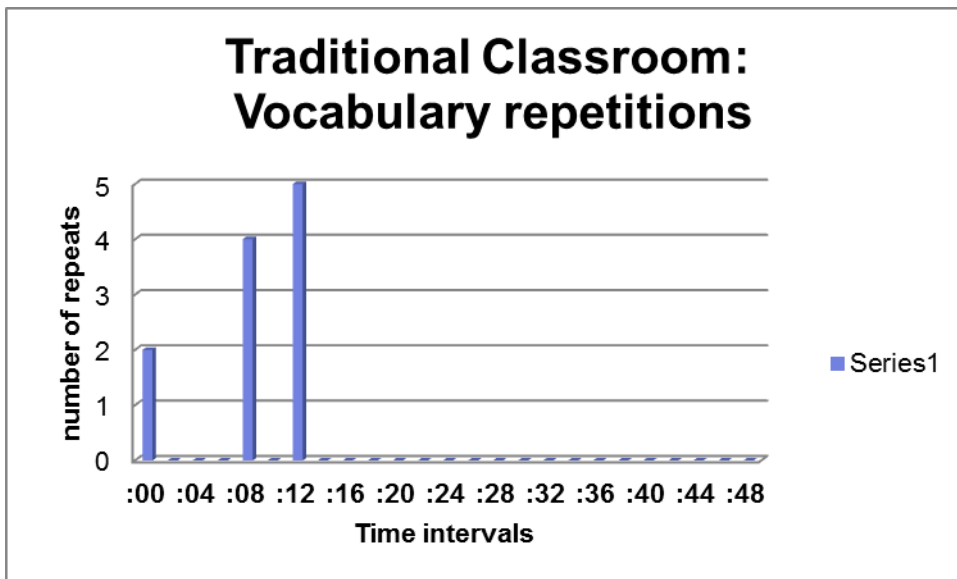
In Barb's study, TPRS® students scored slightly better on a district final exam, and one standard deviation above the control group. The TPRS® group was at the 86<sup>th</sup> percentile in fluency while the other group was at the 50<sup>th</sup> percentile.

Barb found the TPRS® students were generally not confident they would score well on the district test. The control group students in surveys displayed more confidence. It was surprising to see the TPRS® students score better.

In TPRS® we try to ask our student 4-8 questions (and statements) per minute. That would be over 400 questions/statements per hour and 50,000 to 80,000 questions/statements per year.



This is the chart of the TPRS® teacher in Barb’s study.



This is a chart of the control group teacher in Barb’s study.

# Brain Rules by Jon Medina

## **Rule Number 1**

We don't pay attention to boring things.

## **Rule Number 2**

We have 30 seconds to repeat something before it is forgotten.

## **Rule Number 3**

Students must pay attention in order to learn. We get them to pay attention with novel, distinctive or unpredictable stimuli. We also use emotions.

## **Rule Number 4**

Most of what we learn is visual. Since people usually forget 90% of what they learn in class within 30 days, we have to use long-term memory teaching techniques to get students to remember. To help them remember, we dramatize the story and use props like wigs, fake hats, stuffed animals, and cardboard cutouts.

## **Rule Number 5**

The initial learning is important, but we can increase the lifespan of a memory simply by repeating it at timed intervals.

## **Rule Number 6**

There are two types of memories – declarative and non-declarative.

Declarative memory is something like “Jupiter is a planet” or “The shirt is blue.”

Non-declarative memory is learning by feel. Sports, music, art, driving, riding a bike, and learning to speak are example of non-declarative learning.

Information is best remembered when it is elaborate, meaningful and in context. Specific details increase the chance of long term memory.

## TPRS® Procedures

There are three procedures in TPRS®:

### **Procedure 1: Ask a question when students know the answer.**

When the students know the answer, they chorally answer the question in the target language.

### **Procedure 2: Make a statement.**

When we make a statement, students respond with an expression of interest. An expression of interest sounds like, “Ohhhhhh.”

When something bad happens, they will express distress by saying, “Ohhh NO.”

For variety, students can also make comments like, “marvelous”, “wonderful”, “fabulous”, “wow”, “amazing,” “How terrible” or “I can’t believe it.”

These rejoinders could be put on a chart where all can see. Also a word might be assigned to a student. Tell the student, “‘Amazing’ is your word and it is your job to use it whenever you want.”

### **Procedure 3: Ask a question the students don’t know.**

The students guess.

- a. They must guess in the target language. They guess in Spanish because it is a Spanish story.
- b. The emphasis is for them to guess with proper nouns. Proper nouns usually work in both languages even though at first the proper nouns are English proper nouns. (To a beginner a proper noun in the new language sounds like new vocabulary; therefore, we use English proper nouns at first.)

Teachers need to be aware of weak responses. If the class responds with a weak response that probably means some in the class don’t understand. The teacher then slows down and points to the words.

## Demonstration

What does one expect to be able to do after a couple of hours of learning a new language? Could he say a couple of phrases? Could she write anything?

In TPRS® workshops we always do a demonstration where the participants learn a language they don't know. Usually this is done in German. This enables them to feel what it is like to learn a new language and feel what their students feel. It is not as easy as we think when we teach.

## Circling: The Heart of TPRS®

TPRS® uses repetitive questions. It is our way to practice the language. We circle to build confidence. No one learns with one or two repetitions. We only learn with extensive repetitions. Here are some ways to circle:

1. Use positive statements.
2. Question with a yes answer.
3. Ask either/or questions.
4. Question with a “no” answer.
5. Restate the negative and restate the positive.
6. Ask: who?
7. Ask: what? where? when? how much? how many? why? how? (Use the one that fits.)
8. Use positive statements.

The first thing we do in circling is to verify the detail. We ask, “Does Mary have a red dress?” We listen for the class to chorally respond by saying, “Yes”. We then verify that detail by saying, “Yes, Mary has a red dress.”

Verifying the detail builds confidence in the beginner. It helps beginners feel that they understand the original question and gives them another chance to hear the basic structure.

The only way to make circling interesting is to add more details to a sentence and then add more characters in order to compare and contrast one character to another.



## “Circling” Template

Statement: Lisa started dancing in the park.

Circle the subject

+ \_\_\_\_\_  
or \_\_\_\_\_  
- \_\_\_\_\_  
? \_\_\_\_\_

Circle the verb

+ \_\_\_\_\_  
or \_\_\_\_\_  
- \_\_\_\_\_  
? \_\_\_\_\_

Circle the compliment

+ \_\_\_\_\_  
or \_\_\_\_\_  
- \_\_\_\_\_  
? \_\_\_\_\_

Get a new statement by asking when

+ \_\_\_\_\_  
or \_\_\_\_\_  
- \_\_\_\_\_  
? \_\_\_\_\_

Add a new statement to compare and contrast (John started dancing in Paris.)

+ \_\_\_\_\_  
or \_\_\_\_\_  
- \_\_\_\_\_  
? \_\_\_\_\_

## Lesson Planning

### Background information

Boy number one: What is his name? Where does he live? What does he have? Why? What games does he play? What does he have on his IPOD? Does he have a duck? (If we add a duck, now we will also add background information about the duck.)

Boy number two: What is his name? Where does he live? Add information that compares to the first character.

Background information has lots of proper nouns and ideally several characters. The information doesn't need to relate to the story. We are always searching for the best surprise details.

### Part 2: The Problem

The problem comes after the background information. The story now focuses on the main character. A fact or detail of the story is that the boy wants to buy a clean bird. (Chapter 6, lesson 3 of *Mini-stories for Look, I Can Talk*.) Once we have the problem, we know the ending. He gets the clean bird. What we don't know are the surprise details and what happens in his unsuccessful attempt to solve the problem.

### Lesson Plan with 2 or 3 structures

Phrases we want to practice form the structures of our stories. They can be used in our main story or in our background information. These structures include basic, high-frequency words. They are always translated for the class.

### Ask a story

- a. We ask a story because a question demands a response and therefore shows understanding.
- b. We can also use repetitive questions to ask a story. Narratives aren't repetitive; questions can be.

Teachers new to TPRS® usually start with a pre-written story from *Mini-stories for*

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*Look, I Can Talk.* The story will have details or facts. The teacher prepares the class by underlining the facts of the story to be taught. One could also list the sentences individually. Below is a mini story:

Lesson planning involves reading the story in the student text.

Each story has a shorter version of the story and a longer or extended version. In the student text, the shorter version has a picture. This shorter version of the story is for the teacher, not for the student. The teacher reads the story to get the storyline. He/she wants to establish the problem, the unsuccessful attempt to solve the problem and also the solving of the problem.

The teacher will also read the story to try to get as many surprise details as possible out of the story. After reading the story in the book, the teacher sees that there is a boy who wants to buy a clean bird. He has to go somewhere to get money to buy the bird. He takes out extra money so he can eat at a nice restaurant.

He then goes to a bird store in Washington and buys the bird. He takes it home and sees it is a dirty bird. He has to wash the bird with dishwashing soap. He is finally happy because he has a clean bird.

Here is an example of how to ask the details of a story:

- What is the name of the boy? (Pedro- the name of a boy in class)
- Where does he live? (A small house in Wala Wala, Washington.)
- What did Pedro have? (He had a dirty cat but wanted a clean bird.)
- Did he like the cats? (Yes, he liked all cats.)
- Did he want more cats? (No, he only wanted a clean bird. He was tired of cats.)
- Was there one boy or two boys? (Two)
- What was the name of the other boy? (Brad Pitt)
- Where did Brad live? (Spokane, Washington)
- Where did he live in Spokane? (He lived in an apartment near Kmart.)
- What did Brad have? (He had a dirty bird.)
- What was the name of the dirty bird? (Harold)
- Was Harold a normal bird? (No, he didn't like Brad Pitt movies.)

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These are sample questions of what we might ask as background information in this story.

Each one of these questions asks students about a fact of the story. Students guess. They try to get the teacher to choose their guess. To ask a question, the teacher must have a possible answer in mind. We are listening for the most creative or interesting guess. If our answer is more creative, the teacher tells students ‘no’. Then we tell them our answer. The teacher always reminds the students that it is the teacher’s story.

We can always add additional details to any story. Each added fact makes the story more interesting. As the facts get more specific, the story appears more real. The class will love trying to come up with surprise answers to our questions.

There are two ways to add a new detail to a story:

1. Tell students a detail.
2. Ask a question the students don’t know and have them guess.

As our students guess the answer of each question, remember there is NO right answer. We are free to create a fact of the story or we can say a student’s creative answer is the “right” answer. Once we do that, the new answer becomes a fact of the story. We always have the option of agreeing with a student’s response, waiting for more student responses, or saying “no” to the students’ ideas and choosing our own. For example, if we ask the name of the boy, the students guess, “Pete, John, Ed, . . .” and we like the name “Buford” better, then we say, “No, his name is Buford.” Now Buford is the boy’s name in the story.

Remember, this is “ the teacher’s story.” Remind the students frequently that it is “your story.” We have complete control of the details of the story.

In doing the story, our only goals are to make the class repetitive and interesting. We are always trying to practice the basic structures of the language while limiting the vocabulary. We want the story to last as long as possible and still be interesting.

When we are asking a story, there are three locations. In the first location we will introduce a problem. A problem is something that can be resolved. For example, a boy wants or needs something. We add as many details as we can in the first location. When we can’t think of any more creative details for that location, we have the character go someplace else to try to solve the problem. There will be some reason the problem won’t be solved in the second location. We can also change the problem.

The story ends when the problem is resolved.

## TPRS® Lesson Plan

Problem: \_\_\_\_\_

Two or three practice structures 1. \_\_\_\_\_ 2. \_\_\_\_\_

List several questions to establish the background information of the characters. Include possible surprise answers. Ask for information about where your characters live, what they have and what do they do. Be specific and use as many proper nouns as possible. Be sure to verify the details with the class and with the student actors.

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The story now shifts to the main character. We will now introduce a problem. Add any more surprise details about the problem. Add proper nouns.

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Now add another location. Ask the class where he goes. The character is going there to attempt to solve the problem. Write in the planning a surprise reason the problem doesn't get resolved.

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Add another location. Ask the class for a surprise location. Solve the problem.

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## Read and Discuss the Extended Reading

### Step 1

The extended readings are in the student manual of *Mini-stories for Look, I Can Talk*. The longer story doesn't have the picture. Each student needs his own copy of the reading.

Start by translating the first paragraph of the extended reading line by line. Students chorally translate the sentence. If there is a word your students don't know, tell them the meaning of the word and remind them to write the meaning in their books.

### Step 2

We are now ready to add the background information and other characters. Start by choosing a character who will play the person written about in the extended reading. (That student is not playing himself.) Next we add one or two parallel characters. These students do play themselves. We use the names of those students since they are playing themselves. We will ask lots of questions and generate a lot of surprise details. Ask questions about both the extended reading character and about your students. Establish information about where they are, and what they are doing. Add other surprise details. Be sure to verify the details with the student actors and with the class.

### Step 3

Continue to develop the characters by adding more surprise details. Compare and contrast the student(s) with the parallel character. Some of the details will not be a surprise since they are in the reading. Continue to verify the details with both the parallel characters and the extended reading character.

### Step 4

When there are 20 or 30 minutes left in class, dramatize the story. Give the remaining facts of the story and have student who is playing the extended reading character act out the story. If there's extra time, have parallel character(s) act out a similar story.

### Step 5

Read and translate the story to the end. If there is time, do a student retell.



## A Typical TPRS® Week

### Monday

1. Talk in Spanish about the students' weekends.
2. Use PQA -- personalized questions and answers. Ask students questions about their lives using vocabulary or phrases listed on the board that will be used in the story.
3. Start the ask-a-story. Establish characters and add whatever background information you want. Add surprise details and make general details more specific.

### Tuesday

1. Review the background information from yesterday's story. Add any other background information you want. Add other proper nouns and surprise details. Constantly verify the details with the class and with your actors.
2. Introduce a problem where the main characters need or want something.
3. Attempt to solve the problem. Sometimes, change something about the problem so it can't be solved.
4. Finally, solve the problem, which means your actor gets what he/she wanted.

### Wednesday

1. Every student has the extended reading. Start by reading and translating the first few lines. Students write in the words they don't know.
2. Add background information and parallel characters. Add lots of surprise details about the reading and parallel characters.
3. Add specific, surprise details and proper nouns to the story.

### Thursday

1. Review all the details from yesterday.
2. Add more surprise details to the story and about your characters.
3. Dramatize the rest of the story.
4. Read and discuss the rest of the story.
5. If there is time, do a student retell.

### Friday

1. Do a timed writing.
2. Follow all of the steps of the extended reading with a novel.



## GRADING

Grading does not affect language acquisition. Here is Blaine's grading program, but the teacher can use whatever works best.

1. 50% Tests (Unannounced!) All tests should be cumulative, including vocabulary from the entire year. Final exams can assess vocabulary, listening, reading, writing, and speaking. They should provide students an opportunity to show the teacher how much they know and how well they can use the language. Avoid exams that are designed to catch the exceptions to the rules or to show how much the students have NOT mastered.
2. 25% - Daily Work. This includes any non-test grade such as timed writings, essays, and summaries.
3. 25% - Participation. This grade is based on only two rules:
  - a. No English may be spoken without raising your hand.
  - b. A student must look like he/she is participating.

All students begin with a 100-point nine-week participation grade. They receive a 5-point deduction called a "Págame" ("Pay Me") infraction.

### **Págames:**

1. Each student starts with 100 points for a nine-week period.
2. There are two rules:
  - a. Act engaged.
  - b. Answer questions in the target language. The story is in the target language so their answers must be in the target language.
3. Rule violations cause a student to lose 5 points.
4. The teacher keeps a list of students' names on the podium in front of the class so he/she can mark down the infractions.
5. Students get 4 free makeups. The first 2 are made up by making the teacher a card. (The card can say anything and be in English or the target language. I tell them to write something nice about my class or me.) The second makeup is by giving me a handshake. So they get 4 free (easy to make up) págames.
6. After the four free ones, students make up págames by writing 100-word essays. Each essay makes up one págame.
7. Maximum two págames per day. On the 3<sup>rd</sup> págame, the student goes to the office

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or sits in the hall.

8. The teacher should have a pat answer if students talk back, : “Make it up.” If the teacher needs to add anything else, he/she might add, “I am not asking you to cut off your hand. It is easy to make it up and besides I gave you four free ones.”
9. Be sure to get across the idea that this is a positive system, not a negative one. Students get an easy way to earn 100% participation. It is available to anyone in the class. It is easy. If anyone suggests the system is negative, remind them it is only negative for the students who don't make them up.
10. Be sure you don't use págames for discipline. Págames are not for throwing paper, leaving one's chair, or other disciplinary infractions. They are only for a lack of participation.
11. Give págames with a lighthearted voice. “Juanito, págame.” Be sure to make your voice go up. Never express anger with págames.
12. Students can speak English if they raise their hands. They can also ask questions about target language without raising their hands.
13. Students are able to take a “day off” and work on homework or sleep. This costs 2 págames for the first day off and the following for each subsequent day off:
  - 2<sup>nd</sup> day off: 3 págames
  - 3<sup>rd</sup> day off: 4 págames
  - 4<sup>th</sup> day off: 5 págames
  - 5<sup>th</sup> day off: 6 págames
  - 6<sup>th</sup> day off: 7 págames
  - 7<sup>th</sup> day off: 8 págames
  - 8<sup>th</sup> day off: 9 págames

So taking off 8 days costs 45 págames. This would require 4,000 words of writing to make them up.

## USING THE STUDENT WORKBOOKS

### MATERIALS

There are two student books for Level One: *Mini-stories for Look, I Can Talk!* and *Look, I Can Talk!*

The mini-story book is a preparation for the chapter story in *Look, I Can Talk!* Therefore, teach all of the chapter one mini-stories and read and discuss each reading before going on to the chapter story in *Look, I Can Talk!* After you have finished the chapter story, you will go back to the mini-story book and teach all of the mini-stories in chapter two. There is a teacher's guide for the mini-story book.

Stories do not have to be taught in order. It is unlikely you will be able to finish both books in one school year.

The same pattern applies to Level Two. There are two Level Two books. The first is called *Mini-stories for Look, I Can Talk More!* The second is called *Look, I Can Talk More!* Teach a chapter from the mini-story book to prepare students for *Look, I Can Talk More!* Other TPRS® books follow a similar pattern. There is a teacher's guide for the mini-story book.

For third year students there is only one student book. It is called *Look, I Can Really Talk!* Mini-stories and chapter stories are included in this book. There is also a teacher's guide called *Teacher's Guide for Look, I Can Really Talk!*

The **chapter story** is illustrated in the student workbook. Students can tell the chapter story by the pictures in their workbook. On the following page, the chapter story is written out. When students read it, they might not know every word. The teacher tells them the words they don't know as they translate the story.

The written exercises make good homework assignments (For example, you could ask the students to provide a variety of creative answers.).

The student book also has two illustrated "variation" stories that use the same vocabulary as the chapter story. They can be used as assessment tools (for a speaking or writing grade).

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If you want to adapt your own textbook or fairy tales, follow the **procedure** outlined below:

1. Select the 15-25 highest frequency items from the chapter story. Give students the words for the entire week or the entire chapter.
2. Teach 3 vocabulary words (or phrases) per day (total of 5-7 vocabulary days per chapter).
3. Use a copy of each day's mini-story as a reading or have a longer reading passage that also uses the daily words.

4. Recycle the vocabulary in at least two mini-stories. Use as many

cognates or easily-taught words as you can.

## HOW TO TEACH GRAMMAR

1. Students learn grammar by hearing and understanding language. You can help them focus on finer points of meaning by asking questions about meaning. “What does the ‘r’ in hablar mean?” “What does ‘le dijo’ mean?” You are asking about meaning with these types of questions.
2. Always explain the grammar of guidewords from a **meaning** point of view. For example, let your students know what the “le” or “se” does in the sentence. As students get more advanced, ask them the difference between “quiere” and “quiero” or “quería” and “quiere.” As time passes you could ask them the difference between “habló” and “hablaba.”
3. Teach verbs in your stories. Add lots of dialogue where a student has to use “I have my own cat.” Verify the details of a story with

your student actor. Be sure the student answers with a complete sentence.

4. Constantly ask students the difference between “is and was”. Ask them the difference between “I have and he has.” As you keep asking, students will learn differences in tenses and verb conjugations.
5. Have students write **essays**. Use essays to teach accuracy, especially with upper-level classes. Use minimal corrections but always correct with meaning. In other words, correct only one or two errors in an essay unless the student is very advanced and writing with few errors. Your corrections must show that their errors cause confusion. (Yo habla = “I he talks” or libros importante = “is there one book or more than one?”)

## READING

A well-developed reading program is not an ancillary; it is crucial. For students to be successful in advanced college classes, they need to read at a literature level. That means if they are going to take AP high school level classes, they also need to read literature.

Reading develops fluency. We read and discuss beginning novels. We use the same techniques used in TPRS® Step 3. Read a novel like *Pobre Ana*. Translate a paragraph. Ask questions about the facts of the paragraph. Ask questions about details not mentioned in the paragraph and have your students guess

with creative responses. Finally, develop a parallel story about one of your students. Compare your student to the main character in the novel. For every detail in the novel, add an opposing or contrasting detail about your student.

Your best students also need to read independently. Give them opportunities to read increasingly difficult material on their own. Make outside reading a requisite for earning an A. Have them read 20,000 words in level one, 50,000 words in level two, 200,000 words in level 3 and 400,000 words in level 4.

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DELIVERY OPTIONS: For “digest” click on “Edit my membership,” then check options under “Message Delivery.”

## Timed writings

There are two types of timed writings. Both are done regularly in class. They start out by having students rewrite a story. Soon students progress to writing about topics.

1. A speed write is where students write for 5 minutes with the goal of not editing and not stopping. They write as fast as they can. They try to get 100 words in 5 minutes on the topic.
2. A relaxed write does the same thing but allows students to ask questions, edit and try to write as accurately as possible. They can do this with teacher help, book help or help from fellow students.

## Personalization

1. PQA
  - a. Talk to your students
  - b. Do a student survey. Find out their interests. Add those details to stories during the year.
  - c. Interview students. Find out what is happening in their lives. Ask about what they do when they aren't in school. Ask about their music, movies and sports.
2. Use student actors.
  - a. Have students play themselves.
  - b. Your stories will always be more interesting and real if they are dramatized.
  - c. Choose enthusiastic actors.
  - d. Have students show emotion.
  - e. Have students write letters, make phone calls, and write emails to other characters in the stories.
  - f. Coach students how to act.
3. Know student culture.
  - a. Find out their favorite movie stars.
  - b. Use their favorite athletes in stories.
  - c. Be in touch with popular moves.
  - d. Know about the current hit songs.
  - e. Talk about their video games, IPODs, and cell phones.
4. Positive exaggeration
  - a. Compare students to celebrities to make the student look better than the celebrity.
  - b. Students are always the best. They are the best looking, the best basketball player or the best dancer.
  - c. Exaggerate student abilities. Your student can run faster than anyone. Jill can sing better than Britney Spears. Mark can beat Kobe Bryant in basketball.
5. Props
  - a. Use animals, toys or any other realia.
  - b. Give the prop a human name if it is an animal.
  - c. Make the prop come alive. Make it a character.
  - d. Have the prop talk by being the voice of the prop.
  - e. Use a prop in recurring stories.
6. Control - Remind the students always that it is your story.

100 most common words in Spanish

- |                           |                          |                         |
|---------------------------|--------------------------|-------------------------|
| 1. El, la the             | 35. Ya now, already      | 70. Día day             |
| 2. De of, from            | 36. Ver to see           | 71. Uno one             |
| 3. <b>Q</b> ue that       | 37. Porque because       | 72. Bien good           |
| 4. Y and                  | 38. Dar to give          | 73. Poco little bit     |
| 5. A to                   | 39. Cuando when          | 74. Deber should        |
| 6. En in, on              | 40. El he                | 75. Entonces then       |
| 7. Un a                   | 41. Muy very             | 76. Cosa thing          |
| 8. Ser to be              | 42. Sin without          | 77. Tanto so much       |
| 9. Se himself, herself    | 43. Vez time, instance   | 78. Hombre man          |
| 10. No                    | 44. Mucho a lot          | 79. Parecer to seem     |
| 11. Haber to have         | 45. Saber to know        | 80. Nuestro our         |
| 12. Por for               | 46. Qué What?            | 81. Tan so              |
| 13. Con with              | 47. Sobre on, about      | 82. Donde where         |
| 14. Su his, her           | 48. Mi my                | 83. Ahora now           |
| 15. Para for, in order to | 49. Alguno some          | 84. Parte part          |
| 16. Como like, as         | 50. Mismo same           | 85. Después after       |
| 17. Estar to be           | 51. Yo I                 | 86. Vida life           |
| 18. Tener to have         | 52. También also, too    | 87. Quedar to remain    |
| 19. Le to him, her        | 53. Hasta until          | 88. Siempre always      |
| 20. Lo it                 | 54. Año year             | 89. Creer to believe    |
| 21. Todo all              | 55. Dos two              | 90. Hablar to talk      |
| 22. Pero but              | 56. Querer to want       | 91. Llevar to take      |
| 23. Más more              | 57. Entre between, among | 92. Dejar to leave, let |
| 24. Hacer to do, make     | 58. Así so               | 93. Nada nothing        |
| 25. O or                  | 59. Primero first        | 94. Cada each, every    |
| 26. Poder to be able to   | 60. Desde from, since    | 95. Seguir to continue  |
| 27. Decir to say          | 61. Grande big           | 96. Menos less          |
| 28. Este this             | 62. Eso that             | 97. Nuevo new           |
| 29. Ir to go              | 63. Ni neither           | 98. Encontrar to find   |
| 30. Otro another, other   | 64. Nos to us            | 99. Algo something      |
| 31. Ese that              | 65. Llegar to arrive     | 100. Sólo only          |
| 32. La it                 | 66. Pasar to pass        |                         |
| 33. Sí yes                | 67. Tiempo time, weather |                         |
| 34. Me to me              | 68. Ella she             |                         |
|                           | 69. Si if                |                         |

**German Story**  
**Reading Exercise**

**Es gibt ein Mädchen. Das Mädchen heißt Wilma. Sie hat ein Problem. Sie hat kein Zimmer und sie will ein Zimmer haben. Sie geht nach Burly, Idaho. Sie will ein Zimmer in Burley. Sie will ein Zimmer in das Burley Hilton haben.**

**Sie will ein großes Zimmer mit keiner Maus. Im Burley Hilton, gibt es ein Zimmer mit einer Maus und es gibt ein Zimmer mit keiner Maus. Sie will das Zimmer mit keiner Maus. Sie geht in das Zimmer und es gibt eine Kuh im Zimmer. Wilma will ein Zimmer mit einer Kuh aber es gibt ein Problem mit der Kuh. Die Kuh stinkt. Die Kuh hat kein Kuh Deo. Wilma will Kuh Deo für die Kuh haben.**

**Wilma geht nach Singapore. In Singapore gibt es ein Kuh-Mart. Sie geht im Kuh-Mart. Im Kuh Mart gibt es einen Mann. Der Mann hat Kuh Deo und das ist wunderbar.**

**Wilma sagt, "Ich will Kuh Deo haben." Der Mann sagt, "Warum?" Sie sagt, "Meine Kuh stinkt!" Der Mann sagt, "Ja, das ist ein Problem. Ich habe Kuh Deo für dich." Wilma sagt, "Das ist gut. Ich will Kuh Deo für meine Kuh haben." Der Mann gibt Wilma das Kuh Deo.**

**Wilma geht nach Burley mit dem Kuh Deo. Sie geht in das Zimmer. Sie gibt der Kuh das Kuh Deo. Wilma ist froh. Die Kuh ist froh. Die Kuh stinkt nicht. Das Ende. (Ende gut, alles gut. Alls well that ends well. )**